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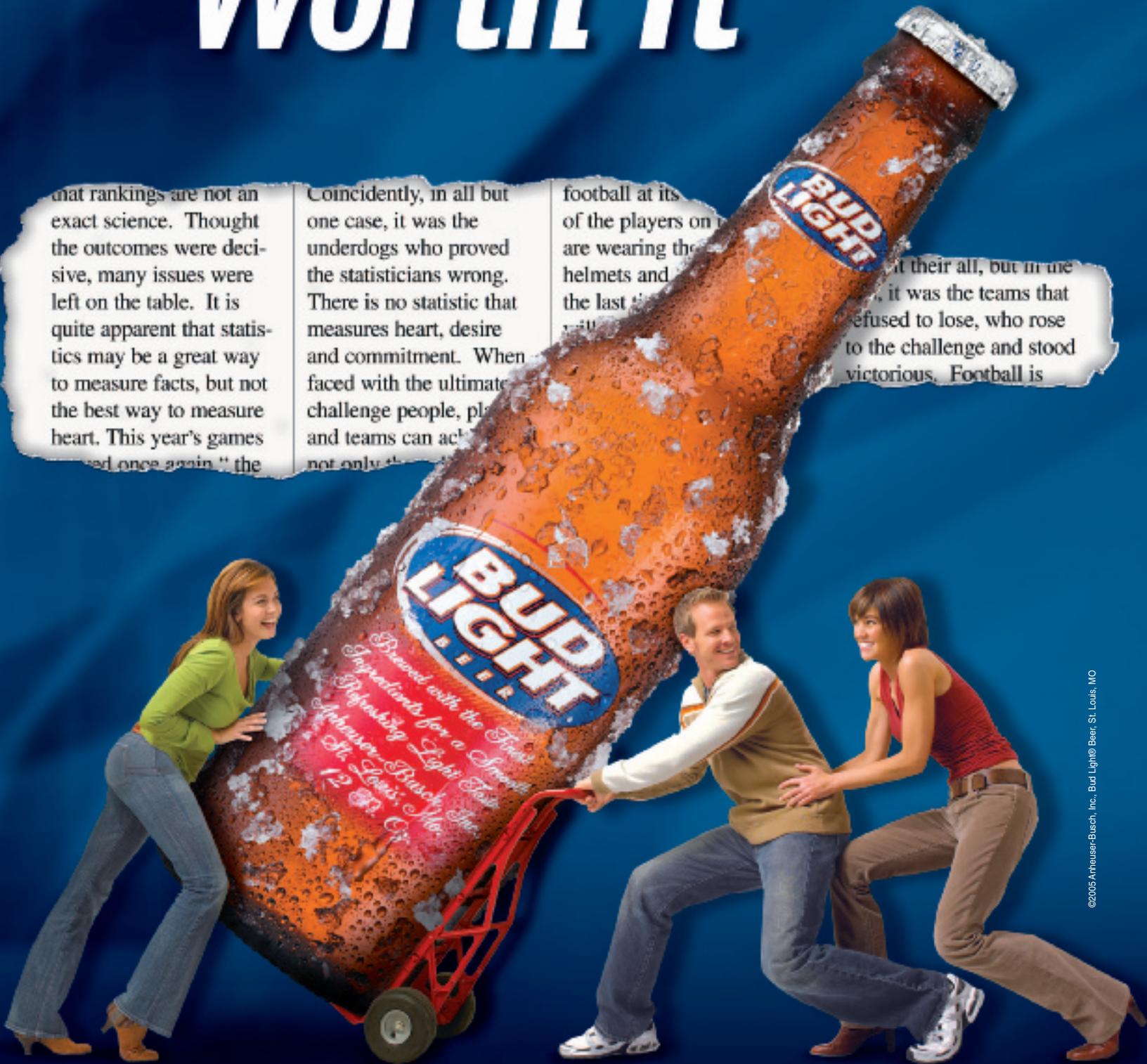
BUD LIGHT

...that rankings are not an exact science. Thought the outcomes were decisive, many issues were left on the table. It is quite apparent that statistics may be a great way to measure facts, but not the best way to measure heart. This year's games ended once again, the

Coincidentally, in all but one case, it was the underdogs who proved the statisticians wrong. There is no statistic that measures heart, desire and commitment. When faced with the ultimate challenge people, players and teams can achieve not only the

football at its peak of the players on the field are wearing the helmets and the last time

...at their all, but in the end, it was the teams that refused to lose, who rose to the challenge and stood victorious. Football is



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Praise and Lamentation

Saying goodbye and a final thank you to Clifford Antone

BY LOUIS BLACK

A Long Slithering Moan Snaking Through the Night: The Body, the Heart, and the Soul; the Man, the Club, and the Music. Saying goodbye and a final thank you to Clifford Antone.

The Body: If you've spent any kind of time in the clubs, the first time you visit one during the day can be a seriously disquieting experience. We're specifically talking about a music club, not a restaurant or bar with music. The rooms are dark; beer bottles cover every surface. There used to be an ugly, deep smell of the night before's – and all the nights before that's – cigarettes. I guess that smell is gone.

Usually, a shard or two of light cuts into the room, emphasizing the pervasive desolation. It's a terrible way to confront a club you love, like looking too closely and for too long into the face of someone whom you just met and are attracted to, discovering they're wearing a whole lot more mileage than you noticed at first. The dark club, dim lighting, the noisy bar, and whatever you've been drinking have conspired against you; earlier thoughts of romance or adventure now turn to those of escape.

During daylight, most clubs look like they are in the process of being torn down or prepared to receive prisoners. They make Cinderella's carriage seem at least still color-

ful and attractive when it turns back into a pumpkin and the revelation that a Kansas huckster was the Mighty Oz seem minor. In the light of day, the club, devoid of its costume and airs, is empty of emotional textures: just a dank, smelly room full of tables and chairs.

But then comes the evening, and you can't help but believe you had gone to the wrong address that day and had actually been at some other club: Now it is the adventure-inviting stage for the often dramatic and sometimes frenzied reality theatre of each and every night's night-after-night nightlife – the bodies, booze, bands, music, desires, tensions, boredom, activities, and lusts swirling against a backdrop of glasses clinking and beer company bar-ad lights.

In great clubs, great nights become common because that mixture is so sweetly textured. Usually these clubs are defined by the personalities of the people who run them.

The Heart: Now, the blues are by nature inherently at odds with themselves; to quote Kris Kristofferson, they are "a walking contradiction, partly truth and partly fiction." The blues never forget nor forgive pain, loss, and brutal, mundane tragedies, but in their invocation they offer celebration. Lyrics and music are as one, with the music usually

being the driving emotional force. The blues are about frustration, loss, hopelessness, failure, oppression, desire, and failed love – being of innocence and experience, of condemning sin and encouraging participation in it, of heaven and hell, saints and sinners, as rigid moral guidelines are accepted as God's construction and at the same time ignored. The blues both celebrate and castigate excessive drinking, adultery, sexual activity, lustful behavior, vengeance, and crippling despair.

The blues don't merely accept the more dire and strained side of emotional life, but rather obsess on it, although without being really loyal or confined to its morality. They resist as well as accept tragedy.

More often than not – despite the deep pain, personal anguish, and scarring emotional truths being presented – they also lyrically catalog lust, desire, and disaster. The music both deepens and more finely contours the canyons of despair, offering no escape but a joyous transcendence – a blood-stirring, central-nervous-system connection, independent of logic, which emotionally insists on a greater vision, a more dynamic energy generated by the very ambition of such presentations.

The blues rage against the dying of the light. Sometimes unexpectedly and too quickly, a light is extinguished. Clifford Antone died on Tuesday at the age of 56.

The Soul: "You just can't live in Texas if you don't have a lot of soul." (Doug Sahm)

There is nothing simple here, no easy analysis or simplistic characterizations. Clifford was a true believer, a preacher in the holy church of American music, a deacon of the community of those who drink, sin, and profoundly repent. Clifford was a soulful confidence man (what great club owner isn't?), a twice-convicted pot dealer, an ex-felon, and someone who lived his life in love with and devoted to music – always a street prophet, signing up souls for the blues.

Office Closed Monday

The *Chronicle* offices will be closed for the Memorial Day holiday on Monday, May 29, and will reopen for regular business hours Tuesday, May 30.

A hustler and a charmer, Clifford was the club's host, its consultant, inspiration, emcee, and even, occasionally, a bass player. A teacher to new generations and a mentor to musicians, he championed the new – as he did with Angela Strehli, Stevie Ray Vaughan and Double Trouble, and the Fabulous Thunderbirds – while he honored the great, studied the tradition, and accommodated innovation. He ran a great club, discovered and/or encouraged talent, and helped revive the blues nationally. None of that was done by plan; instead, it was all driven by the love of Clifford's nearly obsessive embrace of the blues. Driven by his heart, Clifford's life was a love affair with the blues, an affair that proved richly rewarding for everyone involved.

Now, in pursuit of fulfilling his heart's ambition, he sometimes went off on campaigns more of the head, involving schemes and plans. Not that Clifford wasn't smart, but in those adventures he had no instincts to trust, no greater passion driving every moment, as he did with the club. Often, those schemes did not end well.

The Man: Clifford could just seem so much larger than life: He was big, usually looking rumped in a rumped suit, often wearing a baseball cap on his head. Both of us were the kind who could put on a heavily starched, brand-new shirt and find it rumped and worn before we finished buttoning it. Clifford was of his club, moving through it, shaking hands, and listening – his style so without grounding that he looked like the kind of man always shown running such clubs, whether in the Twenties or the Nineties: not of their time, but of the night and the music.

Sometimes Clifford would fade from being a music legend and club owner into the fan that burned at his core. He would stand by the stage, bouncing up and down, bouncing in anticipation of the music to come or excitement at the music being played. I honestly couldn't tell you if he physically moved or not, but he bounced.

Clifford would get so excited he would run to the front of the stage just to stare at one player or another.

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Oops! Mark W. Tschurr was incorrectly identified as an SOS board member in the May 19 "Postmarks." Tschurr no longer sits on the SOS board.

Last week, in the Election Notes article titled "ACC Race: The Dirt," an editing error garbled a sentence in the story about the race between Allen Kaplan and Ana Mejia-Dietche. It should have read:

"Mejia-Dietche, however, is a former colleague of Kaplan's wife from a time they both worked under current ACC President Steve Kinslow, which is itself a funny state of affairs. Ugly business, these election things."

In the news feature, "Looking for Cheap Dirt," by Rachel Proctor May, a photo subject was misidentified. In the photo for the section called "Solution No. 4: Supportive Rental Housing," the caption should have read, "Garden Terrace tenants James Ingram and Karen Brown."

The *Chronicle* regrets the errors.

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The Club: Clifford Antone didn't care about the room; he knew it was the music, not the woodwork – the people, not the putrid color of the too-dark-to-be-perceptible wallpaper. Running a music club was a calling for Clifford, not a business; each evening was a gathering, a spiritual offering of praise and lamentation.

The Music: Clifford loved the blues, and he loved all music. He especially cherished musicians, providing crucial support to the success of so many of them over the years. Every couple of years or so, one night at the club Clifford would enthusiastically squire me over to meet some new teenage musical prodigy.

The News: It was at home, watching the news, when I first heard about Clifford. A gasping sound came from my throat, a slow moan of hurt propelled by a sudden absence of a chunk of my heart. The sound, as much silence as pain, slipped into the night as a prayer.

All across town, sounds escaped from so many lips. The long dark moan came up from out of radio stations, bookstores and coffee shops, clubs, restaurants, and markets. A sound from Hyde Park duplexes, West Side mansions, downtown lofts, and Eastside shotgun shacks, from barbecue joints, band homes, rehearsal halls, and gathering places all over town.

At first, I didn't want to believe it; the story was uncertain. Just a couple of months back,

I had heard such heartbreaking news that I decided it was an April Fools' Day joke, staying in denial for almost a week. This time I was determined to do the same, but then I heard a sound like hard ice cracking. I knew it had to be the sound of Susan Antone's heart breaking, and that this loss was real and forever.

I called Margaret Moser. Then she called me back. Clifford was dead at 56.

The tragic news spread; phone calls were made and e-mails sent. The moan snaked its way across the country, growing thicker and darker as it traveled back and forth throughout the night. In Memphis, Chicago, and San Francisco, the long slithering moan found backing choruses, as it did in New York City, Los Angeles, and Nashville. In blues clubs across the country, among musicians whose art was about loss, in a community where pain was never far away and never accepted, the word was spread in heartfelt but inaudible ways.

There have been three times when we changed the *Chronicle's* cover at the last minute that stand out. Each of these cases involved a death:

Stevie Ray Vaughan
Doug Sahm
Clifford Antone

What more can be said once those three names are listed? This is a historic, inspired and inspiring, tragic brotherhood, and each loss is as painful as the others. As the curtain falls on this light, let's just note that the three were friends, and they changed worlds together! ■

POSTMARKS

Heartfelt Goodbye to Clifford

Dear Editor,

Clifford Antone was the most generous and supportive mentor to all musicians. But Clifford's first love was the blues. His passion for the blues helped mold the music scene in Austin into what it is today. Clifford was a walking encyclopedia of music and more than likely had a personal story to add to his facts.

Playing at Antone's was a great experience. He was so enthusiastic whenever I was there, and it was always an honor when Clifford joined me onstage.

Clifford always treated me and all my family with the greatest warmth. When my nephew Jason met Clifford in his sports collectibles shop, he gave Jason rookie cards for all his favorite players. He loved kids and sent little presents to my daughter.

We will all miss Clifford very much. There will never be anyone like Clifford Antone again.

Delbert McClinton
Nashville, Tenn.

RIP Clifford Antone

Dear Editor,

Clifford Antone always wanted to play bass on one of our blues songs. We'll just have to talk to him about that when we see him again. He was both a legend and a good friend, and

for him to have loved our band and our music will forever be ingrained in our hearts. In a town full of music lovers, his enthusiasm and love for music combined with the knowledge he so freely shared, and his warm personality made him an essential part in molding Austin, the unique music center that other cities emulate. He definitely improved the quality of life in the city we love so much, and we will miss him dearly. His spirit and love for music will live on. RIP, Cliff.

Del Castillo

Rick, Mark, Alex, Mike, Albert, and Rev

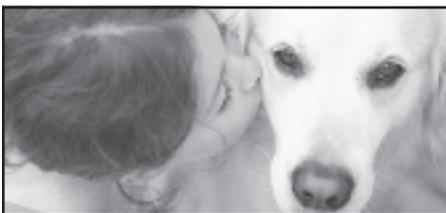
What's 'The Austin Chronicle'?

To the editor,

Dateline 2020. "Hey Pops! This is Mindy. I e-texted you about that story for my blog." "Mindy who?" "About the salamander." "Oh! Mindy." "Tell me what you can remember, Pops." "Well ... I guess we could'a run a better campaign – you know, more slicker. It ain't easy though, makin' a hero out'a a salamander. Maybe some tights and a cape, or maybe some cool sunglasses and a tie-dye bandana – you know, keepin' it weird. But I gotta admit it: those rascals had it in for the little amphibian; and that my-enemy-is-the-enemy-of-my-friend crap really works. I guess I was just living in the past anyway, remembering when I used to play in the creeks and the brooks

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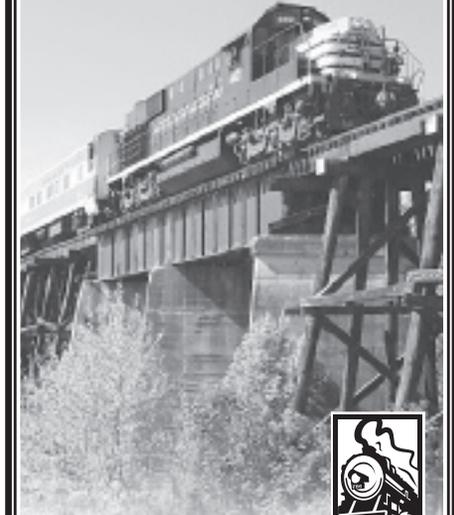
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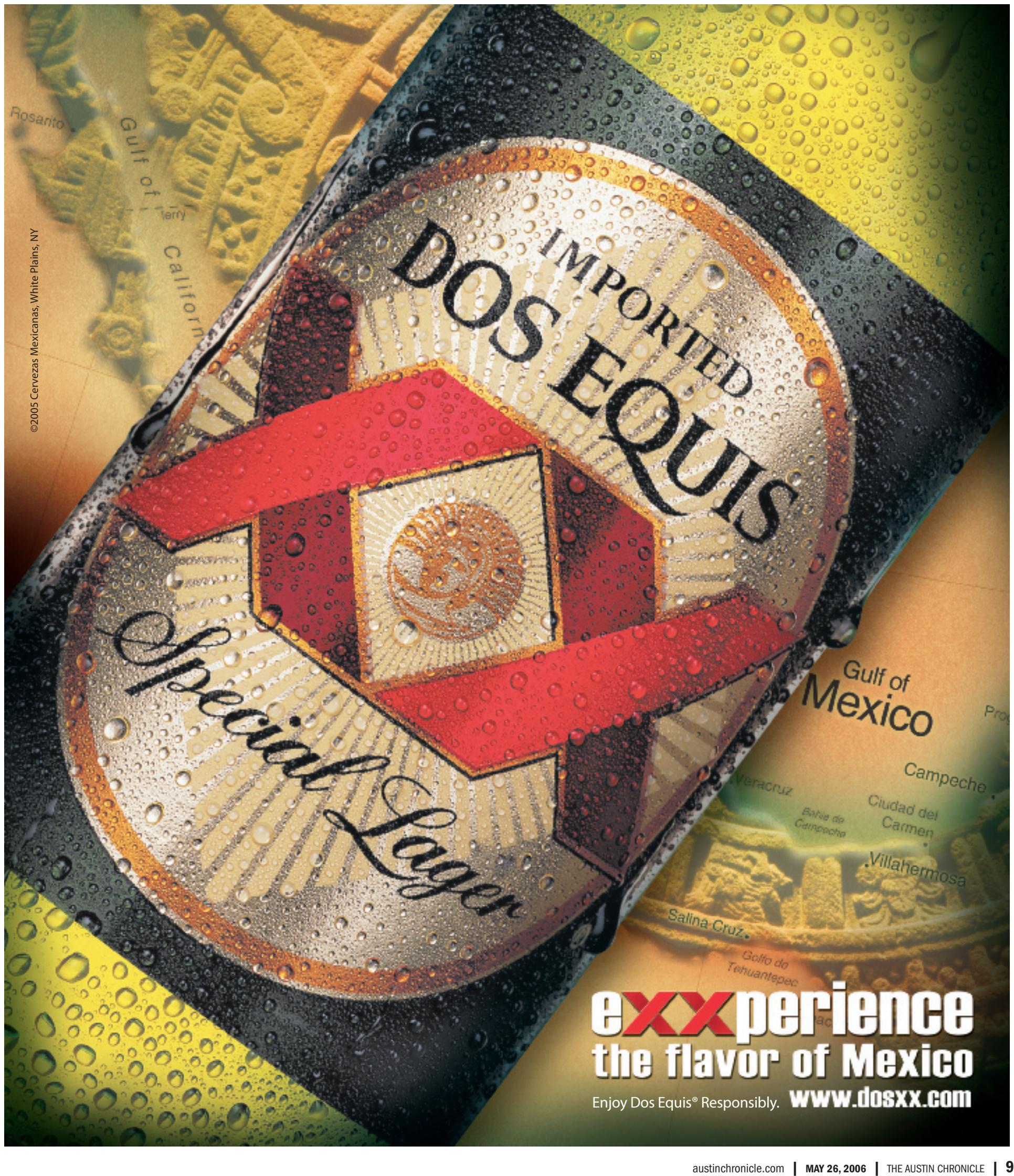
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POSTMARKS :: FROM P.8
 with the tadpoles and the frogs and the turtles.”
 “Hey Pops! I’ve seen pictures of those things, I’ll slap a few up with the story.” “Well I guess that endorsement from *The Austin Chronicle* really sunk our rowboat.” “Hey Pops! What’s that?”
 “What’s what, Mindy?” “What’s *The Austin Chronicle*?”

Eddy Ames

A Loss of Standards

Dear Editor,
The Austin Chronicle’s recent failure to endorse Propositions 1 and 2 was a great disappointment to me. You have lost a lot of credibility, and I hope that in the future you will return to your original high standards.

Sincerely,
 Joanne P. Abdo

Lowlife, Sick, and Hateful ‘Chronicle’ Staff

Dear Editor,
 Bravo *Chronicle*. You just, with your cover, erased any doubt about what assholes really are [“The Hells Angels Hit,” News, May 19]. Hey Louis, did you OK the cover cartoon of

someone getting his head blown off in front of his kids? That a joke to you, something you’re proud of putting on the cover of your “newspaper”? Maybe you could send the two children who watched their father get his head blown off while he was holding their hands autographed copies? Explain to them your choice to mock the murder of their father in a cartoon. Hey, maybe next Nov. 23, you can ask that jackass who drew the cover if he can do a cartoon of JFK getting half his head blown off; you could show the chunks of brain matter that were all over Jackie’s face! Who killed John Kennedy? I cannot imagine being such a lowlife, sick, hateful person to mock the cold-blooded murder of someone in front of his children. If I ever feel the need to be around them, I can go hang out at the *Chronicle*. Any decent human being would pull the issues off the newsstands and apologize to the children of the man whose death you mocked on your cover. But of course, that wouldn’t include the *Chronicle*.

Carl Swanson

Ventura on Immigration

Dear Editor,
 I appreciated Michael Ventura’s recent article about immigration and pondered the depth of the facts he set forth for many days after reading the piece [“Letters @ 3am,” May 12].

In recent months the U.S. has become more of a hostile place where people are afraid to speak their minds about this issue, about the war, etc. I was so grateful that Michael was able to do just that in such an artfully articulate manner.

John Stuart Mill once said that the clash of ideas is one of the major foundations of a democratic society. My hope is that we never forget that statement.

Amber Archuleta-Lucero

Site a Front

Dear Editor,
 An advertisement displayed in the upper left hand corner of the back page of the April 21 and 28 issues of the *Chronicle* encouraged readers to visit the Web site www.noaztlan.org.

Aside from the red flags of the obvious URL and tagline “USA, Love It or Leave It,” the Web site itself is little more than a front for white-supremacist, exterminationist politics. The Web site prominently displays links to violent white-supremacist Web sites, such as Stormfront and the National Vanguard, as well as links to white-pride groups, such as American Renaissance and VDare (named after the first European baby born in America), and to the writings of Frosty Wooldridge, which state that immigrants “carry head lice, leprosy, tuberculosis, and hepatitis A, B, and C.” The site also prominently features writings by one Preston Wiginton, a known white supremacist who compares immigrants to cancer.

With all due respect for the support the *Chronicle* has shown Austin’s progressive community, it shouldn’t be too much to ask that you turn down advertising money from hate-mongers.

Aaron Lloyd Cobb

Hold Representatives Responsible

Dear Editor,
 In his May 19 column [“Point Austin,” News], Michael King notes that when you entered the voting booth to vote on Prop. 6, the recent domestic partner insurance proposal, “you knew precisely what you were voting for or against.” Come again? Prop. 6 read, “Shall the City Charter be amended to restore a city employee’s

ability to purchase additional benefit coverage, by repealing Article IX, Section 4 (*Employee Benefits*) of the City Charter?” Where in that language would a voter without any background knowledge on the matter divine that expanding benefits to “domestic partners” of city employees was what was at stake under that proposed amendment? A similar hide-the-ball effort was made in the ballot language for Prop. 5, where an increase in the contribution limit for council elections was proposed, without any specifics on the amount of the increase. As any pollster will tell you, it’s all in how you ask the question, and clearly the council played politics in the wording of more than just Props. 1 and 2. Whether we’d be better served in the future with an independent panel or task force crafting ballot language is an open question, but let’s at least hold our elected representatives to account when they are less than forthright with the voters.

Sincerely,
 Christopher Bell

Ellinger Remembers Sen. Lloyd Bentsen

Dear Editor,
 I will always be grateful for when Sen. Lloyd Bentsen’s office called the FCC to “express interest” in modifying the so-called “Wolfman Jack” Treaty (the radio treaty that essentially ended the legendary superpowered border blasters) on my behalf. This was the first-ever modification of the treaty, and it allowed my application for 91.7FM, the “last noncommercial license for Austin” to proceed. Without Bentsen’s support at a critical juncture the FCC surely would have rejected my application a second and final, time.

During that era, the only way to get a license waiver for a new station not allocated to broad-

continued on p.12

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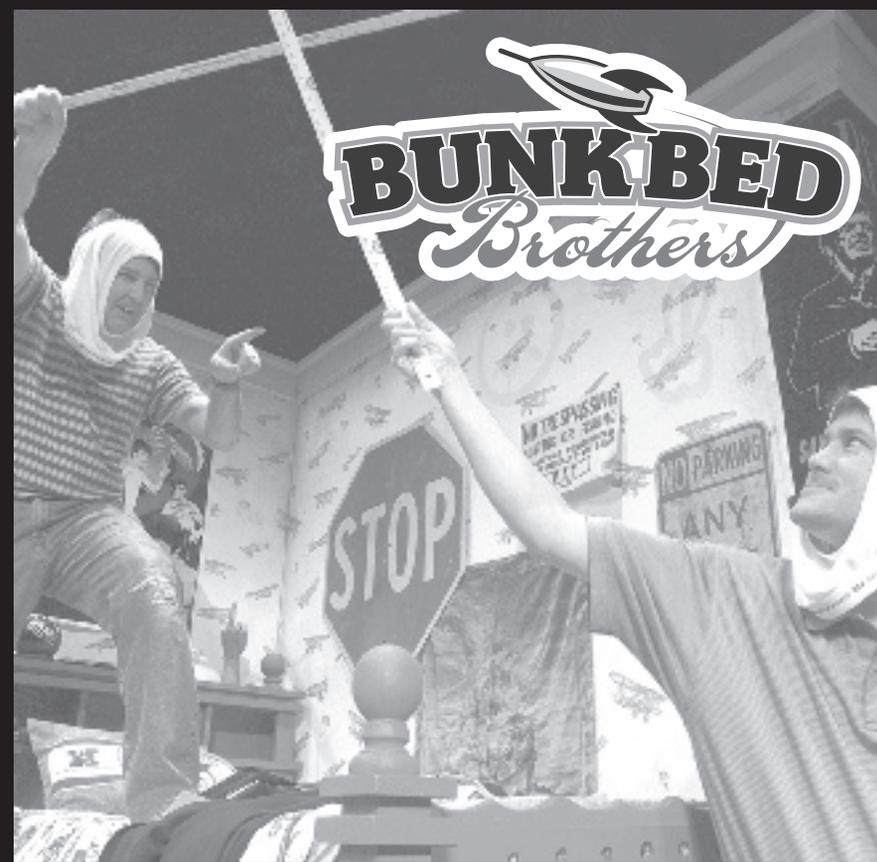
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cast within the 199-mile border-buffer zone, was to apply to the Mexican government ... and that required a briefcase full of Benjamins.

Ultimately, after 11 long years of effort, the 91.7FM spot on the Austin dial was filled with not one but two new stations: KVRX student radio from UT, and KOOP radio, which I intended to be "an experiment in applying democracy to a media outlet ... a co-op!" Of course, I was thrown off the Austin airwaves on July 16, 1999, for not doing a station ID (funny, it's on the tape) and not contributing enough volunteer hours ("No, his 11 years of work putting the station on the air apparently didn't count," the *Chronicle* wryly noted at the time), by then-GM Marcelo Tafuya.

So, thank you Lloyd Bentsen, "long one of the wise old men of the Democratic Party"! You helped so many! Many who do not even know all you did for them ... and, tragically, a few who do not even care.

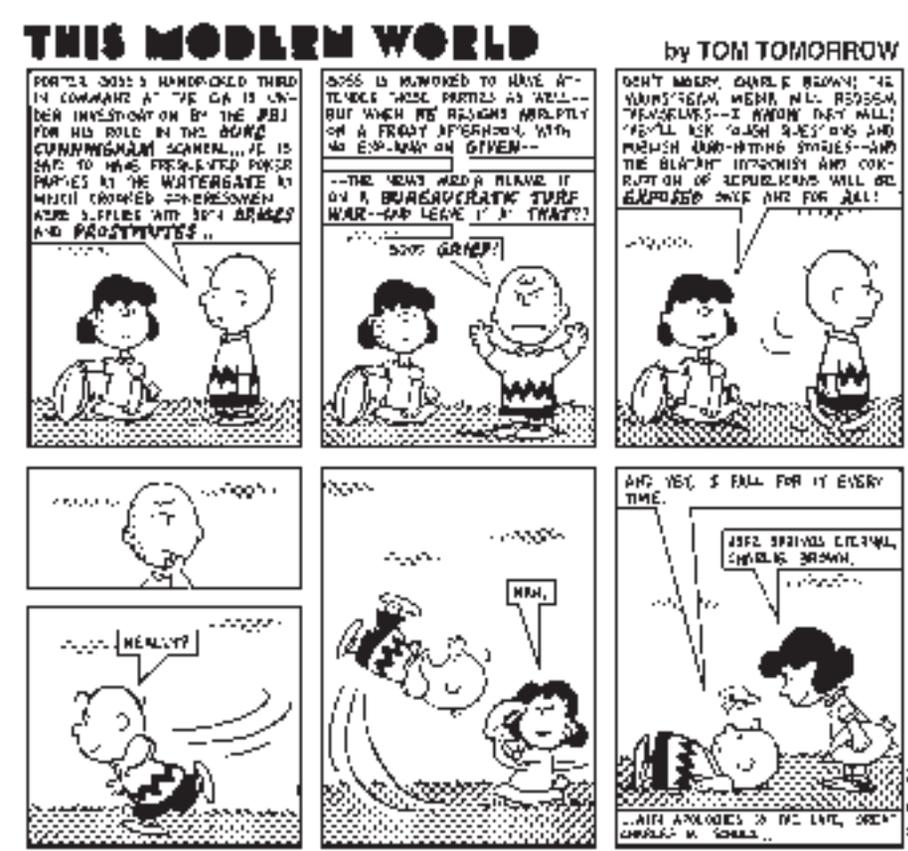
Jim Ellinger
Austin Airwaves

For the Sake of the Life

Dear Editor,

Last week, America lost one of her finest poets. Stanley Kunitz was 100 years old. He had served as U.S. poet laureate and had won the National Book Award and Pulitzer Prize. He was chancellor of the Academy of American Poets, founder of the Provincetown Fine Arts Work Center and New York's Poets House, and mentor to many younger poets. Even as a centenarian, he continued to read publicly. I knew him briefly, and I will miss him dearly.

In his work to encourage young writers, Kunitz has been an example to me. I run the Joynes Reading Room, a center for creative writing at



UT. We maintain a library of contemporary literature, and we bring authors to campus to mentor students. Unfortunately, few students utilize these resources. Our space is used more often as a study lounge than as a poetry salon.

I had hoped to consult Stanley once more for guidance. How does one convince students that

poetry matters? Recently, I revisited his books and found much advice. "Poetry is for the sake of the life," Kunitz wrote – not the other way around. As deeply as he cared for poetry, he understood that it is meaningful only to a fraction of the population. Kunitz created resources to support poets, not to propagate poetry to the masses.

Perhaps I shouldn't be an evangelist, trying to convince the uninterested that poetry should matter, but rather a guide to that small group of students who have already embraced it. A few enthusiastic young writers attend our events every month. To some students, poetry may be inconsequential, but to these few, the value of poetry is immeasurable – a uniquely personal and expressive medium for describing the world. I'll encourage them to read Kunitz's *Collected Poems*, where they'll find a century of experience and wisdom.

Matt Valentine

Supports South Lamar Neighborhood Association

Dear Editor,

Many of us in the South Lamar Neighborhood Association endorse and embrace Foundation Communities ["Don't Put Their Back Yard in My Back Yard," News, May 5]. The points made by the one neighbor whom you interviewed are not mine. I do agree that our meetings are tyrannized, but not by the contingency of the north. Often members use tactics, such as impromptu "straw polls" to push their agendas and intimidate others, instead of letting our process work. They did this time, attempting to install an 11th-hour rule that would require a 75% yes vote instead of our bylaws' simple majority before we could back FC. (Meeting minutes available at www.southlamar.org/docs/SLNA%20Meeting%20Minutes%2002-16-06.pdf). However, that idea was voted down, and in fact a more than 76% majority voted to back the nonprofit. Also, many of us neighbors realize the characteristics of the proposed residents do not reflect the majority of homeless people and that most U.S. families are one paycheck from being homeless ourselves. I am ready to have faith that FC could help people and to recognize

continued on p.14





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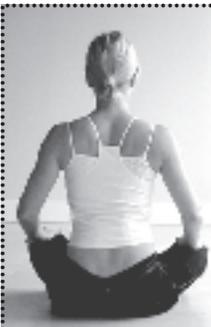
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those being helped are very much like me. I am happy that my neighbors have opinions. I chose to live in South Austin because it has a robust, diverse community. And, I recommend even more of us pay our dues (or request waivers) and attend the meetings, volunteer, and actively participate in managing our hood.

Beth Troell

What Is Important?

Dear Editor,

Speaking of teacher pay raises ["Triumph in the Lege?," News, May 12], can someone please explain to me why the Legislature gave the judges/justices (some of whom make anywhere in the range of \$100,000 a year) of this state a 25% to 35% pay increase, and our children's teachers are getting a whopping pay increase of \$2,000 a year? The state leaders obviously need a greater respect and understanding of the need to hire and maintain excellent teachers as they did for the judges! Thanks for your article. The public needs to be constantly reminded of what is important.

Another concerned parent,
Gena Pelham

Worried About ExxonMobil's Profitability

Dear Editor,

ExxonMobil's profits in 2005 were \$36 billion. ExxonMobil paid \$98 billion in taxes in 2005.

More than two-thirds of the profits came from foreign operations. Only 10.8% of these profits came from refining and marketing in the United States.

Less than 19% of ExxonMobil's oil production came from the United States in 2005. More than 81% was produced in foreign countries.

ExxonMobil's U.S. oil production suffered an annual decline rate of more than 14% in 2005. The annual loss of ExxonMobil's U.S. oil production in 2005 amounted to more than 29 million barrels of oil.

Profits are needed to explore for and discover oil. Less than 2.7% of ExxonMobil's profits were left for exploration worldwide.

Seldon B. Graham Jr.

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UPDATED DAILY

SRV in the Hall of Fame

Dear Sir/Madam,

Why isn't Stevie Ray Vaughan a member of the Rock and Roll Hall of Fame?

He gave so much to music by exposing the world to a new sound that entertained many diversified musical tastes. He single-handedly started a revolution by bringing the blues to the forefront at a time when the Eighties was epitomized by groups like Flock of Seagulls.

Stevie had been playing guitar since age 8. He started the band Double Trouble, becoming an overnight success. Even great blues players like B.B. King were impressed by his soulful sounds, passionate performances that enveloped you with his grimaces and electricity, shooting from his guitar and gravelly voice into your soul.

When he sang "Life Without You," stopped midsong just to talk to fans about how he conquered addictions, asking them not to do drugs, to love one another, and ending his speech with "Are you with me?" the audience went wild. Lives changed forever, including my own. He risked his "coolness" to help others through his music. A task no other artist can claim.

He was more than a great musician. He was a good man. He was humble, modest, and kind. He was reborn, gave himself to God, and against all odds managed to quit alcoholism and drug abuse in 1986 because he wanted to keep playing his music to make us all happy.

On Aug. 27, 1990 the angels took Stevie Ray home. It's time for the Rock and Roll Hall of Fame to recognize and honor his legacy. YouTube.com has tons of videos, including comments by fans and musicians who were inspired.

Please do your part to get Stevie Ray Vaughan inducted into the Rock and Roll Hall of Fame. It's up to all of us to thank him.

Rosana Modugno
Saint Petersburg, Fla.

Stop Warrantless Program

Dear Editor,

Many years ago (mid-Seventies) shortly after an honorable discharge from the military, I was having a brew after work at a bar and discussing the attempt to rescue Americans imprisoned in foreign countries for suspected drug smuggling with a gentleman dressed all in white. I guess he was supposed to be the "good guy." And when I say dressed all in white, I mean white shoes to white jacket and tie, white shirt and white hat. Anyway, he was totally opposed to the rescue

and insisted anyone caught with drugs should be killed. Too harsh, I told him, and also, how do we know these Americans are not just being held hostage by foreign countries? To make a long story short, I went to the men's room and just before I was ready to leave two men entered and identified themselves as undercover cops, and I was read my rights and searched because someone had informed them that I was trying to sell them drugs. After searching my car as well they let me go with a warning. And this is how the government is using the warrantless spy program, and to stop it, we, as Americans, need to get back control of our government. In the meantime, there are many words that you should not use in public, on the phone, or on your computer in e-mail. Better send your letters today from home or work, or you may be sending them from prison.

M. Edmund Howse

Isn't It an Oversimplification?

Dear Editor,

While Mike "Dub" Wainwright's castigating comments aren't lost on me ("Postmarks," May 5), it should be noted that trying to slap a bicycle Band-Aid on the problem as he sees it is as detrimental to finding a solution as myopic soccer moms with a built-in sense of entitlement. Look Dub, I'm with you! I'm the first to shout populist/environmentalist platitudes at anyone who'll listen. But don't you think that insisting everyone ride a bike is a gross oversimplification? You call for a march toward "real solutions," and I just don't think it's as easy as fatasses on bikes. We need to figure out how to help families cart all their kids to various after-school activities using public transport (not all of them are soccer-bound; for some it's music lessons, acting classes, or underwater basket-weaving - fuck if I know, I don't have kids), and haul their groceries from store to McMansion. I don't resonate with these folks either, believe me, but I'm a single woman, and I can bike until my feet fall off. People with kids and other extenuating circumstances don't have that freedom. There's a whole dialogue that needs to happen here. People like us have to work at understanding differing needs, not "othering" ourselves out of frustration. It might be fun to look down our noses at people living bloated lives, but you know what? I think it's more fun to fix what's broken, together. We're not going to teach people to pair down their excesses by publicly shitting on their lifestyles. I save that for dinner parties.

Bike on,
Teighlor Darr

Excellent Story on Big Chief

Dear Editor,

Thanks to the *Chronicle* and Margaret Moser for the excellent story on Big Chief Kevin and the Flaming Arrows ["My Gang Don't Bow Down," Music, May 5]. It provided valuable context for what many in their new community might otherwise have viewed simply as entertainment - and the Arrows definitely give good show!

Gloria Badillo Hill

Members Blatantly Prejudiced

Dear Editor,

The Senate Panel has approved sending an oppressive measure that hurts innocent people because its Republican members are blatantly prejudiced against gay people (I am sure black people, Hispanic people, poor people, and women are next). I would like to congratulate the GOP on deepening the pit into which it has hurled the country. The United States currently finds itself with one of the worst public relations, human rights, economic, and security nightmares in its history. I hope that one day the USA will again be the land of the free and a land where Jesus Christ could walk down the street without being lynched by the likes of the Republicans and their godless (Satan is not a god) allies, the religious right.

Sincerely,
Eugene Engelbrecht
Johannesburg, South Africa

Is This a Hoax?

Dear Editor,

Well ... this is random request for an investigation. Have you heard of Morgellons disease? Do you know someone that has it? Is it real? Some victims of this "horror movie" illness claim to have symptoms such as black sweat, blue, white, and red (oddly) fibers (nontextile) growing out of their sores, white worms coming out of their ears, and a constant feeling of bugs crawling under their skin. Most infected have Lyme Disease. Where are these cases? Austin; the Bay area; L.A.; and Jacksonville, Fla. Some wonder if it is bioterror, others think the apocalypse is coming. Is it a hoax or a horrifying disease? Help!?

Scott Tankersley

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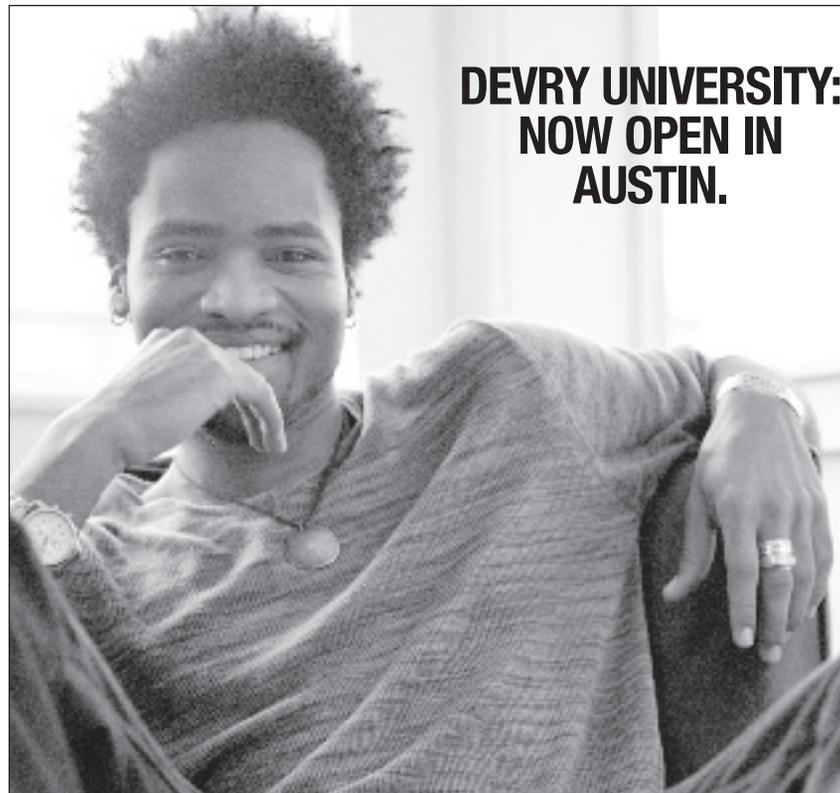
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Blues for Clifford

Men are remembered not for what they had, but for what they gave

BY MICHAEL KING

"People in Austin are spoiled to so much good music, but when it comes to the blues, there aren't that many masters left." – Clifford Antone, 2001

I keep trying to get my earnest focus back on public school finance and the drearily official Capitol of Texas, but since last evening, my mind keeps wandering back to 1977 and my first visit to Clifford Antone's Home of the Blues, then on Sixth at Brazos. I'd been in Austin one week, with a new job at UT and looking for a home, but I couldn't leave town without hearing Junior Walker. Walker was on the disco-wave downstroke of a meteoric career, and he was hardly a household name in Texas – unlike back home, around Chicago, where every local band had to cover Junior Walker & the All Stars hits – but there wasn't a sweeter horn player on the planet. A couple dozen of us in the dark, comfortable club, listened, shouted, and danced through a hard-working set, waiting for that magical solo on "What Does It Take, to Win Your Love for Me?"

As the song says, Gonna blow now for you, Clifford. We don't miss our water 'til our wells run dry, and it's been a good long time since Antone's was the unquestioned emotional center of musical life in Austin. There were many more good nights downtown, scores more at the venue on Guadalupe – and blues reverberating in the now all-gone smaller clubs nearby, like magical ripples from Antone's pond. I even still remember with weird Austin pleasure impressing a visiting Chicagoan with an astonishing knocked-out retro night of James Brown's big band at that airless north Austin warehouse that served for a little while as the home-away-from-Home of the Blues. Where else could I have heard Brown from a front-row table, crammed in with a lot of other R&B lunatics, all of us screaming, "Please, please, please ..."? Not even back home in Chicago.

It's been almost as long since I was a club regular – age, kids, and just life intervened. I can't say how much the younger folks appreciate that what we've long taken for granted as the "music capital" owes so much of its liveliness to the permanent, pervasive influence of Clifford Antone and his life-affirming dedication to the music he loved. The last time I saw him was at a premiere of Dan Karlok's documentary film about the club, and Clifford was as quietly surprised as always, thanking everybody for taking an interest in the music, shaking hands to one side of the stage, repeating, as always, that it was only about the music.

He was thanking us. I'm very happy to say I was lucky enough to shake Clifford Antone's

continued on p.18

City Manager Toby Futrell, who later described APD Chief Stan Knee as possessing a "wry and dangerous sense of humor," shares a laugh with the chief. A community reception was held Tuesday evening at Cornerstone Church, where hundreds said farewell to Knee, stepping down from APD to accept a position training police in Afghanistan. For more on the reception, see austinchronicle.com; for more on Knee's departure, see p.22.

JOHN ANDERSON



HEADLINES

- ▶ Austin music icon **Clifford Antone** died Tuesday. See our coverage in the Music section.
- ▶ Former U.S. Sen. **Lloyd Bentsen** died Tuesday. Bentsen, a Democrat, represented Texas from 1970-1992, ran for VP in 1988, and then served as U.S. treasury secretary under President Clinton.
- ▶ At press time, the state Court of Criminal Appeals threw out the murder conviction of **Robert Burns Springsteen IV**, sentenced in 2001 for his part in the infamous 1991 Yogurt Shop Murders. The CCA ruled that his Sixth Amendment rights to confront witnesses against him had been violated. More next week.
- ▶ The arbitration hearing for former Austin police officer **Julie Schroeder** began Tuesday. Schroeder seeks reinstatement after being fired for shooting teenager Daniel Rocha last summer. See p.20

NAKED CITY

- ▶ All who love **Las Manitas Avenue Cafe** – the downtown luncheonette frequented for 25 years by an eclectic crowd of power-breakfasting politicos, Latino artists, and SXSW musicians – may soon be crying in their *Negra Modelos*. Word on the Avenue has it that negotiations are under way for a major high-rise development in the 200 block of Congress. The planned project would require zoning variances from City Council and the razing of the 1900's-era buildings whose eclectic tenants lend multicultural character and texture to downtown. In addition to Las Manitas, bilingual day care *Escuelita del Alma* and folk-art store *Tesoros* would be displaced if the project goes through. Public records show that the Finley Company owns the properties at 201, 209, and 213 Congress – cumulatively valued on tax rolls at over \$2.88 million – as well as other properties in the same city block. Reached at the Finley Company, Tim Finley – who sits on the board of the Downtown Austin Alliance and is a member of the Downtown Commission, which advises City Council on appropriate development for downtown – declined to comment. Given Las Manitas' status as an Austin institution – and the passion of *Escuelita* parents already organizing to preserve the

school – public response to the planned development is certain to prove lively.

– Katherine Gregor

- ▶ The **AISD board of trustees** swore in four new members Monday night, an almost 50% turnover on the nine-member board. The transition left a void at the helm, since the departing members included every board officer. But in a show of unity, the board quickly and unanimously elected John Edwards as secretary, Rudy Montoya as vice-president, and Mark Williams as president. Williams has earned a reputation as being an alert and inquisitive board member, and his election reflected a sense that the new board must take a more active role in redesigning its high schools, expanding pre-kindergarten offerings, and meeting the academic needs of an increasingly poor student population. "It's a time of change," said Williams, "and change is uncomfortable for a lot of people. I apologize in advance for any kind of awkwardness we might have, but hopefully over time we'll all learn to work together and achieve some great things."

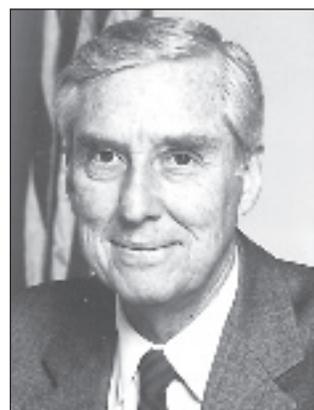
– Michael May

- ▶ The new board then received its first briefing on the **2006-2007 AISD budget**. Superintendent Pat Forgione explained that AISD has essentially been on a fixed income for the past six years due to property tax caps and the "Robin Hood" system. The recently passed school finance legislation will give AISD more money, but it's unclear just how much more. Still, the scent of new money is already attracting AISD staff, which has been on a starvation diet – a pack of art, music, and PE teachers showed up at Monday's meeting with hand-painted signs urging the board to reverse staff cuts made to those programs three years ago. AISD teachers, who only got a last-minute \$1,000 bonus this year, are fighting for a 6% raise. And the board has its own priorities, including closing the student achievement gap, high school redesign, and creating safe and drug-free schools. The budget task force, the public, and the schools themselves will all get their chance to weigh in over the next few months.

– M.M.

- ▶ The **Austin Humane Society** won custody Monday of 87 dogs from a puppy mill in rural Texas after a judge ruled their unsanitary living conditions and lack of medical care constituted animal cruelty. The owner agreed two weeks ago to give the AHS 30 dogs. The group sought legal right to seize the animals when members

continued on p.19



flashback QUOTE OF THE WEEK

"Senator, I served with Jack Kennedy, I knew Jack Kennedy, Jack Kennedy was a friend of mine. Senator, you are no Jack Kennedy."

– Sen. **Lloyd Bentsen** in a 1988 vice-presidential debate, to Republican candidate Dan Quayle, after the latter (an intellectual forerunner to our current president) had compared himself to John F. Kennedy. Bentsen died Tuesday at age 85.

hand and to remember to thank him too. I certainly didn't know it would be my very last chance.

Ars longa, vita brevis est.

On Another Planet

In between memorial radio blues, you may have heard Gov. Rick Perry this week congratulating himself, on the road to re-election, for "the largest tax cut in Texas history ... and more money for schools." If you think that sort of arithmetic wouldn't get you past the TAKS test, you'd be right on the money. As the governor and the Lege leadership tell it, the special session accomplished massive property tax cuts and increased the public school budget. The former is certainly true – that's been

It seems likely that we are about to enter a long, deep drought for Texas schools, parallel to the reactionary turn in California that thoroughly devastated the proudest and most effective school system in the country.

Perry's priority for four years – but the latter is essentially an evanescent consequence of a one-time budget "surplus" (that is, the money they refused last year to appropriate). The schools will get a one-time shot of fast money, hope that they can persuade local voters to endorse "enrichment" – wealthy districts will, poor districts can't – and the next Legislature will find itself swimming in red ink that can only be slashed by goosing sales taxes or slashing basic services.

The argument could be made that the only way to get school finance reform in Texas is first to cut property taxes, thereby returning the constitutional burden to the state, and the voters will soon learn that if the statewide school system is to be sustained, the state (i.e., public

school taxes) must support it. Maybe so. But it seems equally likely that we are about to enter a long, deep drought for Texas schools, parallel to the reactionary turn in California (Prop. 13) that thoroughly devastated what had been the proudest and most effective school system in the country. Unless the parents of city schoolchildren – increasingly the minority/majority demographic that is the future of Texas – begin to vote in requisite numbers in their own interests to support public schools, it seems likely that the suburban conservative stranglehold on Texas politics will continue. In school finance terms, that means the rich get richer and the poor ... you know how it goes.

For an intelligent snapshot of what the latest school legislation will mean, in budgetary and in real terms, I suggest a visit to the Web site of the Center for Public Policy Priorities, www.cppp.org. Not very well hidden in the legislative package is a requirement that the bulk of future business tax revenues be dedicated to "buy down" property taxes. According to the CPPP, the resulting budget shortfall, based on official revenue estimates (the fiscal notes to the school tax bills), will be \$10.48 billion in 2008-2009. The following biennium, it will be \$11.12 billion. Concludes CPPP: "This deficit will place tremendous pressure on the next state budget, which could cause severe budget cutbacks, an increase in the state sales tax or other state taxes, an expansion of gambling as a source of revenue, or all of the above."

So that's how you cut taxes and increase school funding. "Gov. Perry believes that the school finance reforms and property tax relief achieved by this legislature, are extraordinary and without precedent in Texas history," says the governor's campaign office, "and he wants to take that positive message directly to the people." Just don't try to teach it to your kids. ■

BESIDE THE POINT

What Would Jack Do?

Chi-Chung! Chi-Chung! Chi-Chung! Chi-Chung!

He wasn't exactly Jack Bauer – there were no nerve gas releases nor slit throats in City Council chambers last week – but it was up to Assistant City Manager **Rudy Garza** to lead council through a rough 24. Actually, it was 76 hours that Garza painstakingly relived, recounting the inadequate official response to the May 4 (and following) **power outage** that affected 52,000 citizens. The edge-of-your-pillow, white-knuckle doze-fest was requested by Mayor Wynn to explain the city's reaction – or lack thereof – to the spring storms, which left hundreds of customers, many of them in the toniest West Austin neighborhoods, in the dark as late as May 8 following the storm and its aftershocks.

Unlike our favorite real-time, civil-liberties shredding entertainment (the Fox TV show, not the local Prop. 1 debate), Garza didn't get much help at all from his unflappable geek goddess, his computer *compañera* Chloe – excuse us – **Toby Futrell**, who repeatedly interjected at points she felt needed further elucidation. To her, and the city's, credit, Austin Energy crews did snap to work immediately, in dangerous conditions, after the initial outage, but due to miscommunication underestimated the exploding emergency workload. The arrival of further storms over the weekend didn't help – in the end, there were some 2,000 outage points, an electrician's nightmare.

Garza ended his presentation not like Bauer – on a slow boat to Shanghai – but with recommendations for future power-failure plans. The most prominent is a call system, to which the powerless – if they can get to a working phone – can dial in, enter neighborhood info, and get a rough estimate of their wait time.

Waiting turned out to be last week's predominant theme. With the first public hearing over the revised **2006 bond proposals** on the agenda (as it eventuated, some time in the middle of the night), excruciatingly preceded by a procession of speakers addressing a neighborhood appeal of the Zoning Commission's approval of the **Champion Partners** commercial development planned for Loop 360 at RM 2222, you'd think council might find a way to get the lead out. Think again. The gang has been roundly vilified for delaying contentious public hearings long into the night, sending speakers packing from exhaustion as the hours tick off. You'd think council might, I don't know – perhaps save parading every single city department head in front of the Channel 6 cameras for a less contentious day. Not so – the proclamation-happy gang personally led the parade, in official obeisance to Employee Appreciation Week.

After the Loopy zoning debacle sputtered painfully to a stop after first-reading approval, and the tow-truck

lobby hitched up and winched off a couple of hours, the 101 bond advocates officially registered to speak had self-selected down to a couple dozen who began talking at a quarter after midnight. There was little surprise here: several speakers in support of land acquisition (cut from \$92.3 million to \$50 in city staff recommendations), affordable housing (cut less, but also to \$50m), the Mexic-Arte Museum, and a new central library (both grimly holding at their pre-revision numbers of \$5m and \$90m, respectively). The only minor fireworks flamed when Bond Election Advisory Committee outreach chair **Mike Clark-Madison** took the podium.

The staunch library advocate (and former *Chronicle* city editor) applauded the library funds holding firm, while advocating creativity in boosting open space and housing bucks. It was also obvious something else was troubling his perpetually furrowed brow; he ended with the admonition that "the bond election advisory committee does still exist. We will be happy to help." The not terribly subtle message was that Clark-Madison and the Bondsmates were irked regarding the city staff's (council's?) more mysterious tweaks to the package – namely, axing the to-be-leveraged funding for Hyde Park's Elisabet Ney Museum, while adding unvouchered for Asian American Cultural Center earmarks – listed under the dubious auspice of "citizen initiatives." The committee's objections were also more general – if you spent well over half a year balancing the city's bond ledgers, only to watch the blackboard abruptly erased and rewritten, you'd be a little pissed too.

No doubt council will have its own defenses up and ready. To paraphrase President Logan: They did it for the sake of the city!

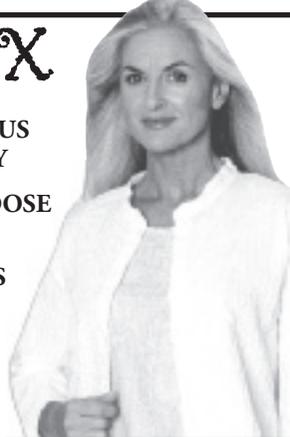
The bond hearings continue today (Thursday), so there must be another controversial measure sure to engender additional hours of testimony. That would be the second reading of the ordinance transferring **Roy's Taxi's** franchise to Yellow Cab, earning the ire of dozens of Roy's drivers. Also on the agenda are revisions to the **small, minority, and women-owned business ordinances**. The Mibby-Wibby Love-In was scheduled for last week but was held over in the shadow of Hispanic Chamber of Commerce concerns that the revisions could have unforeseen negative consequences; with any luck, the disagreements have since been ironed out.

Lastly, Brewster McCracken's fundamental-pharmacist-thwacker enters the light, with a proposed requirement that any city-contracted pharmacy fill all prescriptions (including birth control) "without delay and discrimination."

Let's hope the admonishment also applies to today's hearings. – Wells Dunbar

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saw the conditions in which they were kept. The dozens of Chihuahuas, dachshunds, boxers, terriers, and other small dogs are getting medical care, vaccinations, and spay/neuter surgeries, after which they'll be split between the Austin Humane Society, the Brown Co. Humane Society, and All-Texas Dachshund Rescue until they find permanent homes. "We're thrilled. We're relieved. We are exhausted," said AHS's Lisa Starr. — Rachel Proctor May

Austin Police announced May 23 that federal and state charges have been filed against a total of 34 individuals allegedly involved in the long-term operation of an **illegal gambling ring**, including charges of illegal gambling, money laundering, and tax evasion. The charges are the result of a lengthy joint federal-state investigation involving the FBI, IRS, APD, the Travis Co. Attorney's Office, and the U.S. Attorney's Office. The latest charges — 15 individuals face federal charges, 19 face state charges — grew out of last summer's APD-led sting, which resulted in the seizure of more than 700 illegal eight-liners from 35 different storefront gambling clubs across the city. APD says that evidence collected in that operation — code named Operation Casino Flush — led them to file the additional charges announced Tuesday. — Jordan Smith

The Travis Co. Sheriff's Office is asking for help locating next of kin of 49-year-old **Mark Anthony Larkins**, who died May 14 while in custody at the Travis Co. Jail. Larkins was not breathing when deputies found him in his cell during a routine cell check; the deputies called EMS and began CPR but could not revive him. Austin Police arrested Larkins May 10 on a charge of public intoxication; he had three prior public intoxication convictions and two city ordinance violation convictions — for aggravated panhandling, and for consuming alcohol in a restricted area. Both the TCSO and the Travis Co. Medical Examiner's Office are conducting (routine) investigations into Larkins' death. He's the second inmate this year to die at the Travis Co. jail; in 2005, three inmates died while in county custody. TCSO says Larkins' address was listed as "transient." Call Det. Chris Rowland (854-3245) with info regarding Larkins' family. — J.S.

City Council is negotiating the potholes and speed bumps in the creation of a **rush-hour rapid response system**, a new city program administered by the police chief that would place local tow truck operators at strategic locations along congested freeways to quickly and efficiently haul away wrecked or disabled vehicles. In the age of technology — with real-time traffic cameras on local freeways — rapid response is becoming a popular option in major cities for unclogging traffic snarls. In its initial foray at council last week, Austin appears to have learned a few lessons from Houston, where the Safe Clear program led to serious resident and lawmaker backlash: Austin's program is limited to a small number of freeways and hours, it includes a motorist bill of rights, and it requires that a vehicle be towed to a safe spot for no charge. The rapid-response program passed on first reading; city staff is still trying to work out the details on compensation to tow truck drivers and how to let independent groups, such as AAA, respond to their own clients. — Kimberly Reeves

In other city business, Brewster McCracken has placed a resolution on this week's council agenda that creates a **"no-refusal" policy for pharmacies** that contract with the city to provide prescription drugs to employees and retirees. Under the resolution, all prescriptions must be filled. A pharmacist who refuses to fill prescriptions — and that would include birth control and "morning after" pills — would be removed from the city's provider list. — K.R.

Months of dialogue on how growth should occur in Southwest Travis County, hosted by Co. Commissioner Gerald Daugherty, did little to soften the blow when it came time for commissioners to approve the 1,000-acre **Sweetwater Ranch development** off Highway 71 at Bee Creek Road. At this week's Commissioners Court meeting, the developer agreed to concessions on wastewater service, internal road construction, and traffic control. The Hill Country Alliance and the SOS Alliance, however, continued to argue that the developer had "gamed the system," should be fully complying with interim development regulations, and that the phasing agreement and final plan should be declared invalid. At one point, Daugherty walked out of the meeting, saying he didn't want to be accused of colluding with a developer to manipulate the system. At another point, he accused environmentalists of wanting no growth at all in Southwest Travis County, regardless of owners' property rights. After an executive session, commissioners approved the plan. Commissioner Karen Sonleitner said the developer had not created a perfect plan, but he had taken every concern listed by the community and attempted to meet community concerns. Ron Davis was alone in voting against the motion. — K.R.

Also in development news, the extension of the **Pfluger Bridge** may end up taking a slight detour due to high utility relocation costs. The \$3-million project — which will pass the bridge ramp over Cesar Chavez, through the Gables project on the former Lumberman's Sand Beach tract, and under Bowie to Third Street — will now pass under the Union Pacific Railroad line but not Bowie. Relocating an Austin Energy duct bank in the way of the road is simply too costly, says project manager Greg Kiloh. The change brings the road up to grade about 400 feet earlier than planned as the path hits other area bike-ways. The Lance Armstrong Bikeway, by the way, will pass along Cesar Chavez in its current configuration, rather than Third, as initially envisioned. — K.R.

CBS Radio is putting its Austin radio stations on the selling block, as part of a plan to cut back in small markets around the country. CBS owns four stations in Austin: KXBT-FM (the Beat), KAMX-FM (the Mix), KKMJ-FM (Majic), and KJCE-AM (talk radio). "The focus in CBS has always been on Top 20 markets, so it's not a big surprise," said John Hiatt, market manager for CBS in Austin. CBS announced that it would look to sell stations in 10 markets — Austin, Buffalo, Cincinnati, Columbus, Fresno, Greensboro/Winston-Salem, Kansas City, Memphis, Rochester, and San Antonio — in order to "maximize perfor-

mance of the division overall." CBS's Austin stations continue to grow and turn a profit, Hiatt says. The Mix and Majic, in particular, consistently rank among the city's top-billing stations. But CBS, which currently operates 159 stations, is looking to raise cash and concentrate on bigger markets. "Austin is a thriving market," Hiatt said. "But one station in Dallas can bill more than the entire group." Hiatt also noted that this isn't the first time CBS has tried to sell the stations. "You don't think about it until you actually have a buyer," he said. — Kevin Brass

In other media news, following in the footsteps of her idol Tony Snow (just kidding!), *Austin Chronicle* education reporter **Rachel Proctor May** is making the jump from news media to political staff work, joining the crew of City Council Member **Brewster McCracken** as one of his top aides. She replaces **Karen Gross**, who is leaving for law school. And in other May family news, Rachel's husband **Michael May** has left KUT-FM's news staff to pursue freelance writing; you'll notice his byline elsewhere in this section. — Lee Nichols

Evacuees in need of counseling can get free services from the nonprofit **Samaritan Counseling Center**, 5425-A Burnet. Those with transportation should call 451-7337 for more info. For those without wheels, the center has two counselors who make home visits. Call 300-3530 if living in North Austin, Round Rock, Pflugerville, Cedar Park, or Georgetown; or 293-4924 if living in South or Central Austin. See www.samaritan-center.org for more. — Cheryl Smith

In other hurricane-related news, check out BookWoman, 918 W. 12th, 8pm **Saturday, May 27** for a reading of **Do You Know What It Means To Miss New Orleans?**, a collection of pre- and post-Katrina essays and art. Contributors Juliette Kernion, David Rutledge, and Ray Shea will read from and sign copies of the anthology. 472-2785 or www.ebookwoman.com. — C.S.

BEYOND CITY LIMITS

A new state law would ban **anti-gay protesters** from disrupting funeral and burial services for military men and women. Gov. Rick Perry signed HB 97 last week, which would keep hecklers from coming within 500 feet between one hour before a service to one hour after a service. Rep. Brian McCall, R-Plano, and Sen. Robert Duncan, R-Lubbock, sponsored the legislation in response to a Kansas church's nationwide campaign to stage protests at military funerals because they believe a growing tolerance of homosexuality is what's killing U.S. soldiers. Texas joins Oklahoma and Ohio in passing laws that tolerate neither gays nor anti-gay protesters at funerals. — Amy Smith

Texas Attorney General Greg Abbott on May 17 filed suit against Irving-based BioPerformance Inc., which sells a so-called **"top secret gas pill"** that purports to lower vehicle fuel consumption and emissions, but which Abbott alleges is an environmentally hazardous mothball-type pill that the company peddles using an illegal pyramid scheme. "BioPerformance claims its top-secret gas pulls can save consumers big bucks at the gas pump," Abbott said in a press release. "These claims are bogus; the pill does absolutely nothing to improve gas mileage." According to the BioPerformance Web site, the "enzyme catalyst" can save consumers between "25- to 50-cents per gallon, every time you fill up!" And if that isn't enough, the company promises that consumers can get paid just for telling others about the magic little pill. Unfortunately, Abbott counters in the lawsuit, the top-secret pill is made primarily of naphthalene, a potentially harmful chemical found in mothballs — acute short term contact can cause liver and/or neurological damage, and may actually decrease engine performance. To make matters worse, Abbott alleges, the entire marketing ploy is an illegal pyramid scheme, based on the number of people that an individual can sign on as "dealers," rather than on actual sales. Abbott's suit charges the company with violations of the state's Deceptive Trade Practices Act (which can result in a \$20,000 fine for each count), and is seeking restitution for Texans taken in by the scam. — J.S.

"TXU representative" Darth Vader handed a performer playing Governor Perry a check for \$66,000 in campaign contributions last week, and in return Perry issued an executive order fast-tracking the utility's **11 new proposed coal power plants**. The Sustainable Energy and Economic Development Coalition, Public Citizen, and the Lone Star Chapter of the Sierra Club organized this street theatre skit in Austin and Dallas to raise public awareness and to urge TXU shareholders, who met Friday in Dallas, to reject the extensive coal plans. "TXU's 11 proposed coal plants in Texas will cook our climate, endanger our air quality, pollute our lakes with mercury, put our children's health at risk, and threaten our economy," SEED director Karen Hadden said. "Not one of these plants would use the so-called 'clean-coal' technology." The Sierra Club's Donna Hoffman said, "Perry's executive order fast-tracking the new plants means that citizens don't have enough time to work to assure that emissions from these plants won't harm the people who live nearby or downwind." TXU has downplayed the proposed plants' environmental impacts, claiming that clean-coal technology isn't yet economical. — Daniel Mottola

The U.S. Fish and Wildlife Service announced Monday that it plans to award more than \$1.7 million to help eight Indian tribes in the Southwest region manage, conserve, and protect natural resources on their lands as part of two new programs, the **Tribal Landowner Incentive Program** and the **Tribal Wildlife Program**. In Texas, the Alabama-Coushatta tribe will get \$209,277 to conduct a fish and wildlife inventory and habitat preservation project. FWS said such programs represent their recognition that "the best conservation and environmental protections result when tribes, landowners, hunters, and anglers, local organizations and communities work together." — D.M.

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(Editor's note: due to a production error, the report on the Place 6 City Council race did not appear in the May 18 issue. That story, slightly updated, is reprinted here. The Chronicle regrets the error.)

PLACE 6: Clearly Cole

Attorney **Sheryl Cole** won a decisive victory in her race to replace Mayor Pro Tem **Danny Thomas** in City Council Place 6, despite early predictions she might be faced with a run-off against **Darrell Pierce**. Cole took home 60% of the vote, leaving Pierce (32%) and third-placer **DeWayne Lofton** well behind.

Under the city's "gentleman's agreement," Place 6 is the seat unofficially set aside for African-American candidates. Every surviving former African-American City Council member – and the *Austin American-Statesman* – endorsed small-business owner Pierce, a resident of Southwest Austin and well-known as a former planning commissioner. Cole also played a strong role in the community as one of three chairs of the AISD's citizens advisory bond commission, and as counsel at the Texas Municipal League, focusing on taxation and economic development. Both were a contrast to Thomas, a former police officer and minister who was best known for his affinity with Austin's law-enforcement community and



JOHN ANDERSON

his joint protection of East Austin interests with Raul Alvarez. Cole will become the first African-American woman on the council.

Cole said she had expected issues of race relations and transportation to dominate the campaign. Instead, in forum after forum, the talk returned to the issue of affordable hous-

ing. That broke down into a number of issues: not only property-tax relief, but also gentrification of East Austin and the displacement of the elderly. As a council member, Cole says she'll be a strong proponent of mixed-use development, affordable housing set-asides, and community land trusts. She also wants to

explore collaboration between the city and the school district, such as joint city-district parks.

"I think the election is an opportunity for me to do some good things for the city," she said. "I really want to work hard to bridge the I-35 divide. And I want to work on economic opportunity projects, especially here on the Eastside." She added that while she was surprised by the margins of the defeat of Props. 1 and 2 (which she opposed), she expects that "some of the better provisions" of the two proposals will find their way into city ordinances.

As a CPA, Cole also wants to take a closer look at the city's budget and bond package. Everyone wants city bond projects, Cole said. No one disagrees about that. But she's more concerned about how the overall bond proposal is structured.

Pierce blamed low turnout on his defeat, saying that Cole's backing from political action committees, and specifically the environmental community, made it easier for her to win. Until people take more of an interest in the election process, it will be difficult to get more independent candidates to step forward, Pierce said.

Lofton said he wasn't discouraged by his distant third place and looked forward to playing an ongoing role in the community on issues such as affordable housing and improving city services.

– Kimberly Reeves



Former Austin Police Department Officer Julie Schroeder's bid to be reinstated to the force began Monday with the start of her civil service arbitration hearing, which is expected to last into next week. Outgoing Chief Stan Knee fired Schroeder (top left) for fatally shooting 18-year-old Daniel Rocha last summer during a traffic stop. Explaining his decision to terminate Schroeder, Knee concluded that she violated numerous department policies – including policies on proper Taser weapon handling, and procedures for using in-car recording equipment – and, contrary to the conclusion of Internal Affairs investigators, that her use of deadly force against Rocha was inappropriate. At right, forensics expert Tom Bevel (center) re-enacts how the shooting occurred; at bottom left, Rocha's mother, Daniela Rocha, listens to testimony.

– Jordan Smith



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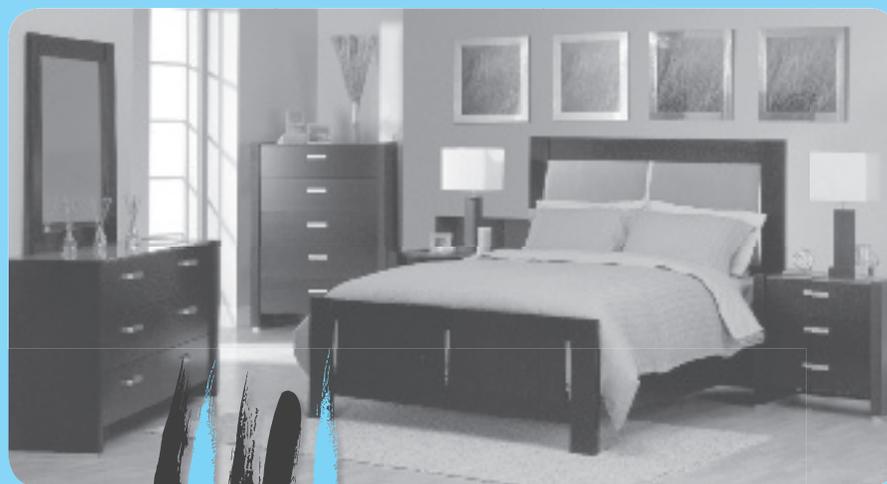
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APD's Stan Knee Goes East – Way East

Effective June 4, Austin Police Chief **Stan Knee** will resign his position as APD's chief administrator to accept a job as an adviser/mentor to the Afghani Minister of the Interior, training civilian police in **Afghanistan**. The thought of Knee dressed in desert camouflage, working a contract job in a war-torn country for private military contractor **DynCorp**, seems abrupt and unexpected, even a tad mysterious. (There are, for example, plenty of open, public questions about DynCorp, the mercenary muscle behind variously dubious U.S.-funded operations in Bosnia, Iraq, and Afghanistan, and the crop-spraying program, "Plan Colombia.") Yet in political terms, training Afghani cops may be no more treacherous than serving as the public face of the APD – a position that is inevitably a **lightning rod** for controversy.

During Knee's nearly nine-year tenure as chief, he's faced a persistent stream of criticisms from inside and outside the department – including sometimes contradictory allegations that he's been too lenient, too harsh, or too arbitrary in meting out officer discipline. He has also been accused of being too willing to ignore lingering allegations of internal departmental corruption – as in the lengthy series of whistle-blower lawsuits filed in connection with the defunct mid-Nineties **Mala Sangre** drug-trafficking investigation.

To his credit, Knee has been a diligent administrative reformer and was ultimately able to make a series of fundamental changes that have steered the department toward more efficient, professional, and responsive operations – including the implementation of generally effective community policing initiatives, the formation of a civilian oversight plan, and the crafting of policies to reduce incidents of **racial profiling** – in advance of state law requirements. "He's done some impressive things," said Austin NAACP President **Nelson Linder**. "For example, he's reduced significantly the number of consent searches" conducted by police – wherein police ask to search a motorist's car, without a legal basis (probable cause or even suspicion) to do so, a practice too-often implicated in racial profiling. "Racial profiling is one of the biggest problems for African-Americans across the country," Linder said. "So, he's done a lot."

Knee was hired in 1997 to follow former Chief **Elizabeth Watson**, when department

morale was at an all-time low; an internal audit criticized the Watson administration as a do-little management that spent more time figuring out where to lay blame for departmental problems than solving them. Police-community relations were poor, and the infamous 1995 Valentine's Day police raid on a **Cedar Avenue** party in East Austin – which eventually resulted in a financial settlement from the city – remained a visible example of deep-seated distrust. Knee aggressively picked up Watson's half-hearted **community policing** efforts and made them effective. The department was decentralized into the Area Commands that now drive the APD service model, and for the first time, Austin's minority communities were given equal attention and ear at headquarters.

This initial community outreach was no small feat, and the restructuring made it possible to identify and implement further advances – increasing recruiting efforts, targeting training needs, and, most importantly, driving down the crime rate. Although it would be simplistic to give all the credit to Knee (or even to policing in general), during his tenure Austin has become the **third-safest city** in America (based on FBI violent-crime statistics).

But, to be blunt, it hasn't been all smooth sailing. Knee's tenure has also been marked by controversies: rank-and-file officers, who hoped for a cop's cop, have been disappointed by the chief's lack of visibility on the street. Many complain that he spent too much time in the rarified air of the administration's Fifth Floor offices, a perception reinforced by what many officers describe as lopsided or arbitrary discipline. A few high-profile examples:

- In 2002, APD administration dramatically fired Officer **Timothy Enlow** for violating APD "racial profiling" policy long before such a policy existed – an evasion that concerned many officers, regardless of how they viewed the Enlow case in particular.
- In 2004, Knee fired Officer **Timothy Little** for failing to report an officer-involved 911 call (an error Little readily admitted and then promptly sought to rectify). Knee argued that such an ethical lapse made an officer forever untrustworthy – although the punishment was far harsher than that meted out for similar infractions. (In the arbitration process, Little got his job back.)



DOUG POTTER

- By contrast, Knee has appeared largely indifferent to lingering allegations of serious corruption among the department's highest ranks – including against former Assistant Chief **Jimmy Chapman**, a Knee appointee. The charges, made in a series of whistle-blower lawsuits, include allegations that officers had aided and abetted, or, at a minimum, ignored past drug-trafficking activities. Knee remained adamant that none of the allegations were true even when documentary evidence suggested otherwise, and Chapman eventually resigned.

The lingering controversies made it hard for Knee to earn the wholehearted trust of the rank and file. But, as often happens at official farewells, even Knee's most frequent critics – such as Austin Police Association President **Mike Sheffield**, who most recently called for the chief's resignation after Knee's termination of Officer **Julie Schroeder** (currently on appeal) for the shooting death of 18-year-old **Daniel Rocha** last summer – have mustered words of parting kindness. "Every leader, including myself, has good and bad qualities," Sheffield said. "I hope he

looks back and can take pride in the things he's accomplished. ... He's done a lot to modernize [the department], and his model of community policing is the way we should be doing it."

Assistant City Manager **Rudy Garza** said Knee has served the city well. "He's definitely turned the department around to be a very professional and top-notch organization. We have officers who are second to none," Garza said. "I attribute that to the officers and to the environment [Knee] has worked to cultivate within the department, and that professionalism spreads out to higher levels of accountability. He's held the officers to a higher standard, but, at the same time, he was their best and strongest advocate to get the best tools and training needed." Now, Garza said, the challenge is to find a new chief who will maintain the department's positive forward momentum. Assistant Chief **Cathy Ellison** has been appointed interim chief, but the city plans a nationwide search that may take several months. "It's not easy being the third-safest city in the country," Garza concluded.

– Jordan Smith

Plan B Interference?

As a legal challenge to the feds' refusal to allow over-the-counter sales of **emergency contraceptives** continues to unfold in federal court in Brooklyn, an attorney for the women's rights group bringing the challenge told the court that she now has proof that the **Bush administration** meddled in the **U.S. Food and Drug Administration** drug-approval process.

The New York City-based **Center for Reproductive Rights** is asking the federal court to force the FDA to approve over-the-counter sales of so-called **Plan B**, the emergency contraceptive used to prevent an unwanted pregnancy after incidents of unprotected sex. The drug contains nothing more than an elevated dose of the hormones contained in regular birth control pills; nonetheless, former FDA administrator **Mark**

McClellan denied the bid to allow over-the-counter sales. In so doing, he overrode the recommendation of FDA scientists and other officials who had approved the move – causing two FDA officials to resign in protest.

Women's reproductive rights advocates have long suspected the White House may have had a hand in prompting McClellan's baseless refusal, and last week CRR attorney **Bonnie Jones** told federal Magistrate **Viktor Pohorelsky** that she may have found that missing link, in the form of an entry in McClellan's appointment calendar, reports New York's *Newsday*. According to the daily, McClellan's calendar for April 21, 2003 contains a notation that he had a "conference call w/**Jay Lefkowitz** re: Plan B submis" – an apparent reference to the petition filed just days before seeking FDA approval for over-the-counter Plan B sales. At the time, Lefkowitz served as President George W. Bush's deputy assistant for domestic pol-

icy; the calendar notation was notable, at least in part, because consultations with the White House are not part of the standard FDA drug approval process, the daily reports.

The news sparked angry responses from women's health advocates who consider the calendar entry a smoking gun. "The revelation ... of a highly unusual consultation between the FDA and White House raises yet another red flag for those of us who care about science and provide health care services," said **Cecile Richards**, president of **Planned Parenthood Federation of America**, in a press release. "Unfortunately, suspicious fingerprints have been found all over what should have been a purely scientific evaluation of a safe, effective back-up birth control option."

The CCR's in-court challenge to the FDA refusal continues this week; McClellan is reportedly scheduled to testify on June 13.

– Jordan Smith

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If It Ain't Broke, Don't Fix It

After an exhaustive internal study last year, and an updated review this year, Travis Co. commissioners agreed Tuesday that the **county's tax collection system** isn't broken after all. But they voted to do another exhaustive study – this one independent of the first – just to make sure there isn't something, anything, that a private firm couldn't do better.

The 3-2 vote, with Commissioners **Karen Sonleitner** and **Ron Davis** abstaining, effectively keeps the controversial issue of **privatization** alive for another year, meaning the law firm that's been chomping at the bit to take over the county's collection of late property taxes can still hope to land a piece of the county's lucrative tax business in 2007. Commissioners will formalize the study's scope and appoint its stakeholders at their June 6 meeting. The new committee, which will likely include representatives of the county's two largest taxing entities – the city of Austin and AISD – will then spend the next four months reviewing the way in which the county collects and enforces payment of late taxes for more than 80 jurisdictions. The county's overall collection rate averages close to 99%.

The commissioners' action came as a mixed blessing for privatization foes. On the one hand, they were relieved the commissioners didn't give away the store to a private firm, voting instead to ditch the two proposals submitted from private collection firms. On the other hand, they were frustrated that the controversy wasn't finally laid to rest, as they had hoped. While they didn't get everything they wanted, neither did **Ken Oden**, former county attorney and now partner in the Austin law firm of **Linebarger Goggan Blair & Sampson**, one of the largest private collection agencies

in the nation. Oden, who has worked tirelessly in pursuit of the county contract, had hoped to seal a deal before the end of the month. He said he was disappointed that the issue had taken on a volatile, personal edge, but he was optimistic nonetheless that a new analysis would serve to “ratchet down the rhetoric” and address issues of equity relating to the county's enforcement action against low-income homeowners. A running theme of the privatization folks is that the county sues a disproportionate number of poor and minority homeowners who fall behind on their property-tax payments. Oden also sought to diminish the incendiary remarks of privatization opponent and former Co. Judge **Bill Aleshire**, who crafted the consolidated tax-collection system when he served as the tax assessor-collector. “I will not take the bait,” Oden said, referring to Aleshire's pot-shots at Linebarger, including its record of hiring away public officials who then lobby to get the government business of their former employers. “As we've seen here, they even hired a former county attorney whose job in the past was to help keep them out of Travis County,” Aleshire said.

Privatization opponents, both inside and outside the county, acknowledge they were caught flat-footed when Co. Judge **Sam Biscoe** first placed the collections item on the May 9 agenda. As a result, no one was more prepared for that meeting than Oden, who arrived armed with charts and graphs and a smooth spiel. Community representatives also showed up to speak in favor of privatization. (The group included two former mayors – **Bruce Todd**, who's on the Linebarger payroll, and **Gus Garcia**, who's not.)

Many people believed the privatization issue had died last summer, particularly after the furor that was raised over Linebarger's 2005 takeover attempt, followed by an exhaustive internal study that seemed to bear out county staff's arguments for keeping the collection business under public control, and



ALAN POGUE

Former County Judge Bill Aleshire argued forcefully before the Commissioners Court Tuesday to reject a proposal to hand over Travis County's delinquent property tax collection operations to the private firm of Linebarger Goggan Blair & Sampson.

rejected Linebarger's claims regarding equity for poor and minority homeowners. Moreover, the study, conducted by County Auditor **Susan Spataro**, also concluded that hiring an outside firm to do the work would cost the county several million dollars in lost revenue. County Attorney **David Escamilla**, speaking prior to Tuesday's meeting, said the internal analysis should put to rest any doubt that the county wasn't performing up to par. Privatization, he said, “would not only lose money for the county, but it would result in more delinquent taxpayers paying more amounts of money. I can't see any justification not to accept the results of the study.” He added that the issue has taken its toll on county staff and that last year's study and this year's update had eaten up more than 2,000 hours

of staff time and “diverted attention from much more critical matters.”

Still, many Eastside leaders say county leaders can't altogether ignore the reality of low-income residents losing their homes to the highest bidder at county auctions. The hard feelings are compounded by the Eastside's growing popularity among the yuppie set, which drives up land value and, of course, property taxes. “People are losing their homes,” **Susana Almanza**, co-director of **PODER**, told commissioners earlier this month. “It's not just their homes, it's their whole culture that's being lost; it's their whole sense of community that's being lost.”

But privatizing the collection system would just make matters worse, say two of the plan's most vocal opponents: Aleshire and Sonleitner. They argue that poor homeowners who fall behind on their taxes would be hit doubly hard because private firms charge a 15% to 20% penalty fee for every delinquent notice they send out, regardless of whether or not a lawsuit is brought. “None of that money is going to come to Travis County,” Sonleitner said. “It goes into the pockets of really, really, really rich people who have figured out how to make public indebtedness an art and a science.”

Until this month, the privatization debate had been all but forgotten, though it re-emerged during a rather nasty Democratic primary race that pitted former county attorney **Sarah Eckhardt** against Sonleitner. During the campaign, Oden teamed up with the powerhouse law firm of **Minton, Burton, Foster & Collins** and formed a political action committee to help Eckhardt. Eckhardt's own opposition to privatization served to neutralize the issue, but Oden's insertion into the political fray was a clear indication, at least to Sonleitner, that he was still keen on capturing a chunk of the county's tax-collection business. And, as this week's voting action showed, some commissioners might be just as keen on giving Oden a piece of that pie.

– Amy Smith

DWARFING THE FROST TOWER

The much-vaunted Frost Bank Tower, with its 33 floors, will soon be dwarfed by two projects on **Congress Avenue**, both more than 40 stories. Each skyscraper will sport some combination of office, retail, hotel, and condominium space, a combination that once meant a project, like the Omni Hotel, had miscalculated the market but now means the market is flush with the heady new urbanism that marks most major new skyscrapers.

One project is the 47-story skyscraper currently dubbed **Fifth & Congress**. Built by local developer **Tom Stacy**, the project will offer more than a million square feet of mixed-use space, which is about the size of a full shopping mall and the exact amount of space the entire Austin office market absorbed in 2005. The tower will be designed by Connecticut-based **Pelli Clarke Pelli Architects**, best known for designing the twin Petronas Towers in Malaysia, featured in the movie *Entrapment*.

The other project, a point tower known as **Congress Condominiums**, is still in its formative stages of development but is expected to loom well over 40 stories. Sitting on land owned by Schlotsky's operators **John and Jeff Wooley**, the project will be primarily a 250-unit condominium project. That's more than twice the size of the Nokonah at Ninth and Lamar.

These break all barriers for Austin skyscrapers. Least one fear the Houstonization of Austin, howev-

er, Austin has yet to see the real heady glut of Houston's oil & gas glory days. The top 10 skyscrapers in Houston – and, yes, that includes the original Enron headquarters – all are more than 50 stories. The Bank of America Tower in Dallas scales 72 floors, and even Fort Worth has managed to land a 60-story skyscraper.

Both projects, while warmly received by city commissions, will face the hurdles of **City Council variances**. The city has simply never built a project as dense, and tall, as Fifth & Congress. And a historic blacksmith shop sits on the site of the Congress Condominiums. Vice-President **Dave Mahn** of **Benchmark Land Development** isn't quite sure what to do with the building, but he's working feverishly with the preservation architect who saved the **Schneider Store** to find some way to incorporate the stable into his project.

And why do the buildings on Congress Avenue seem so big? Historian **Ed VanDeVort**, who presented a lecture to the members of the **Austin History Center Association** this week, says it's simply because Congress Avenue is so wide. As the parade route to the Capitol back in the mid-1800s, it was plotted as 120 feet wide, compared to the 80-foot width of most city streets. That extra 20 feet on each side give a sense of space that doesn't exist in cities like Boston, Philadelphia, or New York, VanDeVort said.

– Kimberly Reeves

STALLING FEMA

A group of attorneys filed a class-action lawsuit last Friday (May 19) in U.S. District Court in Houston in an effort to derail the **Federal Emergency Management Agency** from cutting tens of thousands of low-income hurricane evacuees nationwide off from federal **rent and utility assistance** on May 31. According to a press release from Houston-based **Caddell & Chapman**, the lead firm in **Watson v. FEMA**, attorneys asked for a temporary restraining order against FEMA to ensure continued housing support until June 30. The suit, filed on behalf of six named plaintiffs, pertains to more than 17,000 families across the country, according to Caddell & Chapman; In Austin, 215 Katrina evacuee households are slated to lose at the end of the month the federal rent and utility assistance they have been receiving through the city.

“FEMA's arbitrary and inequitable decision to eliminate **Section 403** housing payments at the end of this month with no adequate notice, with no clear standards for determining eligibility or for making an appeal, and with no

timely transition to its temporary housing assistance program (**Section 408**) is a complete failure of FEMA's statutory obligation to assist our hurricane evacuees,” said **Michael Caddell** in the press release. The complaint – jointly filed by attorneys with Caddell & Chapman, public interest law center **Texas Applesseed**, the **Public Interest Law Project** in Oakland, Calif., and the **National Center for Law and Economic Justice Inc.** in New York – asks the court to stop FEMA from cutting off assistance until “federally mandated requirements for the program's administration are met and a hearing is held,” according to the release.

Watson v. FEMA is the third housing aid-related suit brought against FEMA in the wake of Katrina and Rita. “In **McWaters v. FEMA**, FEMA was ordered to extend hotel stays for tens of thousands of evacuees who were about to be evicted with no other housing options. In **Brau v. FEMA**, the class action complainants have sought benefits useable by people with disabilities,” explains a **National Low Income Housing Coalition** press release. For more on FEMA-related legal issues, see www.femaanswers.org.

– Cheryl Smith

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SPURring Students Toward College

As the yellow school bus heaved to a halt on the **University of Texas** campus, **Angela Gatto** rose into the aisle to give the backpack-clutching teenagers in the seats a pep talk she proudly said they didn't really need. "Y'all represented last time," the petite, blond teacher told her AP English students from **Reagan High**. "You have your intelligence, so show it in your conversation. I think you can blow some of these UT kids out of the water."

The students piled off the bus, the boys in baggy T-shirts and the girls in fitted hoodies, and headed to a second-year English class to spend an hour debating *Harper's Magazine* selections with UT students a couple of years older and college-life-wiser than they. The visit is part of a program called **SPURS** (Students Partnering for Undergraduate Rhetoric Success), a pilot program that brings students

The students piled off the bus, the boys in baggy T-shirts and the girls in fitted hoodies, and headed to a second-year English class to spend an hour debating Harper's Magazine selections with UT students a couple of years older and college life-wiser than they.

from high schools with low college-attendance rates into UT writing classes. "We're trying to develop rigorous bridging programs so students' skills are equalized at the university," said **Janice Giddings**, who runs the program through the **UT Office of School Relations**, which has a similar program in chemistry.

Currently, the only Austin school participating is Reagan, a school known more for violence and low academic performance than rigor and ambition. Only about a third of all

Reagan graduates pursue higher education, and that's not factoring in the kids who don't graduate – as of 2005, only 71% of the would-be class of 2003 had graduated. Reagan also has some of the lowest passing rates on standardized tests in the district: According to the most recent TEA data, 78% of 11th-graders passed their reading tests, and 54% passed math. In the sea of bad publicity that surrounds a school like Reagan, it can be easy to forget that motivated students with college plans also study in its classrooms. That's where SPURS aims to help, by providing college exposure that students in other parts of town take for granted.

"The best advantage of the SPURS program is making it concrete for students that they, too, can go to college," said **Linda Ferreira-Buckley**, director of the Rhetoric and Writing department at UT. "If you've not been on a college campus and don't have family members or friends who have been, it can seem like a foreign place that's inhospitable."

Most of Gatto's AP students have no doubt they'll go to college, but they also have their concerns. One is cultural: Reagan is nearly 100% black and Hispanic, while UT is only about 3.7% African-American and 14% Hispanic. Their campus visit emphasized UT's multicultural resources, but some weren't convinced. "I didn't see any diversity, but I'll just have to take their word for it," said **Aaron Knight**, who plans to study at a historically black college.

Whether they choose UT, A&M, or another institution, the Reagan students will have to be prepared for college work. As part of the program, the students receive peer editing from the college students on a project typical for a second-year rhetoric class: the **proposal argument**, in which they learn to define a problem and propose a solution.

The students found no shortage of problems at their school (not least of which is its tarnished reputation, a sore point for any Reagan student). The gripes ranged from simple problems like nasty school lunches to more chal-



JOHN ANDERSON

Angela Gatto's (l) Reagan High English class went toe-to-toe with a UT English class to sharpen their debate skills as part of the SPURS program.

lenging dilemmas like tense race relations between the school's black and Hispanic students. In one cluster of desks in the UT classroom, the college students reviewed competing proposals by the high schoolers to improve racial harmony. One group proposed a cultural pride and understanding day, where black students would be paired with Hispanics for a day of each others' music and food. "The major part of this event will be lunch," said the proposal. "We plan to have enchiladas, chicken, tacos, and more." The UT students suggested grammatical changes and questioned whether highlighting the students' differences might reinforce the stereotypes their proposal aims to address. Reagan student **Mychal Gaddison** took issue with the whole proposal.

"Nothing's going to come out of it," he said. "After diversity day, everything will just go back to normal." His proposal said racial mistrust is a problem that can't be "solved" by an event

or a program: The best thing to do is provide opportunities for students to continually talk about it. **Aaron Knight**, his co-author, agreed. "Martin Luther King fought his whole life to stop it," Knight said. "The problem is still here."

Other students were more optimistic about their proposals' chances of success. One was **Angelica Venecia**, who wanted to address poor relations between students and some teachers. While Venecia praised Gatto – as a whole, the class described her as a cool teacher who respects and challenges them – the same isn't true for all teachers at Reagan. Venecia proposed a mediation process where teachers and students could work out problems and misunderstandings with mutual respect. "A lot of kids here have a lot to say about the quality of their education," she said. "I want to help Reagan become better."

After that, she'll go to college.

– Rachel Proctor May



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4005 W. Parmer Lane, Unit C, Silver Creek Center		339-0401	
8400 Brodie Lane #101, 78745		291-1588	

Immigration Insanity in D.C.

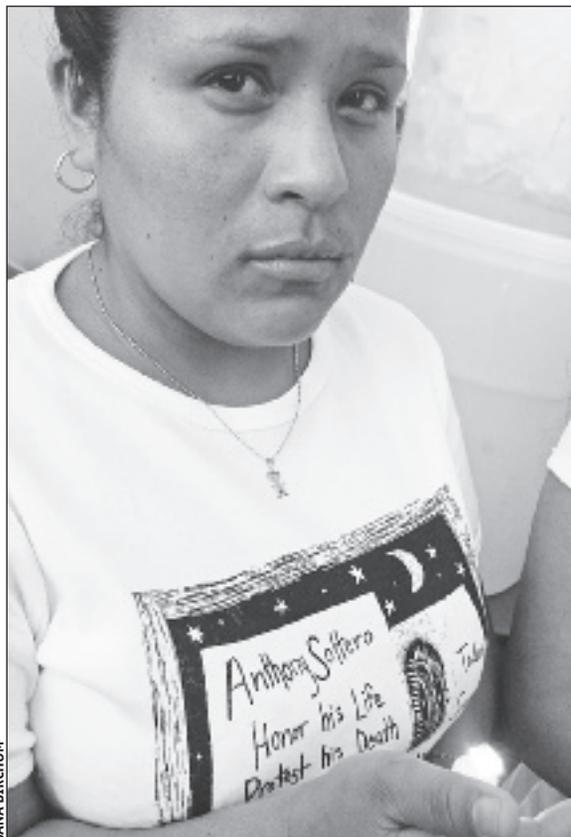
While the Senate spends hours debating symbolic, ultimately useless details of **proposed immigration legislation** – such as making English our “official” national language – controversial and alarming portions of **S2611**, known as the **Hagel-Martinez compromise**, wait to slip through. This is not to say that all this **English-as-national-language** talk is nothing to debate – among other things, the proposed legislation would mandate that all official forms be available only in English, making it even more difficult for newcomers and non-English-speakers to navigate an already daunting bureaucracy – but what of the Senate voting 83-16 to build **370 miles of triple-layered fence** along parts of the 2,000-mile U.S.-Mexico border? Not to mention the administration’s plans, as reported in *The New York Times*, of opening the construction of a “**virtual fence**” along the entire border up to bids from **military contractors**, such as Lockheed Martin – this from the same guy who swears he’s not militarizing the border.

In a press conference called by the **Rights Working Group** in late April, members of the **NAACP, Human Rights Watch, United States Conference of Catholic Bishops, and American-Arab Anti-Discrimination Committee** gathered to call attention to what they called “hidden traps” within the bill – specifically **Title II**, which deals with interior enforcement – that would lead to “unchecked power of the Executive Branch; result in long term separation of families; leave refugees, trafficking victims and other vulnerable populations unprotected; and bar thousands of well-intentioned immigrants from legalizing.” Also of major concern are provisions for **indefinite detention** until deportation, **denial of eligibility for citizenship based on a criminal record** while at the same time criminalizing the use of false documents – even in the case of those seeking refuge, and the **use of local law enforcement as immigration enforcement**, further deteriorating the relationship between cops and the community they are serving and protecting.

Title II also has language that is threatening to the rights of all citizens: **Section 204** provides for deportation based on “**good, moral character**.” Seriously: “In determining an applicant’s moral character, the **Secretary of Homeland Security** and the **Attorney General** may take into consideration the applicant’s conduct and acts at any time and are not limited to the period during which good moral character is required.” Take note of who’s making the character assessments, for crying out loud.

Sen. **Mel Martinez** said Monday that he expects his comprehensive immigration bill to get approval by the end of this week. (The pre-

diction was made to a seventh-grade social studies class at **Corner Lake Middle School**, according to the Senator’s home-state paper, the South Florida *Sun-Sentinel*. For what it’s worth, Sen. **Chuck Hagel** said the same thing to CNN’s *Late Edition*.) With the deadline for approval at week’s end, there is sweat flying in opposition to the proposed three-tier system (in which the undocumented person must turn themselves in to Homeland Security, return to his or her land of origin, and then come back through legal means), led primarily by California Sen. **Dianne Feinstein**, who proposes an “**orange card**” system (in which folks who have lived here five years or more can get into the legalization stream without journeying all the way back home first).



JANA BIRCHUM

A vigil was held in front of Las Manitas Cafe on May 17 for Anthony Soltero, an Ontario, Calif. teenager who killed himself after school officials told him he would be punished for an absence on the day of an immigration protest. Soltero’s supporters say he was punished for activism; school officials allege he was merely cutting class.

Sending troops to the border is apparently no sweat for the great majority of our Senate: Senators voted 83-10 Monday in a symbolic show of support (symbolic since the Decider doesn’t need their approval) for Bush’s plan for the **National Guard** to beef up Border Patrol in California, Arizona, New Mexico, and Texas, and they voted 73-25 Wednesday to limit further debate on the bill. Next it’s more than likely off to battle with the House of Representatives, where House Republicans – vocal in their opinion that S2611 offers amnesty to criminals – await to make a stink. – Diana Welch

To read the Comprehensive Immigration Reform Act of 2006 in its entirety go to thomas.loc.gov, then search under bill number S2611.

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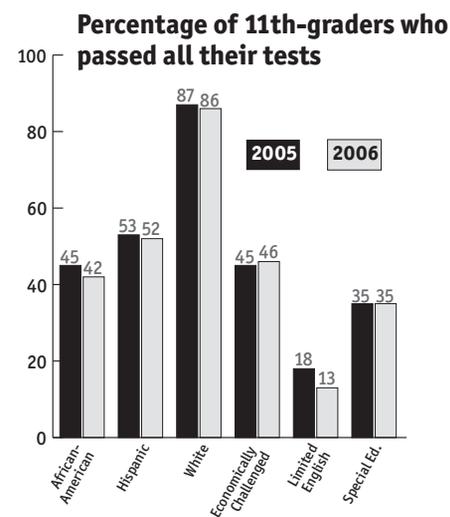
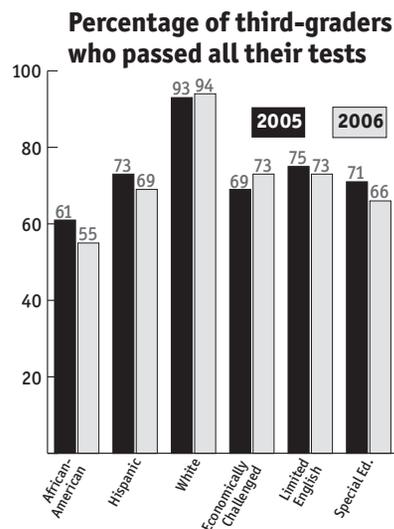
TAKS Scores Show Both Improvement and Trouble for AISD

Take 80,000 students in six different racial and socioeconomic categories, test them in up to five subjects each, and what do you get? Numbers. Lots of 'em. This week the **Texas Education Agency** released the results of this year's **Texas Assessment of Knowledge and Skills** tests, which determine which students graduate or advance a grade, and are the basis of school ratings under both a state system and the federal one known as **No Child Left Behind**. AISD's scores show areas of both growth and decline, and while the district likes to highlight the former, the latter also raise troubling questions.

Texas students take TAKS tests in language arts, math, science, and social studies. The system separately measures performance of students who are African-American, white, Hispanic, limited-English, special education, or economically disadvantaged. This allows districts to pinpoint which students are failing and what subjects are giving them the most trouble, but it also allows the data to be sliced and diced fancier than a daikon radish at a sushi counter.

In publicizing their scores, AISD drew attention to student improvement over the three years since TAKS replaced the previous testing system. Since 2003, the percentage of students passing all their tests has increased in each grade, with increases of more than 15 percentage points in six grades. This is despite the fact that the number of questions students need to answer correctly in order to pass increases each year. It is also promising that the achievement gap, which shows African-American and Hispanic students lagging their white and Asian peers, also narrowed slightly in many grades.

While AISD is making progress, the passing rate as a whole remains far from exemplary. Only 50% of eighth-graders passed all their tests, which is the lowest passing rate of any grade; among third-graders, who had the highest passing rate, one in five failed at least one test. More troublesome are the grades in which areas of decline outnumbered areas of growth. Although the third-grade passing rates of 92% for language arts and 77% for math are the highest of any grade level, they're



lower than last year's scores. The same is true in 11th grade, where math and science scores declined, language arts stayed flat, and only social studies increased.

"We've just got to dig in there and figure out where we need to make some changes," said Ann Smisko, assistant superintendent of curriculum and instruction. In particular, she said the third-grade scores pointed to the need for better pre-kindergarten instruction to meet the growing percentage of AISD students – currently about 60% – who come from low-income backgrounds.

Third and 11th grades are significant because they're two grades where students must pass to be promoted to the next grade or to graduate. Last year, 1.5% of the third-grade class, or about 100 students, were held back because of TAKS scores. About 1,300 juniors, or 35% of the class, will have four chances to retake the test in order to graduate next May. These students are disproportionately low-income and minority: Only 42% of African-American 11th-graders and 52% of Hispanics have passed all their tests. Students with limited English proficiency are really hurting: Only 13% have passed all their tests.

If the students don't pass their tests before next May, they'll have another chance the summer after their would-be graduation, and anyone can keep trying as long as it takes. About 400 current seniors are in that boat. However, many simply give up: Of the 292 seniors who did not graduate last May because of TAKS scores, only 60 passed the necessary tests over the summer. This gives critics of the testing system one more thing to critique: When one in five AISD students already doesn't earn a diploma in four years, that exit-test provides one more reason for struggling students to drift away.

When students throughout the state are struggling, and 11% of the would-be graduating class statewide does not pass, some also charge that those held accountable should include not only local districts, but the state school finance system that many believe inadequately funds the schools.

"We recognize that we still have a good deal of room for improvement," said AISD superintendent **Pat Forgione** in a statement. "We won't be satisfied until every student achieves at high levels – and that will take additional financial support and investment."

– Rachel Proctor May



Travis County Sheriff Greg Hamilton last week announced a partnership between his office and local builders to rebuild houses for people living in unsafe conditions who can't afford to rebuild themselves. This house in East Austin will be the first project; it is home to "Granny" and a handicapped relative whom she cares for. The project is in need of donations of money and materials. Checks can be made out to the Sheriff's Memorial and Benevolent Society of Travis County, Inc., PO Box

252, Del Valle, Texas 78617. For a list of materials that are needed contact Senior Deputy Derrick Taylor at 512/854-4315.

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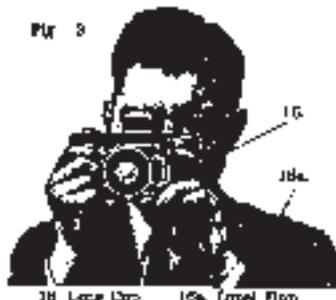
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THE HIGHTOWER REPORT

BY JIM HIGHTOWER

HEALTH CARE MORALITY

Contrary to the "contrived wisdom" of the Powers That Be, providing health care for everyone is not an economic or even a health issue – it's a moral issue.

Notice that corporate chieftains and the political elites all have the Rolls Royce of health care – while most Americans are trying to make do with a sputtering Yugo, and while millions of our people are walking barefoot. This crass inequality on such a basic human need is a moral abomination.

How is it that the richest country with the most democratic ideals of any country in the history of the world has 45 million people with no health coverage and millions more with pathetic coverage? And how is it that We the People pay \$1.2 trillion a year to a corporate health-care complex (more than any other people pay) and rank only 37th in the world in the quality of health care we receive?

The Powers That Be just shrug their shoulders and say, "Well, sadly, America can't afford a system of good quality coverage for all." Can't afford it? George W. says America can afford the \$1.2 trillion in tax giveaways he's bestowed on the wealthiest people in our land. He says America can afford the \$300 billion in direct costs already shelled out for his war of lies in Iraq. He says America can afford the hundreds-of-billions of tax dollars being pocketed by drug companies and insurance giants through his boondoggle prescription-drug program.

Of course, our so-called political leaders don't feel the pain of America's corporatized and exclusive health system. The very politicians who say America can't afford universal coverage receive full platinum coverage for their families – courtesy of you and me.

No public official should have even a dime's worth of coverage until every man, woman, and child in America has full coverage. For morality's sake, the president and Congress ought to be last in line, not first!

KEEPING WATCH ON YOU

In his 2002 State of the Union speech, George W. issued a clarion call for Americans to join in a newly created program he called TIPS: Terrorism Information and Prevention System.

This silly and uniquely un-American program was to recruit millions of Americans to spy on ... well, each other. Letter carriers, utility workers, repair crews, your cable guy, and others with access to our homes were enlisted to report any activity they considered "suspicious." Luckily, the great majority of Americans are way too independent-minded and levelheaded to sign up as government snoops and snitches, so TIPS was hooted down by the public and eventually killed by Congress.

But – be careful out there! – the TIPS mentality still survives in too many of our federal, state, and local police operations, which have implemented a myriad of "watch" programs around the country. An "Eyes on the Water" program in Ohio, for example, urges boaters to report anyone "not wearing the right gear," while a Michigan "River Watch" program eerily sports the slogan "Be our eyes and ears so we can calm your fears." Similar silliness goes on under such names as "CAT eyes," "Real Estate Watch," and "Eagle-Eyes."

The Homeland Security Department has issued materials warning citizens to be on the lookout for people who don't fit in, such as any "beggar, demonstrator, shoe shiner ... or flower vendor," saying they could be a terrorist in disguise. In addition, proving that there is no limit to security silliness, Bush's Citizen Corps has published a "preparedness guide" instructing us not only to report any suspicious-looking people to the FBI, but also to "keep your yard clean" and "prune shrubbery." Remember, declares the guide, "Homeland security starts at home."

The first step toward real security is not to watch our neighbors, but to keep an unblinking eye on any agency of government that insists on watching us.

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.

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Shall We Bike?

Local bike advocates pedal optimistically uphill

BY DANIEL MOTTOLA

"In most planning and construction efforts, bicyclists' needs are not adequately considered, causing bicycles either to be excluded or hindered."

"Bicycles are an efficient and inexpensive mode of transportation which, with increased use, could reduce dependency on foreign oil supplies, improve Austin's air quality, reduce roadway congestion, and improve the health and livability of the community."

"People who choose to bicycle should not be placed in greater danger than any other legal mode of transportation."

These are not the idealistic musings of a bike activist commenting on Austin's present and future bikability. Instead, they're excerpts from Part One of the city's own Bicycle Plan, intended to increase and institutionalize options for bicycle transportation in Austin. It was adopted just over 10 years ago, in April of 1996, and updated in 1998 to include detailed routes. Reading the plan without having actually bicycled around town, one might guess Austin must be a bike utopia by now.

Well, it's not. In many cases, biking to a destination across town using a relatively direct route ranges from difficult to downright dangerous, and the further out from inner city neighborhoods you travel, the dicier it gets. Equally pathetic, over the last 10 years, while the regional population (Travis, Hays, and Williamson Counties) has grown to more than two million, the estimated percentage of trips made by bike, according to the Capital Area Metropolitan Planning Organization, has remained at a dismal 1%. Since May is Bike Austin! Month, it's a likely moment to consider the thus far unimpressive local progress on

For more information, see these local bike sites:

www.ci.austin.tx.us/bicycle
www.austincycling.org
www.bicycleaustin.info
www.austinyellowbike.org
www.frankenbike.org
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improving biking facilities and opportunities, and what might or should be done about it.

Partially to blame for Austin's underachievement as a bike town is our ongoing regional obsession with automobile-centric growth: more cars = more roads = more cars. More specific infrastructure planning – or rather, the lack of such planning – is also involved. Take a ride and you'll find numerous roads with a consistently inconsistent presence of safe areas – whether shoulder space or marked bike lanes – for operating bikes. Where bike lanes do exist, many are perpetually obstructed by parked cars. Major regional highways – I-35, US 183, US 290, et al. – act as imposing physical barriers to bike travel, and where crossings exist, the sparse, busy intersections create acute dangers for cyclists.

Trying to make progress has its own challenges. The city's large bicycle community, as knowledgeable and active as it is diverse and ornery, has lacked a unified voice, and many advocates say they are effectively excluded from city road-planning processes. At the core of the city bureaucracy charged with transportation issues is a Bicycle and Pedestrian program historically hamstrung by wavering political support, staffing, and funds.

alternative to Cameron Road, Dessau Road, and the I-35 service road, and will connect neighborhoods with Hart Elementary.

Pleasant Valley Bike Route Phase 2: Implementing bike lanes on Pleasant Valley from Oltorf to Burleson Road, as well as an off-street 12-foot bike/ped path. Hired outside consultant to redesign retaining walls; construction expected to run from late September or October to January through February of 2007.

South Lamar/US 290 Barrier Removal: Will create Americans with Disabilities Act-compliant sidewalks and bike facilities connecting South Lamar from Panther to West Gate. Still in the planning phase and will require cooperation from TxDOT for work in its right of way.

Pfluger Bridge Extension: Will complete the bike/ped bridge next to Lamar, connecting South Austin to Downtown by extending the bridge north across Cesar Chavez, then proceeding along an easement through the future Gables development and under the Union Pacific rail line. The city will likely build the bridge and railroad underpass separately given ongoing negotiation with UP. The bridge extension, expected to begin next March, will be tied to the realignment of Sandra Muraida Way for the Gables project.

Capital Metro Rails With Trails: The transit agency promised hike and bike paths along the 32-mile commuter rail line from east of downtown to Leander, in the rail package approved by voters on the November 2004 ballot. They're about to conduct a feasibility study "including a cost estimate and plan," which should be completed in about six months. Cyclists are enthused about the path's intersections with the Armstrong Bikeway and the future SH-130, where they're also pushing for hike and bike paths.



A variety pack of Austin cyclists outside City Hall. From left to right, former Austin Cycling Association President Preston Tyree, cyclist Brittani Killion, local cycling gadfly and Lance Armstrong Bikeway creator Eric Anderson, cyclists Nate Lynas and Erica Franzen, and BicycleAustin.info founder Michael Bluejay.

It's enough to make a rider take a hike – or worse, abjectly surrender to the internal combustion culture.

One Spin Forward

"Every person on a bike equals one less car, and every mile traveled by bike equals less roadway wear and tear and pollution," says Austin Bike and Pedestrian Program Coordinator Colly Kreidler. Since taking over the program in 2004, Kreidler said his job description has been simply to finish projects. Although most of the program's current projects (see "In the Works" below) were defined by planners four or five years ago, he says, at the city "there seems to be a difference of opinion about the value of planners." The current staff has none. "The challenge has been staying on top of so much growth and trying to get sufficient notice of road projects,"

he says, indicating a need for improved communication with city transportation engineers.

In that context, Kreidler points to the difficulty of adding bike considerations to a design after the fact, which will now be the case with the recently redesigned Riverside Drive between South First and Lamar. In general, trying to retrofit bike lanes to a street and its traffic mix limits the choices of preferred bike facilities. And even though a May 1998 City Council ordinance mandated that bike lanes be added to streets intended for bike routes following resurfacing or rebuilding projects, popular but dangerous streets such as 45th, or parts of Guadalupe and Lamar – which appear on the designated bike map – are still without bike facilities. This kind of belated or negligent planning has real consequences, generating daily traffic angst for cyclists and motorists, and often relegating cyclists perforce to the sidewalk – and pushing similar problems onto pedestrians. Unfortunately, given the high traffic volume and limited surrounding space on many Austin roads, adding bike lanes would mean shrinking auto traffic space – an option that isn't on the table, Kreidler says.

Nevertheless, he sees the bike program becoming more successful – given better funding in the next city budget, the addition of a dedicated engineer in three months, and the anticipated hiring of a planner in 2007. Preparations are in motion for a 10-year update of the bike plan, which Kreidler hopes to focus on including areas the city has annexed or sprawled into as well as on weaving off-road paths and bike lanes to connect neighborhoods to nearby schools.

Concepts to Concrete

Kreidler is certainly aware of the intractable local problem of highways acting as de facto barriers to cyclists, their intersections often transforming easy-access bike routes (with designated bike lanes, wide curb lanes, or quiet residential streets) to pinch points (with both high-volume traffic and narrow lanes). Where

continued on p.32

In the Works

Here's a list of pending city of Austin bike projects – funded with 1998 bonds, federal grants, and city matching funds – plus a couple of other local planned projects:

Austin Bike Commuting Project: Designed to provide showers at various office locations throughout the city to promote bicycle commuting. Currently under review by Bike program staff and city law department.

North Austin and Southeast Austin Bicycle Route Studies: Updating the existing bike plan to identify new facilities that fit requirements of the Bike Plan; completing a GIS component for bike routes; and providing an assessment of current and needed bicycle infrastructure.

Barton Springs Road Bike Lanes: Installing bike lanes from Robert E. Lee Road to Rollingwood Drive. Scheduling construction with the Parks and Recreation Department to avoid event conflicts.

Jollyville/Loop 360 Bike/Pedestrian Crossing: A shared use path running from Jollyville to the Arboretum, currently pending TxDOT coordination.

Lance Armstrong Crosstown Bikeway: An on- and off-road bike path running from the US 183 truss bridge just east of Shady Land to Lake Austin Boulevard at Veterans Drive. Construction is expected to start in 2007.

North Acres PX Bike Trail: A bridge over Little Walnut Creek from North Plaza just east of I-35 to Furness, gives southbound cyclists an easier

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shoulders and bike lanes end, cyclists are too often forced to enter fast-moving and big-truck traffic. But such intersections are hard for the city to address, he explained, since they're usually in someone else's right of way, such as the Texas Department of Transportation's.

TxDOT spokesman John Hurt says the "thorny" highway intersections issue is further complicated because "a great deal of intersection right of way is taken up by desirable business property." TxDOT's official position on this problem is that there's "no ultimate solution," as Hurt put it — although the department has met yearly with cyclists, as well as more recently, after cyclist Gay Simmons was killed in April at the intersection of Loop 360 and Bee Caves Road. She was hit by a vehicle as she transitioned from the shoulder, the legally designated space for bicycles, to the busy intersection where bike lanes stop and high-speed traffic merges from an exit ramp. "Even simple projects can take five, sometimes even 10 years, to go from concept to concrete," said Hurt, responding to criticism from local cyclists that TxDOT has failed to act to secure Loop 360's intersections for bikes, despite at least four years of warnings.

Somewhat cynical about official promises and project maps proposing bicycling improvements, local cycling advocate Dave Foster calls Austin "the City of Dotted Lines," referring to the way bikeways still in the conceptual stage are designated on maps. Bike commuter Scott Korcz, president of the 1,500-member Austin Cycling Association, said he's "not satisfied at all" with the extent to which the city has involved the cycling community in road projects. "Frequently we hear about projects too late in the design process" to play an effective role in the discussion, Korcz said. He blames the city's elected officials and staff for lacking what he calls the political, engineering, and resource commitment to improve biking conditions, but he also cites the cycling community's lack of a unified voice. Some self-identified "transportation cyclists," those who bicycle primarily as a mode of transportation as opposed to biking for recreation only, say the ACA doesn't speak for them. "The ACA is almost exclusively comprised of recreational cyclists, heavily skewed towards folks who throw their expensive bikes in the back of their SUV and drive 20 miles to go ride out in the country for a few hours," utilitarian bicycling advocate Mike Dahmus said. "They have at



JOHN ANDERSON



JOHN ANDERSON

The Yellow Bike Project has been a leader in promoting bicycling as a transportation option. At their workshop, YBP volunteers rehabilitate old bikes in hopes of getting them back out on the streets.

times been an actual enemy to the interests of transportation cyclists."

Divisions within the biking community were widened over last year's controversy concerning designated bike lanes versus wide shoulders during the Shoal Creek Boulevard folly — which ended almost precisely where it began — and, again, over the recent possible revival of a helmet

law, in which helmets would be mandated for adults as well as children. Some transportation cyclists argue that helmet laws drastically decrease bike trip numbers, especially for short distances and errands. They point to nations, such as Denmark and Holland, with very high cycle ridership numbers, but no helmet laws. Some bike enthusiasts even shrug at institutional

projects, suggesting that bikers take matters directly into their own hands.

"The most fruitful ground for advancing cyclists' safety lies in the cyclist's own skills and equipment, far more than what the city can put on the ground," said local cycling instructor and bike dealer Mike Librik. Although visible bicycle facilities and opportunities tend to be what ultimately turn nonbikers into bikers, education is paramount, cyclists say. "Most important is that the public have a sense of what skilled and lawful cycling is," Librik said. "Cyclists should know the techniques and practice them, and motorists should know what to expect from a lawful cyclist and be ready to deal with it as a norm." The ACA offers several cycling classes, and Librik teaches an urban cycling course in conjunction with the transportation-oriented Bicycle Advisory Council.

Opinions about the balance among safe facilities, education, and technique aside, transportation cyclists widely agree that to ride a bike is to be part of a solution to several of the problems facing our local and national culture, as Michael Bluejay, founder of the information-packed BicycleAustin.info Web site, likes to argue. "I'm not biking to save the world, but because I don't want to contribute to its destruction," Bluejay said.

Bike advocates have made cycling an issue with council candidates, as well as in the pending November bond package, and as more people come to grips with global warming and the terminal condition of our car-centered culture, demand for a bike-friendly city is likely to grow. In the meantime, transportation cycling advocates will keep riding and fighting for better conditions.

"The biggest problem is getting drivers to acknowledge our rights to use roads," said Yellow Bike Project volunteer Jennifer Schaffer. "If we were given a little courtesy and not squeezed in traffic, cut off at intersections, or threatened, it would make a world of difference." One way to achieve this is better road-user education, she said, and another is clearly marked and well-connected bike lanes.

Bluejay believes city leaders' attitude toward bike lanes is representative of the overall lack of importance they place on citywide bicycle transportation. He's even considering a lawsuit to require car-free bike lanes on Shoal Creek Boulevard. "As long as we live in a city where elected leaders say it's OK to park in bike lanes," he said, "there's still a lot to fight for." ■

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El Pueblo Unido

BY MICHAEL VENTURA

Two facts tower above all others regarding U.S. immigration. The first foretells how this issue will eventually be resolved. The second measures the injustice that immigrants suffer. Yet in all that I've read and seen since the May 1 demonstrations, each of these facts was mentioned but once.

The first fact is: "The latest census reports ... [that] nationwide, nearly half the children under 5 ... are Latino or other minorities" (CNN, Wolf Blitzer's *Situation Room*, May 10). This "half" is mostly Latino. Already, California, New Mexico, and Texas have non-Anglo (mostly Latino) majorities; New York and Arizona are around 40% non-Anglo (mostly Latino), as are Maryland, Mississippi, and Georgia (*The Week*, Aug. 26, 2005, p.16). Florida, New Jersey, and Illinois (among other weighty states) will likely sooner or later have non-Anglo majorities. The trend will continue. The outcome is obvious. No matter what happens now, eventually Hispanic-Americans will be this country's decisive voting bloc, and immigration law will be whatever they want it to be. The political party that helps them now will be the political party of the future. The party that obstructs them will be doomed to insignificance for decades as this young generation grows up, remembers, and votes.

The second fact was noted by Anna Quindlen in *Newsweek* (May 15, p.78): "Although the conventional wisdom is that immigrants are civic freeloaders, the woman with a sign that said I PAY TAXES was reflecting the truth. Millions of undocumented immigrants pay income taxes using a special identification number the IRS provides. They pay into the Social Security system, too, even though they're not eligible to collect benefits. In fact, they may be helping to keep the system afloat, with \$7 billion currently in a designated suspense file, much of which is believed to have come from undocumented workers."

Read that twice. In *practice*, the IRS – that is, the federal government – recognizes the legality of undocumented workers. Our government knows where millions of them work. Our government, and everyone who cashes a Social Security check, spend their money. It's well-known that many U.S. corporations pay

no taxes, and the Bush GOP has once again cut taxes for the rich, but these "illegals" pay. Their labor and the fruit of their labor is *in practice* legal, with legal arrangements for tax collection – but the workers themselves are illegal. That is outrageous. House Republicans voted to make felons of people who contribute to their salaries! The hypocrisy of ranting about "illegals" while pocketing their coin – *that* should be illegal.

Since the federal government benefits from undocumented workers, something is owed those workers in return: Justice. The just resolution is simple. All immigrants who pay taxes should, immediately, be issued green cards. Then they can get at "the back of the line" for citizenship, with the not-so-unreasonable stipulation of learning English (immigrants do that anyway, eventually). As for the penalty fine Bush proposes? Tax-paying immigrants have already paid it.

It is extraordinary that these two facts – the first demographic, the second financial and governmental – are virtually absent from both print and broadcast journalism. You don't expect immigrant-baiters like CNN's Lou Dobbs and Fox News' Brit Hume (and the right-wing radio ranters) to quote a fact that undercuts their arguments; intellectually, they are not honest people. But mainstream journalists and liberal columnists seem equally ignorant of these facts – which baffled me until I looked at bylines and "mastheads" (lists of a newspaper's personnel). May 15's *New York Times* news section: By my count, out of 24 byline names, one might be Hispanic; May 16, of 41 bylines, two were Hispanic, and two might be. The paper has no regular Hispanic news columnists and seems to have no Hispanic national news editors. May 15's *Newsweek* had no Hispanic bylines, and *Time* had one (or it may have been the other way round); *U.S. News and World Report*, none in the news section. As for *The Austin Chronicle* – flip through these pages and see for yourself. Anglo broadcast news has Hispanic readers, but readers usually don't write and edit. Of course, one can't always tell by the names. Bill Richardson, governor of New Mexico, is Hispanic; Michael Ventura, writer of this col-



JASON STOUT

umn, is not. By and large, though, names are a fairly decent indication. In news journalism, Hispanic-Americans have yet to be recruited – or should the word be *included*? On this enormous issue of immigration, the journalistic community is pretty much out of the loop. Or, like me, pedaling hard to catch up.

I was shocked out of my ignorance and complacency by the May 1 demonstration in Lubbock.

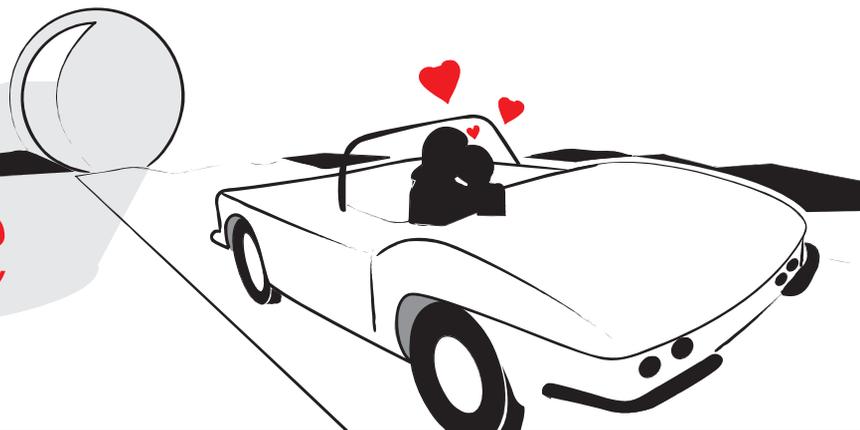
Lifelong residents of Lubbock tell me that this city, "the Hub of the Texas Panhandle," never before witnessed a demonstration 3,000-strong. That was the figure quoted the next day in *the Lubbock Avalanche-Journal* (May 2, p.1). The number seemed, to me, low. Extrapolating from a count of those within about 100 feet of where I walked, and standing on a height to view the entire march, I estimated 4,000-ish, maybe more. *At least* 3,000, then. In Lubbock, probably for the first time in Panhandle history.

We gathered at St. Joseph's Catholic church in the northeast area of the city. We walked behind a marvelous hand-painted banner of

the Virgin of Guadalupe – bright colors on a white background, brilliant in the sun. On either side of the Virgin, folks carried signs: VOTE – IT COUNTS. As was typical of the May 1 marches everywhere, there were lots of kids tiny ones and midsized ones, running about or in strollers or on the shoulders of fathers or big brothers – kids who will never forget this day, and who are being taught by example to stand up. Also typical, most Lubbock marchers were adults under, say, 32 – which means this phenomenon isn't going away. Everyone was excited. Many were smiling. There was no sense of discomfort, no scent of fear. The atmosphere, happy! (I've walked many demonstrations, and only at Woodstock – a concert, but also a kind of demonstration – have I seen a mass of people *happy*.) There were many U.S. flags, some Latin American flags, many handmade signs. An Anglo's read WE ALL COME FROM SOMEPLACE ELSE. A Latino's, JUSTICIA PARA TODOS. Justice for all. And there were chants, and when one chant died down you never

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knew who'd start the next – it might be an old woman, it might be a young man, it might be three high school girls walking hand-in-hand. SÍ, SE PUEDE! Yes, it can be done! EL PUEBLO! UNIDO! JAMÁS SERÁ VENCIDO! A people united will never be vanquished!

My father was 6 before he spoke his first English word. My mother was 11 or 12. (She would become the first woman of her lineage to graduate college.) They didn't often speak Italian or Sicilian around their kids because they didn't want us to face the crap they'd faced before they overcame their accents. If they were alive, they would have marched May 1. In New York City when I was young, Sicilians weren't quite white and weren't quite not. It depended on the neighborhood. I guess I thought I was white – because in 1973, to the shock of my naivete, I discovered that in Lubbock, presto, I wasn't white anymore (if, indeed, I ever had been). An aged Anglo barber left a line of blood across the back of my neck to insure that his establishment would not again be sullied by this particular spic. In memory of him and those like him – and for my parents, myself, and, yes, the honor of humanity – I'd have marched here May 1, if need be, in a wheelchair. And, in fact, in Lubbock some people did march in motorized chairs and in wheelchairs pushed by relatives and friends. (Someone should tell Republicans that such folk don't scare easy.)

When we gathered at the federal building, most speeches were pretty fine. A priest began with a prayer that God "keep in our hearts, 'As you did it to the least of these, you did it to me.' [Jesus' words]." Lubbock County Sheriff David Gutierrez sang the daylights out of "God Bless America" (with marchers joining in). And a graying Anglo judge named Rusty Ladd said this:

"Every founding father of this country broke the law; every escaped slave and anyone who helped that slave broke the law; every Texan (of any color) who fought for the independence of our state broke the law; all those civil rights marchers and protesters of the 1950s and 1960s broke the law and our nation is the better for their having done so. ... If our legislatures ... pass any law ... that tells me I cannot offer food or drink or medical attention or shelter to any neighbor of mine, or passes a law that restricts my ability to treat my fellow man with dignity and respect, then save me a cell in the local jail – for on that day I shall become a lawbreaker as well." ■

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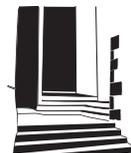
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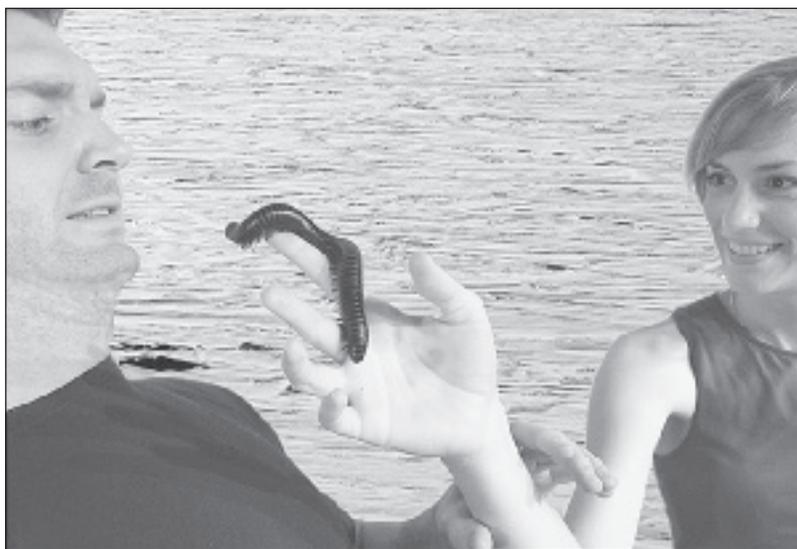
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"MINUS TIDE": One Play's Journey

When we last saw Kimberly Burke, the Austin playwright was headed to the Land of 10,000 Lakes to enjoy a year's residency at the Playwrights' Center in Minneapolis as one of five Jerome Fellows. Packed among her worldly goods were 50 or so "incoherent pages" of a new play that she and director Ellie McBride (dirigo group's *The Jinn*) had workshopped in, well, Burke's living room. That script was the focus of much of Burke's attention these past 12 months, with an autumn's worth of revisions and a more formal



workshop at the Playwrights' Center with a Minneapolis director, Jef Hall-Flavin. Now, it returns to Austin as a fully fledged drama, receiving its world premiere from Bayou Productions and the Rude Mechanicals as part of the Rudes' Second Stage season. *Minus Tide*, as the darkly comic and somewhat disturbing play has come to be titled, focuses on the relationship between Allison, an entomologist, and Tim, a soldier, and how conflict – both external and internal – feeds their desire, as well as damage to their psyches. McBride, who praises Burke's "gift for language" and finds the play's "juxtaposition of poetry and brutality" compelling, directs. The *Chronicle* caught up with the playwright as she was flying back to Texas to learn more about the work.

Austin Chronicle: What was the spark that sent you down this road?

Kimberly Burke: The play started as a 10-minute piece I attempted to write exploring ways violence can predicate love, and how love can be used to obfuscate violence. Not surprisingly, this theme proved too large to fit into 10 minutes, and the 10 minutes grew into *Minus Tide*.

AC: How did your time in Minnesota affect the play?

KB: Where Ellie really brought out the experimental aspects of the play, Jef pushed for a more linear story. I'm glad to have had both workshops, because as a result of those two sometimes contradictory influences, I've tried to craft a script that carefully walks the line between them – remaining mysterious without being muddled.

AC: Given that it has a soldier in it, one might assume that it has something to say about war in general, if not the Iraq war specifically. But it's also focused on the relationship between the two characters. Do you think of this more as a war play or a relationship play?

KB: This is very much a relationship play. Even when Tim is "at war," we only see/hear him through the letters he sends to his lover, Allison. And while Tim does have experiences overseas which come into play later, they affect his character, not the plot. I think that's what makes the play interesting: the violence in the script comes from the characters and exists between the characters only; it's not a veiled critique of the government or war in general, it's an exploration of a

kind of war between two people.

AC: Is there anything in this play that scares you?

KB: Oh God, everything! It pushes all of the boundaries of what I'm comfortable with. It's structured after a triptych, in which each section is stylistically different from the previous while still following the same characters and story; that kind of structural experimentation is new for me. Moments in the script are unabashedly poetic, which is always scary. And there's lots of sex. I think the scariest thing is I've written this sex-ridden play, and my mom is coming to opening weekend!

– Robert Faires

Minus Tide runs May 25-June 10, Thursday-Saturday, 8pm, at the Off Center, 2211-A Hidalgo. For more information, call 476-RUDE or visit www.rudemechs.com.

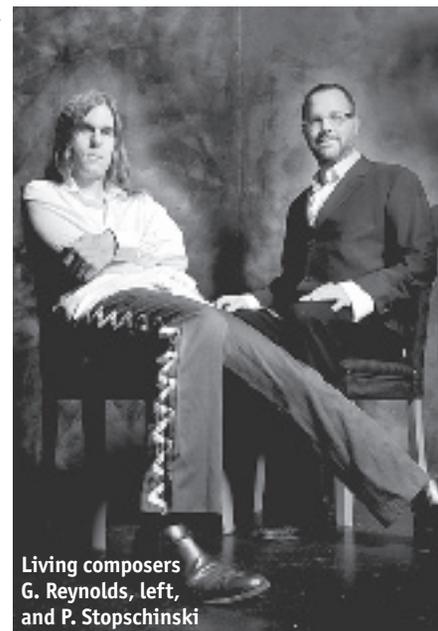
GOLDEN HORNET PROJECT: Chamber music lives!

The drag about all that great chamber music that Mozart wrote is that there isn't any more of it being made. Since he died, he hasn't produced a single new quartet or trio. And the same goes for Beethoven, Brahms, Haydn, Mendelssohn, Schubert, and those other slackers in the Dead Composers Society.

Fortunately, the Golden Hornet Project is around to pick up the slack, giving us regular infusions of new chamber music by local composers. Over the past seven years, GHP masterminds Graham Reynolds (Golden Arm Trio) and Peter Stopschinski (Brown Whörmet) have hosted more than two dozen concerts featuring new compositions by more than 30 composers – many of them, like Reynolds and Stopschinski, drawn from Austin bands and the contemporary music scene. And far from being stuffy concert-hall black-tie affairs, these come-as-you-are performances take place in chambers where chamber music isn't usually heard. This week, for example, the project is wheeling a baby grand into Hyde Park Theatre for a program of new trios, composed and improvised, by the likes of P. Kellach Waddle, who plays bass with the Austin Symphony and has been twice nominated for the Pulitzer Prize in Music; Josh Robins of the Invincible Czars; David Wyatt of the Ron Titter Band and Stinky del Negro; Maurice Chammah of the Red Armada Quartet, Tristero, Amazing!, and the Bishop Elect; and, of course, hosts Stopschinski and Reynolds, who will be handling honors on the keyboards. Joining them will be violinist Bruce Colson, who plays with the Austin Symphony, the Austin Lyric Opera Orchestra, and the Renaissance folk rock ensemble Mundi; and cellist Jon Dexter of rock band What We Know. As long as we can't get Mozart to bang out any new chamber works, why not get hooked on some composers who can continue to tickle our ears with fresh music for small ensembles?

– R.F.

The Golden Hornet Project's Concert of Very New Work for Cello, Violin, and Piano will be held Tuesday, May 30, 8pm, at Hyde Park Theatre, 511 W. 43rd. For more information, visit www.goldenhornet.org.



Living composers
G. Reynolds, left,
and P. Stopschinski

SOUL TO SOLE FESTIVAL: Tip Top Tap

When tap legend Fayard Nicholas of the Nicholas Brothers passed away earlier this year, one more irreplaceable part of that art form's history slipped away. We may never see his like again, but we can take some comfort in the fact that this singular master of rhythm tap was able to share some of his intimate knowledge of the moves and skills of tap with younger generations of dancers through the Soul to Sole Festival, right here in our town. Nicholas came to Austin to serve as the annual confab's "Festival Legend" in 2003 and 2005, and his passing underscores how vital this event has been and is in preserving the history and tradition of this remarkable dance form.

This week, hoofers from around the country will congregate in Austin for the sixth Soul to

Sole, organized by Tapestry Dance Company. Once again, they'll be spending their days in the studio studying with tap masters and their evenings enjoying archival dance films and – what else? – dancing for one another in performances that those of us who aren't dancers can enjoy, including a concert featuring festival artists, from the familiar feet of Tapestry Artistic Director Acia Gray and company dancers Tasha Lawson, Brenna Kuhn, and Jason Janas to those of acclaimed guests Lane Alexander, Ayodele Casel, Derick Grant, Barbara Phillips, and Jane Goldberg, who will be one of the 2006 Festival Legends. The other legend this year is Arthur Duncan, best remembered for his 18-year stint on *The Lawrence Welk Show*, where he was the first African-American to appear weekly in a network television series. A native of Pasadena, Calif., who gave up on a career in pharmacy to "see what this show

business was all about," Duncan mastered a suavity of style and movement that had him touring clubs from London and Paris to Cairo and Beirut before being signed by the Champagne Maestro to be a series regular in 1964. He stayed with the show until it was canceled, but he kept dancing, performing in concert at both Lincoln Center and Carnegie Hall, on tour with Tommy Tune in *My One and Only*, on numerous television shows, and on film in the movie *Tap*, starring Gregory Hines and Sammy Davis Jr. An opportunity to see such a grand master of the form should not be missed.

– R.F.

The sixth Soul to Sole Festival takes place Wed.-Sun., May 31-June 4, at St. Stephen's Episcopal School, 2900 Bunny Run. The Participant's Showcase will be held Friday, June 2, 8:30pm, in the Helm Fine Arts Center, St. Stephen's School. The Soul to Sole Faculty Concert will be held Saturday, June 3, 8pm, at the Helm Fine Arts Center. For more information, call 773-7827 or visit www.soultosole.org.



Arthur
Duncan

Good Humor Man

Former 'Seinfeld' writer/comic Pat Hazell is funny, upbeat, generous, and, oh yeah, he lives here now **BY BARRY PINEO**

*Just close your eyes and you will start to see
Lazy lakes of gravy fill your plate tonight.
So on your way through life's buffet,
Why don't you save some room for a slice
Of American Pie?*

— theme song of the NBC sitcom *American Pie*

Pat Hazell isn't about the bad stuff. He's about the good stuff.

You might have already figured that if you saw *The Wonder Bread Years*, his one-man show about growing up in the Midwest in the Sixties and Seventies, at the State Theatre last year, and/or caught him doing stand-up as part of the Good Humor Men when they played the Paramount in December. But it becomes even more clear when you talk to this sitcom-writer/comic/playwright/actor about Katrina.

See, before it blew through, Hazell and his family had spent four years living in Mandeville, La., right on the northern shore of Lake Pontchartrain. They evacuated before Katrina hit, but "we saw a lot of very, very difficult situations there," says Hazell. "We didn't personally lose friends. We have friends that lost friends; we have relatives that lost relatives. We saw a lot of bad stuff."

But as soon as the storm passed, Hazell and his brother drove a truck filled with cash and supplies into the heart of the emergency. They delivered hundreds of generators. And he was part of an organization that raised almost three quarters of a million dollars in cash and millions of dollars in supplies for relief efforts. When asked about his efforts, Hazell said, "The world can be an amazing place. At times like this, you realize more good than bad."

After the storm, Hazell relocated to Austin, where he lives with his wife and two small children in one of those classy Thirties bungalows just east of South Congress, within a stone's throw of the Capitol. And this week he returns to the State as a local, with a production of *Bunk Bed Brothers*, a comedy about two siblings who get together at a family reunion, which Hazell wrote with his friend Matt Goldman and in which he'll play one of the three roles.

Where's the Funny?

Hazell leads me through his very comfortably furnished living room, offers me something to drink, then takes me through a room where small children obviously play, out to his spacious, high-ceilinged office in the back. The first thing I notice, possibly because I'm looking for them, is the toys. "We're working on the second touring show of *Bunk Bed Brothers*," Hazell says with palpable enthusiasm. "The set is a time capsule, so I have to double a lot of the props. I have GI Joe sheets that will go on one of the beds. On all the shelves in their room there are games and toys and Banana Splits posters and black-light Bruce Lee posters. On the inside of the closet door there's a Farrah Fawcett poster. Here's their record play-

er. It's not a close-and-play, but it's a Disney. The mom has to be insane because they've returned at 40, and nothing has changed! That's the leap of faith."

It's not much of a leap. The script is pure comedy, laugh-out-loud funny and tight as a drum, having been developed over 18 years. "Our first script wasn't really structured as a play," says Hazell. "It was two guys in a room playing Nerf basketball. We were a little afraid of the brotherly dialogue thing because we hadn't written that way. So as insurance we would have a chunk of stand-up in there; one brother would leave the room and the other would go on. Ultimately we discovered that our insurance policy was actually our crutch, and it had to go. Each evolution we discovered something new, making it more about this charmer who got by on his wit and really didn't make anything of himself, in contrast to his button-down, do-gooder brother. A modern-day *Odd Couple*."

"For theatre, it's unusually heavy with jokes and gags. People have told us it's like *Must-See-TV*, it's like a sitcom. And the experience has that kind of pace to it, but I read plays in high school that were called comedies in three acts, and there was a joke in each act, and I'm like, 'Where's the funny?'"

High school for Hazell was in Omaha, Neb., where his family settled after living in various places in the Midwest just before he entered junior high. His career in entertainment started with magic shows before he was 10. "I was the pick-a-card-any-card kid magician. I taught myself to juggle in my driveway and did some street performing. By the time I was in junior high I was hired by the local daycare center to come over and do a 30-minute show. I had 10 minutes' worth of material, but I did the same trick three times in a row. I thought, 'I'm in the business now!' And that's when you do your first show and you get \$2, and you go, if I did this eight hours a day, 40 hours a week, I'm a billionaire!"

By the time he hit high school, Hazell wasn't a billionaire, but he was making a decent dollar off his magic and comedy. "Some people are lucky enough to fall into the big manhole of show business, and I was one of them. I convinced these restaurants in Omaha to let me do my stuff. Different nights of the week, table-to-table, deck of cards, coins, cups, balls, sponge bunnies, whatever, and I would go for about two to three hours a night. If there was a wait, I'd go to the lobby where the wait was. If the tables needed to be turned over, I'd go out and do a couple of tricks. I went to the local tuxedo rental and convinced them to sell me five or six old tuxedos because they were out of style. And I'm walking around at 17 and 18 like a riverboat gambler. I didn't really know that it was all working with so much synergy, but it meant I didn't have to work at the pizza parlor anymore. I didn't have to shovel snow. About five shovelfuls of snow, I go, 'You know what, I'm going to go learn a rope trick. I'm



BRET BROOKSHIRE

going inside by the fire. I'll see you guys when this thing's over."

As a mere pup of 17, Hazell won a contest to open for Rodney Dangerfield, one of many comics for whom he would eventually open. The next logical step: move to Los Angeles.

The Seinfeld Chronicles

"When I moved from Omaha to L.A., I decided to be a stand-up more," says Hazell. "I thought, well, nobody really knows me yet in L.A., I'm just going to drop the props a little bit. When I first did *The Tonight Show With Johnny Carson*, that was just stand-up without any magic. That was a self-declaration of how I'm going to approach this. Well, the people from Omaha saw it and said, 'You didn't do the rope trick! You didn't do the thing with the tape-recorded card trick! What are you, insane? Those are your big hits!'"

Over time, Hazell became the opener for Jerry Seinfeld. "He took me on before there was a show or anything. I opened for his first stand-up special, *Stand-Up Confidential*, and I went out and opened clubs for him. At that time I still had the props in my act, juggling top hats and stuff like that. And Jerry — there was a push, a mentorship suggestion. He said, 'The stuff's good, but you're a strong enough stand-up; you don't need the props.' And I kinda went, 'Well, but...' And he says, 'Honestly, I don't like waiting at the luggage return for your stuff. If you could just carry a garment bag and get on and off the plane.' It was a little bit self-serving because I had this box with stuff in it that we always had to wait a half-hour at the airport. But here's the real bottom line: People are coming to a Jerry Seinfeld concert; they're not paying to see me. If I don't score doing stand-up before him, I'm not going to lose my job because

continued on p. 40



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everyone's buying a ticket to see him. He gave me permission to take his audience and my sense of humor and take a chance. So I did that a couple of times, and he goes, 'Look, see? They don't even know about the Etch-A-Sketch and all the stuff you're hauling around.' So it got me writing more and relying less on gimmicks. It ultimately opened me up to monologues, which opened me up to dialogue."

Hazell, along with Seinfeld, Larry David, and Matt Goldman, were the original writers for the first season of Seinfeld's now-famous television show, known then as *The Seinfeld Chronicles*, but Hazell left after the first season. He continued his relationship with Seinfeld, warming up the audience for dozens of episodes of the show and for other shows as well, and got work writing on series such as *Lois and Clark: The New Adventures of Superman*. But what really dominated Hazell's interest at the time was *Bunk Bed Brothers*.

American Pie

"I had produced *Bunk Bed* in L.A. at a very small theatre on Santa Monica Boulevard," says Hazell. "We showcased it for eight weeks, and we could barely get an audience because you're just battling against L.A. and the Lakers and sunny weather. In a miracle of happenstance we get an *L.A. Times* review, and it's a carnival review; it looks like I printed it myself. I call this pseudo-writing-agent that I had who had never sent me on a meeting, and I said, 'Listen, your phone is going to ring from today until I sell this thing.'"

Ultimately, Columbia Tristar optioned the rights to make a film of the play, and Hazell and Goldman began writing the screenplay. But they soon found themselves trapped in development hell. "We wrote one version; a year later we wrote another version. Four versions later, one was dramatic. They wanted it to be an important movie, and we're thinking, 'But it's not funny, and there's no bunk beds, and what is this?' It's like doing wash with everybody you know. It all comes out gray and maroon, and nobody wants to wear it. We're



BRET BROOKSHIRE

talking three-and-a-half, four years later, and along the way they have to keep renewing the option. So the option comes up, and Columbia Tristar is on the fence about it, and at the same time I've been doing warm-up for *Seinfeld* on the side, so Castle Rock and NBC essentially saw me every week. And the NBC people began asking, 'What are you doing, what's going on?' They wanted to take a meeting with me. And I was thinking, 'Oooo, a meeting, what's this about? A separate meeting all my own, without other people?'

"I have a piece of my advice that I often tell people in my master writing class: If you're pitching anything, the most important thing to do is listen. And the reason you listen is that ultimately they tell you what they want. So if you go in, and you've got the greatest idea in the world and say, here it is, it's *Gilligan's Island*, but it's on the moon, and if you just do this song-and-dance, dog-and-pony show, ultimately they go, 'Yeah, we've got something

"When I present something," Pat Hazell says, "I present it with a lot of take-home. When you leave, you feel good, it's fun, it's funny, it's escapism, it takes you away from nightly news. You can release any kind of energy you have with laughter and create a sense of community."

like that,' or 'We're going to pass.' But if they tell you in conversation what they want, and then you somehow in their own language say, 'Hey, what about this version of that?,' they go, 'Yeah, that's what we want!'"

What they wanted was a sitcom, and what they got was *American Pie*, based on *Bunk Bed Brothers* and not to be confused with the film, which came later and with which Hazell was not involved. "It was made into a pilot. They liked the pilot enough that they ordered five more episodes, so we made six episodes of the show, but they never aired. Warren Littlefield stepped down from the network at a critical time, and the new guy came in and didn't want the old guy's stuff. These six episodes are what we call Musty-TV, sitting in a vault at NBC. Only one episode aired by accident after a World Series game ran short on the West Coast, and it damaged the package so that we couldn't sell it to ABC or CBS because it wasn't a completely original, unaired series. So it was a bittersweet ending."

More Good Than Bad

Missed out on the monster success of *Seinfeld*, missed out on making the film, missed out on the sitcom. At this point, a lot of people would have thrown up their hands and called it a life, but not Hazell. He's the type of person who's always moving forward, always focused on the positive, on what's next. Ever since Omaha, part of his living has come from organizing corporate events for firms such as Ford Motor Company, GTE, and Verizon, and throughout the *American Pie* experience, Hazell worked on *The Wonder Bread Years*,

which ended up touring the country for more than five years. He also has his own company, Sweetwater Productions, which manages his properties, as well as Good Humor Men and others. And now Austin is his home.

"My wife is a singer-songwriter. It's something she's rebooting because the kids are at an age where they're starting school and stuff. We've hiked to the Continental Club and the Saxon Pub. We get to the outdoor things at Güero's. Anybody who can't get involved in this town is either a shut-in or in an iron lung or something. You can't turn around without somebody saying, 'Here's a good idea for you.' So ultimately we've decided we're going to stay here for good and get the kids in school and settle down."

It's a good life, and that goodness is reflected in everything Hazell does. "When I present something," he says, "I present it with a lot of take-home. When you leave, you feel good, it's fun, it's funny, it's escapism, it takes you away from nightly news. You can release any kind of energy you have with laughter and create a sense of community. An audience that leaves *Wonder Bread* or *Bunk Bed*, they always go, 'Oh, that happened to me. Oh, I had that thing. Oh my brother did that to me.' And that, to me, is when we've landed, because it reflects at least a little bit on their life. I'm really not a fan of going over the edge. I want people to be able to come with their wife or their grandma or their kid."

So shake hands with your newest neighbor, Austin, a really funny and, most importantly, good guy: Pat Hazell. ■

Bunk Bed Brothers runs May 31-June 18, at the State Theatre, 719 Congress. For more information, visit www.austintheatre.org.

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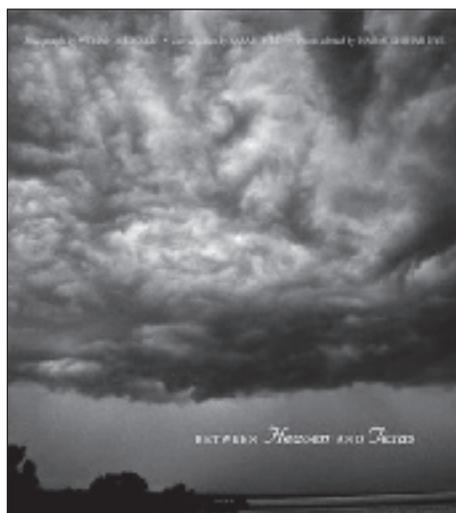


BETWEEN HEAVEN AND TEXAS
 photographs by Wyman Meinzer;
 poems selected by Naomi Shihab Nye
 University of Texas Press, 132 pp., \$34.95

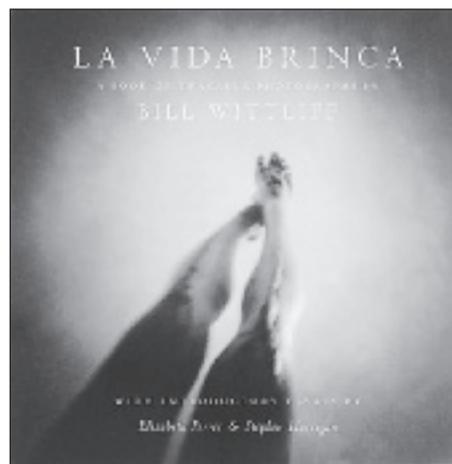
LA VIDA BRINCA: A BOOK OF TRAGALUZ PHOTOGRAPHS
 by Bill Wittliff
 University of Texas Press, 192 pp., \$50

It's a cliché, a truism, and a predicament familiar to most Texans: Sooner or later, nowhere else you go has a big enough, or weird enough, sky. This is not necessarily a boast: The tendency to bristle a bit against the floridly human canyons of Manhattan or go claustrophobic after a too-long stay in the Smoky Mountains – to seize up in places that are more exciting, more cultivated, whose beauty and allure are generally more prized (sometimes by you, sometimes just by everyone else) – can feel like a curse. Giving oneself over to the “big empty” – a condition somewhere between high lonesome and meditative embrace – is not the exclusive domain of poets and photographers, but they tend to capture it well. *Between Heaven and Texas*, a collection of photographs by onetime Texas State photographer Wyman Meinzer and poems selected by the equally lauded San Antonio poet Naomi Shihab Nye, should rightfully take its place in the small, solid canon of rambling odes to what Meinzer calls “this ragged and ridiculed land.”

Novelist Sarah Bird's introduction, an account of her eventual childhood embrace of Texas' vast, troubling skies, calibrates our focus;



skyward dreaming is the natural domain of children, and who doesn't feel tiny under a giant dome of clouds or stars? Meinzer's photographs are striking in both their drama and the familiar banality that rubs up against it. A saturated shot of a generic highway, dotted with a blurry HEB sign and radio tower and swallowed by a nuclear sunset, blends into almost abstract studies of unambiguous beauty: stacked layers of orange clouds, a line of birds silhouetted against an early moon in the green-gray dusk, roiling black thunderheads, sheets of rain mowing into what's left of the prairie sunlight. It's the Texas sky as we experience it: sometimes bleached and bleak, sometimes brilliant, and sometimes terrifying – but never absent of feeling.



The poems echo this complexity and hint at difference. Marian Haddad's “El Paso” evokes atmospheric menace (“We are drowning in the light”), while Barbara Ras' “Texas Sky” notes that “Nights here produce a bleaker dark”; other poets read the vast neutrality as both “unforgiving” and “blameless.” There are simple appreciations here, too, and contemplative philosophy, and poems that aren't really about the Texas sky at all. An index of where the photographs were taken, along with more information on the individual poets, would have been super; then again, poems and photographs can pile up like that: The result is an elegant scrapbook of sorts, meandering through a state in its many iterations.

Bill Wittliff's *La Vida Brinca: A Book of Tragaluz Photographs* is both less direct and, at

first glance, less grand. The Texas native and screenwriter (*Lonesome Dove*, *The Perfect Storm*) surely knows a thing or two about vastness; maybe that's why he goes small here, starting with his choice of equipment. As Elizabeth Ferrer explains in her introduction, Wittliff created the shots with handmade pinhole cameras: “a light-proof box outfitted with film on one side and a tiny hole in place of a lens on the other. ... [I]ts size dictates that exposures are much longer than those of regular cameras.” Wittliff calls the resulting images *tragaluces*, “light-swallowers.” The long exposures reveal an infinity of smallness: minuscule movements, changes of light, and unexpected intrusions combine to depict a world of unsettling and the unsettled, capturing constant movement and strange shifts. Most of the photographs were taken in Mexico and Texas, and the dusty rural and small-town settings and subjects, along with the sepia tone of the prints, dislocate them from a particular time. Ambiguous titles lend mystery, an effect enhanced by ghost traces and blurs caused by movement and fickle light. What could have been pedestrian portraits (*Grandfather/Abuelito*) conjure instead some kind of ontology; landscapes go primordial (*Plowman/Arador*); others, capturing some inscrutable memory, are flat-out stunning: *The Veronica/La Veronica*, with its blur of cape and light; *Bailar/To Dance*, two figures in motion; and especially *Life Jumps/La Vida Brinca*, a shaky portrait of a bizarre parade, people trailing floating human figures in the sky. Here is an entirely different kind landscape – one that is internal, ethereal, and wholly shared – of life under the surface, changing like the weather.

– Cindy Widner

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AFTER A FASHION BY STEPHEN MACMILLAN MOSER

PIERCED I'd seen them before, and they were cool. It was **Jo Carol Pierce** performing with her band, which was mainly cool because my sister **Margaret's** boyfriend is in her band. But last Tuesday on Margaret's birthday, Jo Carol was playing at **Momos**, so it was where we wound up celebrating. I'll pretty much go anywhere Margaret makes me, but Momos seemed to be a new low. With an absolutely hideous-smelling bathroom, some noise screeching from the speakers, and a cocktail that was truly vile, I'd have left earlier, except that Momos' staff was wonderfully friendly. At one point before Jo Carol took the stage I looked around like **Neely O'Hara** in *Valley of the Dolls* and thought, "What am I doing here?" But of course, I love Margaret, and she's dragged me across thresholds like the coffin-shaped door at the **One Knite** and the welcoming portals of the **Armadillo World Headquarters**, and I'm grateful for that. So I stayed. With a voice that can creak and crackle like a time-warped transmission from an ancient radio spewing words from outer space, Jo Carol is not exactly my cup of tea. I was already wondering if I could make it to the break in between sets when they'd bring out a blazing birthday cake for Margaret. But then something happened. They were a few songs into their set – they were doing this song about an "unknown sword," and Jo Carol was wailin' away like a tumbleweed angel. But there was something about the words that

made me stop bemoaning my discomfort and realize the fantastic visions she was conjuring up with her words. Then the song slid into this instrumental break, with Jo Carol on the keyboards; her husband, the legendary **Guy Juke**, on bass; my sister's beau **Mike Vernon** on guitar; **Bruce Logan** on drums; and **Mary Welch** with additional vocals ... and I slid into nirvana. The sound rose from the ground like floodwaters around my ankles, and I just went limp, and the music swirled around me and washed my sins away. Jo Carol is **Kitty Wells**, she is the **B-52's**, she is **Lucinda Williams**, she is **Patti Smith**. But then again, she's unlike anyone else you've ever heard. She even made Momos pretty. I don't care if I get flamed because I've just "discovered" Jo Carol when she's been a local legend for years. I'm a late bloomer, you know ... and a shrinking violet. But if you haven't seen her? Don't go with a bunch of beer-slammn' party people; go with someone who doesn't mind letting the performer onstage have her moment. Go and give Jo Carol and her fabulous band the attention they deserve. www.myspace.com/jocarolpierce.

MEA CULPA I apologize to **Cathie Parsinen** for being so mean about her two weeks ago in this column. While I still feel her review of my review of last year's **Dennis Quaid** fashion show was puerile and ridiculous, it was no excuse for me to savage her

DEAR SUSAN I've never known an Austin without your brother **Clifford Antone**. He was a personal friend, and I will miss him terribly. But it's you I think of tonight. Sisters are something I know about; I moved to Austin to be with mine, just like you moved here to be with your brother. I can't imagine how you feel right now. When I've tried to think about what it would be like to lose my sister, my mind just can't process that. There are no words, no images, no feelings for what it's like – just a shattering hollowness and emptiness that no one else could ever fill. It would be like losing a part of myself – someone that has been there practically every moment of my life; someone who knew exactly where I came from, how I felt, and why I was there; someone who knew you so differently than a lover or a friend. There isn't a person alive who ever saw you and Clifford together who couldn't see what a special bond there was between you. The two of you were almost one. And for all Clifford's friends so deeply saddened by his passing, know that they are all there for you too, loving you and being there for you in any way you need them. I know because I am one of them. All my love, Stephen.



CARLOS SAN MIGUEL

And then there was one: Clifford and Susan Antone; Robert Rodriguez and Patricia Vonne; Stephen and Margaret Moser. Three pairs of brothers and sisters and the bond that only death can break.

personally like I did. I went for her throat when I should have stuck to her work. I was out of line, and I'm sorry I did it like that.

AGENDA Thursday, May 25, 9pm, **Firehouse Lounge**, 605 Brazos, join **Strangetribe** in celebrating the release of *The New Gold Standard, Vol. 1*, with **Steve Raskin** of the **Fort Knox Five** and **Thunderball**, and **Rex Riddem** on percussion and an opening

DJ set... Friday, June 2, 8pm-12mid at **Saengerrunde Hall**, 1607 San Jacinto (dance lessons 7-8pm), **Project Transitions** presents their 11th annual **Texas Swing**, a fundraiser as fun as it is famous. See www.projecttransitions.org/texaswing.shtml for more details.

Write to our Style Avatar with your related events, news, and haute bits: style@austinchronicle.com or PO Box 49066, Austin, 78765 or 458-6910 (fax).

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48 SUMMER READING 52 RESTAURANT ROULETTE

FAMILY REUNION AT CAFE CAPRICE

For the past 25 years, Austinites have known the cozy cottage at 900 W. 10th as a destination restaurant: Basil's for much of that time and, more recently, as Cafe Caprice. However, scattered descendants of the Tankersley family fondly remember the cottage as their ancestral home in Austin, built by the Rev. William G. Tankersley (1890-1958) and his wife, Mary Lea Tankersley (1894-1991), probably in 1937.

Tankersley descendants from all over Texas and as far away as New York City gathered in Austin for a family reunion the weekend of May 19. Four generations of women celebrated family history and togetherness with a luncheon at Cafe Caprice on Saturday, May 20.

Among the guests were the Tankersleys' two surviving daughters, Frances Tankersley Messer and Billye Jean Tankersley Townes, both in their 80s, as well as the newest female members of the clan, infants Mason Godici and Olivia Greene. Cafe Caprice owners Paul and Joni Constantine served the ladies Bibb Lettuce Salad, choices of Citrus and Garlic Shrimp With Vermicelli and Fresh Vegetables or Filet Mignon With Creamy Mashed Potatoes and Buttermilk Shallot Rings, and Strawberry Rhubarb Tarts With Homemade Ice Cream or a Chocolate Praline Torte.

Before the big event, family historian Shella Thornton Massey generously shared some of her family's cherished memories. The Tankersleys married in 1910 and had four children: son Randle Tankersley and daughters Cleon Tankersley Thornton, Frances, and Billye Jean. William was called to the ministry as a young man and worked his way through Hardin-Simmons University in Abilene before embarking on a preaching

Trivia Quiz: Name at least three Austin restaurants that are housed in older homes and win a dinner for two at Cafe Caprice. E-mail answers to food@austinchronicle.com.



career. After church postings in Oklahoma and West Texas, he and Lea brought their family to Austin, where he was the pastor of the Kinney Avenue Baptist Church from 1940 to 1946. William sold dry-cleaning supplies during the week and preached the gospel on Sundays. The patriarch placed a premium on college education — many of Tankersleys descendants are UT graduates pursuing careers in pharmacy, medicine, and community service. The family was always very musical: Cleon and Billye Jean both played piano during their father's revival meetings and church services, while Randle was an accomplished saxophone player who played in marching bands at Austin High and UT, as well as heading up his own dance band, which held weekly rehearsals in the house. The Tankersley home was the site of many celebrations for the family and the congregation: weddings, birthday parties, fish fries, and family reunions were held in the back yard overlooking Shoal Creek. Considering that, it seems a natural progression that the Tankersleys' beloved home would become a restaurant, the site of thousands of special occasions, eventually to be owned by another musical family, the Constantines. — V.B.W.

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JUICE BAR, VEGETARIAN/VEGAN: THE DAILY JUICE Friendly and popular juice bar near Barton Springs, offering fresh juices, smoothies, froths, and nondairy ice cream. You'll feel better on the way out than you did going in. 1625 Barton Springs Rd., 480-9501 \$

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NEW AND NOTEWORTHY

P&K GROCERY

915 W. Mary, 326-3133
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www.pkgrocery.com

At last the renovation of the little concrete-block "shopping center" at the corner of South Fifth and West Mary is complete. All three little shops have merged into one attractive, good-sized store: P&K Grocery. Heralded as "an updated version of the classic corner store," the concept is bold and, in my opinion, long overdue: a convenience store for people who eat *real food*.

Yes, you heard that right. At last, a place where you can park, run in, and buy a potato or a bunch of cilantro or an organic chicken. Out of baking powder, bourbon vanilla, whole-grain cornmeal, organic pasta, soy milk? This store actually carries things that I often run out of, single items I don't have 45 minutes to circumnavigate the enormous store to get. The produce section resembles a mini farmers' market, complete with local beef and organic eggs, but with the added bonus of being open daily. They also carry beer and wine and candy and ice cream and chips, but unlike the regular convenience store, P&K has a smaller selection of only quality brands.

In addition, they have a coffee bar, where you can get your cappuccino fix and fresh-baked goodies like banana bread and cupcakes. To the side of the coffee counter is an Italian-style deli, replete with cheeses from around the world and charcuterie. Grilled gourmet sandwiches are available all day at the deli. I ordered the Cuban, a



JOHN ANDERSON

delectable pork tenderloin affair served with a generous cup of cornichons, on a chewy, fresh baguette, and it was marvelous.

The rest of the P&K is given over to what I would define as "gifts." Very tasteful, somewhat expensive items like chocolates, glassware, and art books. (Wrapping paper is in evidence as well, making P&K your one-stop shop for 1) things you ran out of, and 2) gifts you forgot to buy until the last minute.) Absolutely stop in and see this place for yourself. I already don't want to imagine the neighborhood without it. — Kate Thornberry

NOT TOO PEACHY

Recent conversations with Gillespie County fruit growers and the county agricultural agent reveal bad news for Hill Country peach lovers. A year of catastrophic weather events — prolonged drought; a warm, dry winter; a late freeze; and three serious spring hailstorms — has all but destroyed the 2006 peach crop. While there may be some fruit from the later producing varieties in July and August, it is unlikely there will be many local peaches at area fruit stands or farmers' markets at all this summer. All is not completely lost, however. Suzanne Santos, director of the Downtown Farmers' Market (Fourth & Guadalupe), reports that representatives of Rhew Orchards in Floresville will be selling at the market the last weekend in May and possibly the first two weekends in June, as long as their crop holds out. Pamela Boyar of Sunset Valley Farmers Market expects to have peaches from only one area grower, Caskey Orchards in eastern Hays County, for most of the summer. The area blackberry crop should have a short run starting in late May, and we're told figs are looking good for later in the summer. — V.B.W.

FOOD-O-FILE

BY VIRGINIA B. WOOD

Far South Austin is getting some new food options. The green-building project **Escarpment Village shopping center** on West Slaughter Lane is home to an HEB store. This store boasts a Central Market-style Cafe on the Run inside, offering plenty of delicious prepared food options (I enjoyed some samples during a recent three-day power outage). The center will also be home to the second location of the popular **Satellite Cafe** from Oak Hill by late summer or early fall... After the devastating fire at the **Bitter End Bistro & Brewery**, we'd lost track of chef **Reggie Ferguson**, but we're happy to report he's now on the range at **Mars** (1610 San Antonio, 472-3901). Look for Mars to relocate to the new development in the 1400 block of South Congress by early 2007... A production crew for the new Food Network program *Culinary Claim to Fame* was in town last week shooting a segment in the Circle C home of local cookbook author **Angela Shelf Medearis**. Former Austin Music TV staffer **Darren Bresnick** is now working for TVFN, and he tells us they hope to come back to Austin for more stories in the future... Congratulations to longtime *Texas Monthly* Food Editor **Pat Sharpe** on her recent James Beard Award for Magazine Feature Writing. She received the medal for a feature titled "Confessions of a Skinny Bitch" about the challenges of maintaining her figure while reviewing restaurants for the past 30 years. It's a well-deserved honor for a respected colleague.

EVENT MENU: MAY 27-JUNE 1

Austinites will have the opportunity to choose their favorite local margarita at **BOBaritaville**, a local margarita celebration and tasting contest in Waterloo Park sponsored by BOB-FM 103.5 and benefiting the **Austin Children's Shelter**. At least 25 area restaurants, bars, and hotels will participate in the margarita competition, and a panel of judges (including some *Chronicle* Food writers) will select the best margarita in Austin through blind tastings. Party guests can dance to live music and vote on the People's Choice award for their favorite libation. Contestants are encouraged to decorate their booths to demonstrate the unique character of their enterprise and take a shot at the Showmanship Award. Concessions will include margaritas, beer, nonalcoholic beverages, and dishes from several local restaurants. The winning business will receive a trophy and \$6,000 worth of advertising spots on BOB-FM, while the Showmanship Award winner gets a trophy and \$3,000 worth of advertising. The party is open to guests 21 and older, and tickets are \$12 in advance and \$15 at the gate; 2-8pm, Saturday, May 27.

Local animal rescue activists **Tony Romano** and **Allison Schmidt** and their ailing pooch **Curly** could use some help with mounting veterinary expenses, so the nice folks at **Woody's South** (321 W. Ben White, 851-9663) are throwing them a fundraiser. The event will include live music by Black Molly and the Archibalds, a silent auction, plus the sale of handmade dog treats, dog-motif T-shirts, and hand-painted pet portraits by Paige Moore. Woody's will donate a percentage of all brat-wurst sales that day to the Curly Fund. Well-behaved dogs on leashes will be welcome on the patio; 4-7pm, Saturday, May 27.

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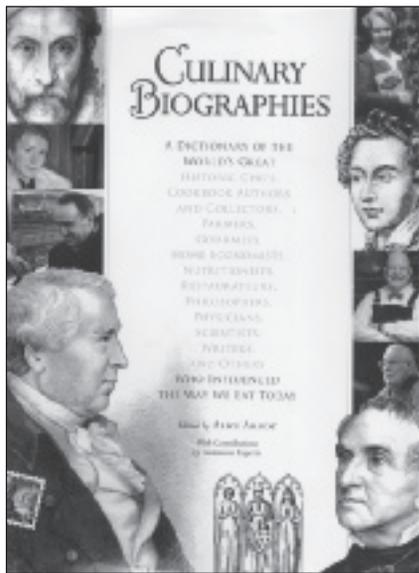
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CULINARY BIOGRAPHIES

edited by Alice Arndt
Yes Press, 432 pp., \$48

The American culinary revolution in the second half of the 20th century served as the catalyst for many changes: Culinary education came into prominence, and cooking for the public was elevated to the status of a profession rather than a trade; dining out became a new form of theatrical entertainment; active interest developed in regional cuisines and artisanal food products; and the serious study of foodways and culinary history emerged as disciplines. In the late Nineties, Houston culinary scholar Alice Arndt identified the need for an encyclopedic collection of the biographical information of the historic figures who shaped the culinary world. She invested almost seven years in bringing the idea to fruition. *Culinary Biographies* is Arndt's compendium of biographical essays on 190 of the historic chefs, cookbook authors, farmers, legendary diners, home economists and nutritionists, restaurateurs, philosophers, physicians, scientists, writers, and others who've made major contributions to "the way we eat today."

The biographical profiles were written by 88 experts, including the *Chronicle's* own MM Pack and Austin culinarian Glenn Mack. Once a subject's culinary bona fides were established, Arndt's only other criterion was that they be deceased. Each profile is paired with a photo, portrait, or drawing of the subject and comes complete with a bibliography of their publications, if any. In many cases, the biographies provide context and shading to the lives of famous people, while in others they reveal the fascinating histories and culinary connections of unheralded figures. The profiles are engaging and informative, detailing the lives of such diverse pioneers as Nicolas-Francois Appert (canning), Charles Goodnight (cattle ranching); Josephine Cochrane (automatic dishwashers), Louis Pasteur (food safety), Fred Harvey (roadside restaurants), and Julia Child (French cooking in America, PBS cooking shows).

Culinary Biographies is an important work of history and a worthwhile addition to any library. It is an invaluable resource for passionate students of food and cooking, as well as a thoroughly satisfying read for any history buff.
— Virginia B. Wood



HORSEMEN OF THE ESOPHAGUS: COMPETITIVE EATING AND THE BIG FAT AMERICAN DREAM

by Jason Fagone
Crown, 320 pp., \$24

Is there any *there* there? That's the question that journalist Jason Fagone wants to answer during his year of following the International Federation of Competitive Eating circuit ("27 contests in 13 states and two continents"), attempting to figure out what, if anything, it all means.

In this world beset with depressingly real issues of food security, obesity, nutrition, and health, the cultural place of competitive eating is difficult to grasp, but young Fagone gives it the old college try. "I would become akin to an actual serious beat reporter covering an actual serious beat ... as if it were important. Not mock-important."

Eating contests seem always to have been with us. Throughout various world mythologies, they signify power and dominance; there's the tradition of American county fair pie-eating contests and Depression-era publicity stunts; and who could forget *Cool Hand Luke* and the hard-boiled eggs? The current interest commenced with the annual Nathan's Famous Hot Dog Eating Contest on Coney Island, and was formed into the Federation in 1997 by NYC publicist/siblings Rich and George Shea.

Full disclosure: I read this book because I covered a Federation chicken-fried-steak eating contest in Austin in 2004. I interviewed George Shea and several champion eaters but was so boggled and confused, I couldn't write a single coherent thing. (Harvard graduate Shea, with his straw boater and witty, erudite, surreal patter, simultaneously channels PT. Barnum, Louis Farrakhan, and a cattle auctioneer.)

So I was avid to know how Fagone got his head around it all. He does a pretty good job of sorting through the contradictions, teasing revealing answers from the players (eaters, promoters, fans), ruminating about who they are and how they view themselves. Fagone writes very well, if frequently to excess, but with some patina of experience (and dispassionate editing) applied, I expect to see future serious work from this guy.



Interestingly, another book on the identical topic – *Eat This Book: A Year of Gorging and Glory on the Competitive Eating Circuit* by Ryan Nerz – hit the shelves last month, too. But I'm not planning to read it. I'm full. – MM Pack

THE NEW SPANISH TABLE

by Anya von Bremzen
Workman, 478 pp., \$22.95 (paper)

Spain is the dynamic new epicenter of creative world cuisine, while at the same time, a culinary focal point for the freshest of Mediterranean ingredients

paired with culinary tradition that goes back countless generations. Anya von Bremzen has managed to bridge the gap between the evolutionary new style of cooking that is taking Europe by storm and its foundations: the classic traditional cuisines of Spain.

Born in Russia and reared in New York City, von Bremzen got the call for a magazine article on Spanish cooking years ago, and she's never looked back. In 20 years of travel and research, she has managed to befriend almost every single master of Spanish cooking, both the artists of the rustic and traditional styles, and the Daliesque chefs who are leading the innovative revolution in *nuevo cocina* styles. The collection of more than 300 recipes masterfully addresses the regional diversity of the country, with recipes that were selected for their bold flavors and their ability to excite.

The book is lavishly illustrated, and von Bremzen is brilliant with her numerous sidebars: in-depth windows into the history of the food, artisanal producers, food fiestas, ingredient details, memoirs of incredible meals and meetings with master chefs, and more. *The New Spanish Table* is written with wit and focus. If you never cook a single dish from this amazing collection, you will definitely come away with an illuminating and detailed overview of Spain's regional cuisines, from the tiniest villages to the biggest cosmopolitan cities. It is the seminal work on Spanish cuisine, and whether your goal is to cook something as rustic as an egg-and-potato tortilla with chorizo and allioli or as modern as cold tuna with balsamic-vinegar ice cream, von Bremzen will see you through.

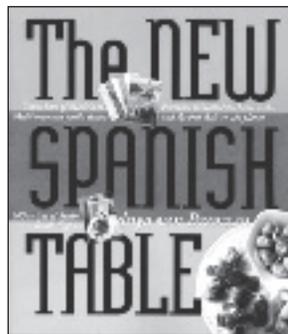
— Mick Vann

THE CONNOISSEUR'S GUIDE TO SUSHI: EVERYTHING YOU NEED TO KNOW ABOUT SUSHI VARIETIES AND ACCOMPANIMENTS, ETIQUETTE AND DINING TIPS, AND MORE

by Dave Lowry
Harvard Common Press, 297 pp., \$14 (paper)

The old saying tells us that if you give a man a fish, you feed him for a day, but if you teach a man to fish, you feed him for life. In the case of Dave Lowry's *The Connoisseur's Guide to Sushi*, the lesson is "give a man a fish, and then teach him about tasting all the different species." This easy-to-read and highly informative guide is a must for all sushi lovers and a fabulously funny and witty summer read.

Lowry doesn't bother with providing the same old "how-to" of sushi-making, nor does he pro-



vide recipes of any kind. The book is a compendium of sushi history, etiquette, and rituals that provide an in-depth look at one of the most popular trends to come out of Japan since Hello Kitty. From different sushi styles to ingredients, condiments, beverage pairing, and sushi bar "dos and don'ts," it contains a mind-boggling array of information pertinent to becoming, in Lowry's words, "a sushi snob." It begins with an introduction to the history of sushi followed by "the basics," describing the many different preparations of sushi rice and styles of sushi, its toppings, and its fillings. It then dives fully into the A-to-Z guide to fish, which explains the complexity of nomenclature. Properly ordering at a sushi bar may prove confusing, not only because several species share the same name in English, but because different cuts of the same species usually have different names in Japanese. Personally, I feel that a note on the depletion of fisheries worldwide and responsible fish eating could have been in order, but perhaps he feels that is up to each consumer.

— Claudia Alarcón

SUNDAY SUPPERS AT LUCQUES: SEASONAL RECIPES FROM MARKET TO TABLE

by Suzanne Goin
with Teri Gelber Knopf, 373 pp., \$35

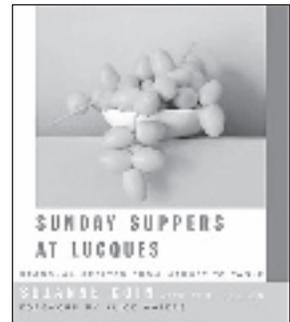
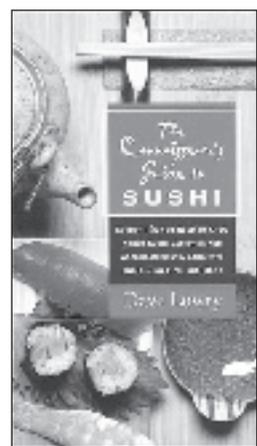
I can't be the only person coming home from the farmers' market with gorgeous produce and little idea exactly what to make with it.

With *Sunday Suppers at Lucques*, Suzanne Goin has written the ultimate guide to turning your seasonal, local produce into exciting, world-class dinners.

Trained at such legendary restaurants as Chez Panisse, Olives, and L'Arpège, Goin secured her place in the pantheon of chefs with her insistence that the inherent, natural flavors of food must be the focus. An essential part of her approach is procuring fresh, local, and preferably organic ingredients. Her Los Angeles restaurant Lucques is recognized as one of the finest in the country, in part because of the extraordinary Sunday suppers she serves there. Each Sunday, a perfectly balanced menu showcases the produce of the season. As at a dinner party, the menu is prearranged, with each course complementing the others. These Sunday suppers have been mobbed since the restaurant opened in 1998, and with this cookbook the recipes are revealed.

In keeping with the dinner-party theme, the recipes are written for six and arranged in three courses, enabling one to re-create the Lucques experience at home. The recipes, however, are neither complex, nor laughably exotic. Cut the easy-to-follow recipes in half, and they are well-

continued on p.51





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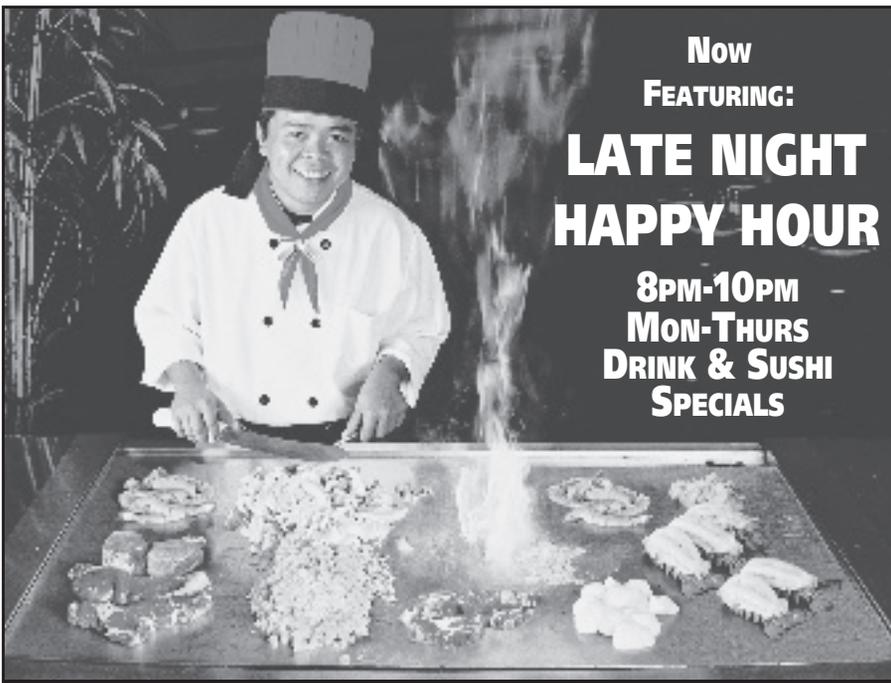
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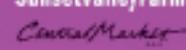
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sued to a family dinner. There are light recipes such as Green Goddess Salad With Romaine, Cucumbers, and Avocado; Yellow Tomato Gazpacho (a luscious new take on the often acidic classic); and Sweet Corn Soup With Avocado and Cilantro. The main-course recipes are inspirational: Veal Chops With Summer Squash Gratin; Sea Bass Kabobs With Eggplant and Peppers; Saffron Chicken with Spring Onion and Sugar Snap Peas. Luscious, seasonal desserts – such as Cornmeal Shortcake With Peaches and Mint – round out each menu.

Which brings us back to the farmers' market: With this book in hand, you will never be at a loss again when it comes time to prepare the bounty of the season. – *Kate Thornberry*

COCKTAIL HOUR: AUTHENTIC RECIPES AND ILLUSTRATIONS FROM 1920 TO 1960

by Susan Waggoner and Robert Markel
Stewart, Tabori and Chang, 96 pp., \$15.95

If it ain't broke, don't fix it. Authors Susan Waggoner and Robert Markel published a similar book, titled *Vintage Cocktails: Authentic Recipes and Illustrations from 1920 to 1960* five years ago – same size, same publisher, same concept – and sold several

Pullman cars full of them. The premise then, as now, was to celebrate the years when being tipsy was sophisticated and sexy. Think of Nick and Nora Charles, attired in formal wear while servants worked up martinis in drink shakers, slapping time to flapper rhythms. Or Hemingway perched on an 80-foot fishing yacht in the Caribbean, quenching his thirst with rum, sugar, and lime on the rocks.

The authors do a brilliant job of taking us down memory lane with obscure drinks like the Monkey Gland and the Parkeroo. In fact, the strength of *Cocktail Hour* is also its weakness. If you are looking for classics like the martini, Manhattan, or margarita, you'll have to search out their first book; they put the 100 most famous drinks there. If you want classics that your friends have probably never heard of, *Cocktail Hour* has 100 drinks just for you. Personally, bartender, I'll take both.

– *Wes Marshall*

MY LIFE IN FRANCE

by Julia Child with Alex Prud'homme
Knopf, 336 pp., \$25.95.

You might think there's simply nothing more to know about Julia Child, but this charming posthumous memoir would prove you quite wrong. As told to her grandnephew the year before her death at age 91, this is a roughly chronological narrative about Julia's and Paul Child's life together in France from 1948 forward.

It's a fascinating tale of how a direc-

tionless young American wife found herself living in a totally foreign milieu, how she plunged in and devoured the culture in great enthusiastic gulps, and how she found and followed her passionate life's work. We already know how the story ends – Child became American TV's first cooking star and remains the undisputed first lady of French cooking in the United States – and this tells how it all began.

The book has so much going for it that it's difficult to decide what works best. Right up there is Child's inimitable storytelling style: wickedly witty, unafraid to laugh at herself, unwilling to suffer fools gladly, and rife with exuberant expressions of her time ("bushwah," "wizard," "egghead," "yahoo," "balls"). For decades, Paul Child wrote his twin brother weekly; these letters provided details to supplement Julia's own lively memories of their French life, their friends, her stint at Cordon Bleu, her arduously exacting work on *Mastering the Art of French Cooking*.

The liberal inclusion of Paul Child's brilliant black-and-white photos is a huge bonus, revealing much about postwar France, the expat community, and above all, his young wife. My favorite is a gorgeously composed portrait of a thirtysomething Julia propped against a medieval brick wall, nonchalantly lighting a cigarette. Alongside its other considerable merits, the book is a sweet tribute to an admirable marriage between unabashed hedonists who never lost their taste for adventure or each other.

In a market currently flooded with "food memoirs," this one stands as tall as Julia herself. Whether you care a fig for cooking, do yourself a favor and read this most interesting biography of the season. – *MM.P*

THE UNPREJUDICED PALATE: CLASSIC THOUGHTS ON FOOD AND THE GOOD LIFE

by Angelo Pellegrini, edited by Ruth Reichl
Modern Library Food, 235 pp., \$13.95 (paper)

When the Modern Library decided to reissue a handful of great cookbooks, attempting to save them from oblivion, they could not have made a more inspired choice than *The Unprejudiced Palate*. Written by Italian immigrant Angelo Pellegrini in 1948, the book chronicles his journey from near-starvation in pre-war Italy to the blessings of prosperity in America. Reverence for food and its preparation sings from the pages.

Born around 1900, Pellegrini paints a picture of peasant life in Italy that's far from our romanticized ideal. At the time, the population had far outstripped the food supply, and young boys spent their time not going to school, but gathering manure on the roads (to sell for food), gathering sticks (to sell for food), and snaring songbirds (to eat). The sheer abundance of America was a revelation and one that Pellegrini never took for granted throughout his long life. He went to school, became a professor of English, and turned his lawn into a garden.

Fifty years before the American food revolution, Pelligrini advocated eating locally and sea-

sonally. He grew his own vegetables and fruits, made his own wine, and cooked for his family with enthusiasm. In writing this book, he gathered together all of his gardening wisdom, his recipes, his methods of winemaking, and his forceful opinions, and it reads like it just rolled off the presses. Filled with excellent advice and brimming with love of life, it is a truly useful and fascinating culinary memoir, one I find myself turning to again and again. – *K.T.*

CHEESE: A CONNOISSEUR'S GUIDE TO THE WORLD'S BEST

by Max McCalman and David Gibbons
Clarkson Potter, 304 pp., \$32.50

Max McCalman can perhaps be considered a rock star in the cheesemonger world. While a *maitre fromager* at New York's Picholine restaurant, he elevated cheese to a new level and was the first in America to present such an advanced cheese menu, introducing artisanal cheeses and rare finds perfectly paired with wines. In this book, he presents an array of some of the world's best, which he admits is based on his own personal taste and opinion. And although this may seem arbitrary and snobbish, the writing is not condescending to the reader; it reads easily and feels more like a mentor offering a lifetime of passionately acquired knowledge.

In choosing this selection, he mostly looked toward artisanal cheeses – that is, cheeses that are handmade by independent, smaller cheese-makers – and organic ones whenever possible. McCalman offers the finer points of discernment, instructing on what characteristics one must look for to find the right cheese at the peak of its flavor. He offers the main principles of tasting, as well as a guide for shopping and identifying the right cheesemonger, how to know the seven degrees of cheese ripeness, and tips for proper storage. This is followed by an informative section on how to serve and the best wine pairings, including a list of "Marriages Made in Heaven."

All the cheeses are individually explained in a one-page summary of type, provenance, producer, production, appearance, similar cheeses, seasonal notes, and wine pairings; and accompanied by a rating of quality and strength. The simple close-up photographs of the cheeses are helpful for identification. This excellent resource book should whet the palate to try one's own hand at cheese connoisseurship and inspire a fun summer wine-and-cheese party or two. – *C.A.*

When I saw the subtitle, I feared that this might be the leftover dregs of Bourdain's writing, that somehow this collection of shorts might be something less than his best. I'm happy to say that it's right up there with his finest writing, a free-wheeling amalgam that any fan of his brash, opinionated, and profane style (or any fan of food) will find endlessly entertaining.

The Nasty Bits is divided into six sections: Salty, Sweet, Sour, Bitter, Umami, and an uncharacteristic reworking of Dickens' *A Christmas Carol* for the happy ending. He opens with an Inuit seal hunt, which ends with he and the native family gorging on raw entrails and blood-glazed blackberries. Whether he's respectfully praising America's overworked and underpaid Latino kitchen helpers, ridiculing Vegas celebrity chefs and their overblown opulence, attacking Woody Harrelson's raw-food stance or the PETA terrorists' Mafiaesque aggressions against foie gras sellers, or eloquently describing the pure tastes of simple peasant fare at a Singapore hawker stall, Bourdain sucks you in with his sense of humor, his wordplay, and his masterful powers of observation. – *M.V.*

AT HOME IN THE VINEYARD: CULTIVATING A WINERY, AN INDUSTRY, AND A LIFE

by Susan Sokol Blosser
University of California Press, 256 pp., \$24.95 (to be released in August)

We lived in Oregon in the early 1980s. At that time, other than a few zealots (who later turned out to be right), most people never thought the state would turn out to be one of the great wine-making areas of the world. The best wines available in the state were from Eyrrie, Knudsen-Erath Vineyards Winery (now

known as Erath), Ponzi, Adelsheim Vineyard, and Sokol Blosser Winery. While David Lett of Eyrrie might have a slightly better hold on the founding-person title in the state, Susan Sokol Blosser comes in a very close second.

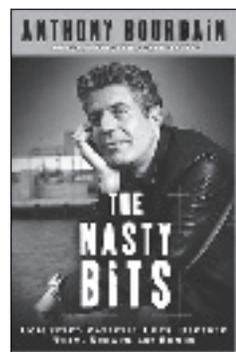
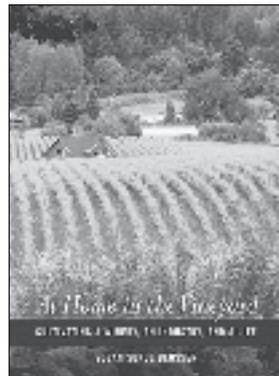
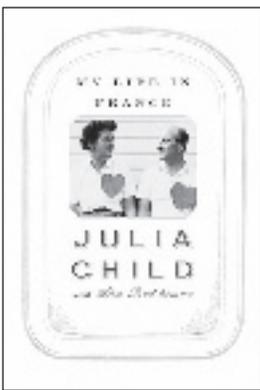
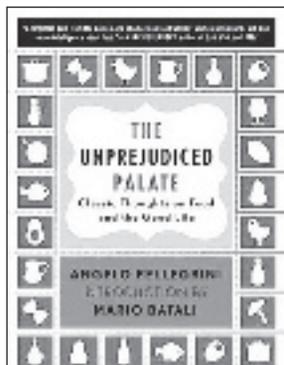
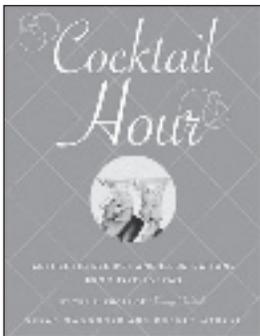
Her book, *At Home in the Vineyard*, offers a compelling read for three audiences. Anyone who has ever dreamed of starting a winery will get a ground-up master's course in what it takes, where the pitfalls lie, and the principal prices you have to pay. Second, people interested in the development of the Oregon wine industry, especially the growth of the Pinot Noir business and Sokol Blosser's cash cow, Evolution, will find all the necessary details. The most important story, and the one that will make you smile, laugh, and maybe even cry a little, is her personal story. Sokol Blosser writes with the openness of a patient on a trusted psychiatrist's couch, unafraid to touch any part of her life. Over and over, I kept getting the impression that when she was writing the book, she felt like it might be her only chance to tell the world what's been on her mind, and she was not going to waste the opportunity on reticence. From the excitement of starting her winery and having children to the tragedy of divorce after 33 years of marriage and the ensuing, forced dissolution of the community property, i.e., the winery, it's her personal story that transcends the world of wine. – *W.M.*

THE NASTY BITS: COLLECTED VARIETAL CUTS, USEABLE TRIM, SCRAPS, AND BONES

by Anthony Bourdain
Bloomsbury, 288 pp., \$24.95

When I saw the subtitle, I feared that this might be the leftover dregs of Bourdain's writing, that somehow this collection of shorts might be something less than his best. I'm happy to say that it's right up there with his finest writing, a free-wheeling amalgam that any fan of his brash, opinionated, and profane style (or any fan of food) will find endlessly entertaining.

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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 \$\$\$\$

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 \$\$\$

FINE DINING, ITALIAN: ROCCO'S GRILL The downtown location for this Lakeway favorite is a midrange, sophisticated, yet robust spot sporting outlandish murals that are as hearty as the food. 612 W. Sixth, 480-5920 \$\$\$

FINE DINING: SHORELINE GRILL Pan-fusion food of the first order in the upper-moderate range, with items like semolina-crusting oysters with mango salsa and grilled tuna with sake-ginger butter. Stampede-popular at lunch. 98 San Jacinto, 477-3300 \$\$\$

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TEX-MEX: ABRAROTES MEXICANOS This family has been making breakfast tacos and lunch plates for this neighborhood for more than nine years. Coming soon is their new Mexican import shop in the back. 901 Tilley, 926-1709 \$

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SOUTHERN/DOWN-HOME: HOOVER'S COOKING Dishing out huge portions of freshly cooked, Southern-style home cooking like Jerk Pork Ribs, the Bella Muffaletta, and heavenly pork chops, this place remains a popular standby. 2002 Manor Rd., 479-5006 \$\$\$

TEX-MEX: JOE'S BAKERY & COFFEE SHOP Belly up to the lunch counter for homemade migas, tacos, and award-winning menu, then step up to the pastry counter for *piedras*, *novias*, *cermitas*, y *capiroatada*. The American choices draw raves as well. 2305 E. Seventh, 472-0017 \$

RESTAURANT: LA MORENITA Mexican restaurant. By the smells and bright brick and tile interior you can guess what's on the menu, and that's just fine with the regulars. 2944 E. 12th, 472-4841 \$

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ITALIAN: HILL COUNTRY PASTA HOUSE We loved the pizza with sun-dried tomatoes and melting globs of Texas chèvre. The food here is worth a drive from town. 3519 RR 620 N., 266-9445 \$\$

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

NORTH

TEX-MEX: ANTONIO'S TEX-MEX CAFE & CANTINA Serves adequate Tex-Mex staples with a heavy emphasis on margaritas, satellite sports, and supersaturated "cantina" ambiance. 11835 Jollyville, 257-2144 \$\$\$

ITALIAN: CARRABBA'S ITALIAN GRILL Order from the pasta bar, sample one of the wood-fired pizzas, or choose a grilled specialty. The menu also includes the requisite manicotti, lasagna, and spaghetti options. 11590 Research Blvd., 345-8232 \$\$\$

ITALIAN: ITALIAN GARDEN RESTAURANT From the bowl of crotons on every table to the delicate herbal house dressing, they specialize in hearty southern Italian, "Brooklyn-style" fare. 14611 FM 1325, 388-1062 \$\$\$

INDIAN: MADRAS PAVILION Spiced vegetable dishes served with white and tamarind rice for lunch, and for dinner a wide selection of reasonably priced appetizers, *dosas*, and *uthappam*. 9025 Research #100, 719-5575 \$\$\$

CHINESE, INDIAN: MASALA WOK Ethnic fusion that offers traditional Indian fare, as well as Indo-Chinese dishes: a blend of wok cooking and Indian spices with plenty of vegetarian options. 1100 Center Ridge, 251-9696 \$

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continued on p.34

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AMERICAN CAFE: MAGNOLIA CAFE SOUTH The second location, this one also packs 'em in at all hours, but especially at mealtimes, if the lines at lunch are any indication. **1920 S. Congress, 445-0000 \$**

THAI: SAWADEE THAILAND Authentic Thai served in a homey setting. It doesn't get any friendlier, and the food is worthy of repeat visits. Check out their lunch buffet. **5517 Manchaca, 383-9908 \$**

KOREAN: SEOUL RESTAURANT & D.K.'S SUSHI BAR Blending sushi with Korean and Japanese standards, they have developed a loyal following of South Austin regulars over many years. **6400-C S. First, 326-5807 \$\$**

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DELI/SANDWICH SHOP, DESSERTS: CAFE MATISSE We hear the food is as colorful as the decor and splashed with all the bright primaries used by its namesake. **2025 Guadalupe #152, 236-0207 \$**

AMERICAN CAFE: CAIN & ABEL'S This longtime UT Greek hangout in West Campus is best known as a watering hole but could soon be the neighborhood hot spot for casual dinners and late-night dining. **2313 Rio Grande, 476-3201 \$**

BURGER JOINT: DIRTY MARTIN'S KUM-BAK PLACE Open since 1926, hamburgers, chicken-fried steaks, and pork chops are still done on the griddle. **2808 Guadalupe, 477-3173 \$\$**

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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 \$**

CHINESE: YEN CHING NOODLE HOUSE Get your noodle fix with homemade noodles and fantastic Ma Po Dofu. **2910 Guadalupe, 472-4754 \$**

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INDIAN: BOMBAY GRILL Be sated by one of the biryanis, a spicy curry, or a tangy vindaloo. Try the Keema Naan, or the Aloo Paratha, a whole-wheat bread stuffed with potatoes and peas. **3249 Bee Caves Rd., 329-0234 \$\$**

INDIAN, VEGETARIAN/VEGAN: COSMIC CAFE Fresh, healthy, and authentic ethnic vegetarian fare, with an emphasis on Indian. Find hummus, pizza, sandwiches, and smoothies in a laid-back atmosphere. **1110 West Lynn, 482-0950 \$**

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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. **701 Capital of TX Hwy. S., 306-1998 \$\$**

DELI/SANDWICH SHOP, TAKEOUT: LITTLE DELI Nestled in one end of the Crestview Shopping Center. Orders are placed at the counter, and the service is relaxed and friendly. **7401-A Woodrow, 467-7402 \$**

DELIVERY, PIZZA, TAKEOUT: MANGIA CHICAGO STUFFED PIZZA A favorite of many, its garlic-happy sauce packs a robust punch, and its \$6.25 lunch special includes lasagna or the 6-inch pizza of the day and a small Caesar salad. **2401 Lake Austin Blvd., 478-6600 \$\$**

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 \$\$\$**

CHINESE: SUZI'S CHINA GRILL & SUSHI BAR Normally priced Chinese food that manages to surpass the mundane, sometimes by a good bit. Vegetarians: Try the eggplant in garlic sauce, but make sure you specify "without pork." **7858 Shoal Creek Blvd., 302-4600 \$\$\$**

BAKERY/COFFEEHOUSE, DELI/SANDWICH SHOP: SWEETISH HILL BAKERY This well-loved institution has earned its reputation with excellent breads, cakes, and pastries. They keep it coming through the lunch hour with great sandwiches on fresh bakery bread. **1120 W. Sixth, 472-1347 \$**

AMERICAN CAFE: 34TH STREET CAFE A neighborhood place that tries to keep everyone happy. Among the standouts there are some delicious jewels, if you're willing to seek them out. **1005 W. 34th, 371-3400 \$\$**

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A KINDER, GENTLER FILMMAKER: The secret of Jeffrey Travis' success

Picture your average independent filmmaker: recent film school graduate (or (more likely) dropout, frayed hipster hair, funky boho tee, and countless American Spirit Lights. Now, meet Jeffrey Travis. At 34, this longtime Austin resident didn't go to film school, made his first movie only four years ago, and can honestly be described as a happy family man with a wife and three kids. He hardly ever curses the state of Hollywood or the corporate excess of Blockbuster Video. In fact, he hardly ever curses. Despite his unassuming nature and all-too-recent career origins, he's already got a failed Fox pilot under his belt, a promising independent feature in development, and an experience directing Martin Sheen.

It all began like most stories of this millennium: Once upon a time, the economy collapsed. Laid off from his tech job in 2001, Travis decided to try his hand at filmmaking. Armed with a Canon XL1, no crew, and his wife and son as actors, he filmed "What's Wrong With This Picture?" in an afternoon. "When I showed it to [my friends], they seemed to like it," Travis says. "But I had no idea I was sitting on somewhat of a gold mine."

The simple story of a boy who draws a stick figure that comes alive went on to play at over 30 film festivals worldwide – including SXSW, the Los Angeles Film Festival, Tribeca, and Toronto – and is featured on several DVD collections. As Travis shyly chuckles, "I'm probably one of the few people you've met who's made money off of a short film."



That's when producers started calling. And, in their uniquely desperate way, clamoring for material. "They would ask, 'Do you have a feature based on that?'" Travis recalls. "But, it's kind of one joke." Despite his realistic outlook, Travis couldn't pass up an offer from 20th Century Fox to finance the development and production of a TV pilot. Shot in 2004, the pilot (which didn't get picked up) consisted of a completely local cast and crew.

So, back to the origins of his success: heart-driven projects. His first feature, currently in development, is an adaptation of *Marshall Hollenzer Is Driving*, a debut novel published in 2000 and written by another local talent: Owen Egerton (of *The Sinus Show* fame). After reading the book in practically one sitting, Travis optioned the movie rights and wrote the script.

But his most imminent project is "Flatland: The Movie," an adaptation of the cult novel, *Flatland: A Romance of Many Dimensions*, written in 1884 by Edwin A. Abbott. If you're not a math geek or enrolled in an eighth-grade geometry class, you may not be familiar with the tale of Arthur Square and his world of only two dimensions. Recruiting Dano Johnson (SXSW 06 award winner for best animated short), Travis and his producer, Seth Caplan, co-wrote the script with Johnson and began production in January of 2006. Set for release this fall, the 30-minute film will be marketed to children and classrooms.

Executive Producer Will Wallace got a script in front of President Bartlet himself (or Captain Willard, depending on your taste). That's right: Martin Sheen is playing a square named Arthur. After Sheen signed on, Travis was able to secure other visible talent. Though I'm verboten from revealing the identity of his female lead, I can say that she is the star of a certain UPN hit show. Additionally, Travis cast Tony Hale (late of *Arrested Development*) and local wunderkind Lee Eddy.

— Toddy Burton

For more information, see www.flatlandthemovie.com and www.dosgringos.us.

DVD WATCH

DAZED AND CONFUSED

Criterion, \$39.95

In these still nascent years of DVDs, getting the Criterion Collection treatment is tantamount to having the Library of Congress short-list your film into its preservationist bunker. Criterion's extensive, two-disc archiving of *Slacker* in 2004 represented yet more ammo for Austin's Richard Linklater as a singular cinephile, and now similar conservation of the director's follow-up makes its case for *Dazed and Confused* as a buzz for the ages. As Linklater touches on in a lively commentary track, by 1993, "teen" flicks were dead, and though his deft weave of time, place, and people is the antithesis of *Sixteen Candles*, the writer-director's debut studio pitch for a Seventies version of *American Graffiti* coughed up \$6 million from Universal. Attached to the project was wrestler-turned-producer James Jacks, who, in a 45-minute documentary, makes crystal clear it was "our film," not Linklater's, had push come to fist. The slo-mo hazing of incoming high school freshman Mitch Kramer (Wiley Wiggins) at the hands of seniors, set to Alice Cooper's "No More Mr. Nice Guy," elicits an uneasy chuckle from Linklater. "That was me making the movie – being



initiated into how you get a film made with someone else's money at a studio level. I felt I was the one being paddled and running for my life." Casting director Don Phillips countered this with his immortal coming-of-age credit, *Fast Times at Ridgmont High*, which UT junior Matthew McConaughey got wind of one night in a downtown bar where Phillips was drinking. The pair's "good old boys" all-nighter crowned Linklater's ensemble of then no-names, including Parker Posey, Ben Affleck, Renée Zellweger, Milla Jovovich, Nicky Katt, Jason London, and a handful of other notables, who spent a summer in

Austin reliving May 28, 1976, the last day of school. An extra, Kahane Corn, now a producer for *The Daily Show*, apparently shot more behind-the-scenes footage than Linklater rolled film, so two hours' worth of paraphernalia, such as cast auditions and prop master Robert Janecka's paddles and bongs, multiplies the irrepressible charm of *Dazed and Confused*. A recent "Flashback Edition" of the DVD has 15 minutes of deleted scenes (austinchronicle.com/issues/dispatch/2004-12-10/screens_roundup5.html) expanded on by 10 here. Three decades divide Linklater's "autobiographical greatest hits" and Gus Van Sant's *Elephant*, but there remain small Southern towns where a righteous beer bust trumps conformity every blessed night. — Raoul Hernandez

ALSO OUT NOW

The 400 Blows (Criterion, \$29.95): Still Truffaut's first, 1959, still his most personal and affecting, snowballing all the magic and intrigue of youth into a cautionary memoir of crime and punishment. Incurable.

Viridiana (Criterion, \$29.95): Buñuel's debauched desecration of the Last Supper plays more linear and literal than most of his oeuvre without omitting another icy blonde, Mexican Silvia Pinal. Nun on the run.

WILL 'LIGHTS' SHINE AGAIN IN INCENTIVE-FREE TEXAS?

Friday Night Lights has officially been picked up by NBC for the fall television schedule with **Kyle Chandler** (*Early Edition*) playing the coach role Billy Bob Thornton won kudos for on the big screen. But will the series shoot in the Austin area? No definite answer yet, but so far so good, local film-industry leaders say. That comes after early hints that Arizona – one of the latest states to enter the film incentive derby – was close to stealing it away. "My sense is they like Austin, and they like what Austin has to offer," says Vincent Kitch, Cultural Arts Division manager for the city of Austin. "They just have to get it all lined up to make it work. We're looking at any ways we can to make something they'd be interested in." One sticking point appears to be finding a good facility in which to shoot. Austin Studios is full to the brim for the time being with **Robert Rodriguez** and **Quentin Tarantino's** *Grind House*, Platinum Dunes' *The Hitcher* remake, and the untitled **Kimberly Peirce** Iraq war film formerly known as *Stop-Loss*, which is back in preproduction.

That Austin is having to fight for the project despite director/producer **Peter Berg's** obvious preference – he shot much of both the film and the TV pilot here – is testament to the power filming incentives play in attracting studio projects. **Gary Bond** of the Austin Film Office has seen the pilot, which he said is "damn good," but warns that despite its Texas storyline, a local shoot is no certainty. "If we lose it because of incentives, that will be a pretty strong message to the powers that be over in the dome," he says. "If they go somewhere else, that will be proof that incentives work."

With that in mind, leaders of film commissions around the state have banded together to form the Texas Motion Picture Alliance, with **Bob Hudgins**, Texas film commish, leading organizational meetings. The Austin meet is slated for 7-9pm, June 1, in City Council chambers. The plan is to create a unified voice for the film industry as it aims to convince the Legislature to finally fund a film incentives program. Learn more about the alliance at www.txmpa.org.

AND THE REST ...

Checking out Austin locations of late is *The Highwaymen*, about the Texas Rangers who tracked Bonnie and Clyde. **Robert Redford** is rumored to be involved with the project, which wouldn't start until at least the fall... Remix a trailer for **Richard Linklater's** *A Scanner Darkly* (which was a hot commodity internationally at the Cannes Film Festival) and win tickets to the film's premiere. Deadline is June 7, with more info at scanner.res.com... The hot TV series *Prison Break* will shoot at least 20 episodes in Dallas for the coming season. Austin was also in the running and might still host a few episodes... **Steve Bilich's** "Native New Yorker" won best documentary short at the Tribeca Film Festival and told our Marc Savlov that it led to a meeting with the Weinsteins... Got an RV and want to spend the summer in Marfa? *There Will Be Blood* needs extras of all ages for June and July and will provide RV hookups. Contact brock_allencasting@yahoo.com... University of Texas student **Lisa Kaselak's** documentary "Let Them Eat Cake" is one of 34 finalists for the Student Academy Awards. Soupies like yours truly know Kaselak as the director of the doc "The Soup Peddler"... Congrats to filmmaker **Kat Chandler**, who got married in the Dobie Theatre's Egyptian Room, then had the reception at the Alamo Drafthouse Downtown. Also, best wishes to filmmaker **Paul Alvarado-Dykstra** and wife, **Allison**, who recently welcomed a baby boy into the world... *Last Best Hope*, a documentary about Nazi-occupied Belgium that was produced by **Ramona Kelly** and **David Grosvenor** and written and directed by **Mat Hames**, took gold at the WorldFest-Houston International Film Festival and is set to air on PBS nationally this fall... **Vicky Boone** and **Leslie Belt's** *Attack of the Bride Monster* was named best comedy by the online ZoieFest. See the film at www.zoiefest.com... Fans of Adobe Flash should mark their calendars for the Flashforward Film Festival on Sept. 13 in Austin... Could **Richard Rush** make his next film in Austin? Rush's fave stuntman, **Gary Kent**, speaking at a showing of Rush's *Hells Angels on Wheels* at the Alamo Drafthouse, says that's the plan.

Send tips to filmnews@austinchronicle.com.

Movies and Shakers

The production companies behind – and ahead of – the boom, and how they might be able to help you

BY MARC SAVLOV

Film is booming in Austin. That's hardly news: It's always booming, it seems, even when it's not, when studio productions are heading up to Vancouver or off to Romania, where the incentives, labor costs, and dodgy unionization often make it financially easier on even the most low-budget of films.

What is news, though, is this: In one year's time, the number of Austin-based production companies listed in the Texas Film Commission's indispensable 2006 Texas Production Manual has more than doubled. That's a massive increase by anyone's standards, and the 38 Austin companies now listed under the "Production Company" heading (up

from 18 in the 2005 edition) are only icing on the state's cinematic cake: Dallas/Ft. Worth, Houston, and San Antonio are all sporting record numbers, as well. Like we said, there's a boom going on, and what better way to gauge it than by the number of production outfits that have blossomed in the past year (and some that have been around for years now) like those wild mushrooms after a particularly drenching Bastrop rainfall.

But what makes a production company? What is a production company? For the purpose of this article, it's a company dedicated to helping produce a film or video or commercial venture via virtually any means you

can think of. That's a broad definition, sure, but no two production companies are totally alike; the only real narrative through-line, so to speak, is that they're all involved in getting a specific film or video product made, be they the work of Richard Linklater and Detour Filmproduction or Robert Rodriguez's totally in-house Troublemaker Studios (both of which have been covered extensively in the *Chronicle*, and, frankly, are doing just fine without any help from us).

That said, in Austin alone, production companies run the gamut from those that are strictly commercial ventures catering to high-end advertising with staffs of a dozen or more people ranging in talent and trade from editors to graphic designers to those wholly miraculous folks who somehow always seem to be able to connect a filmmaker with an investor to those who are digital- or film-specific, and from there to a handful staffed by one or two or three people with fire and skill and a whole lot of talent who might be just starting out, often

working on their own productions during the off hours when they're not creating, finessing, or releasing works by other local filmmakers.

The companies profiled below (and in the accompanying sidebar) are all, by definition, production companies, but they're also each as unique in their aim and approach as the films and filmmakers they seek out or who seek out them. In a very real sense, they're the backbone of Austin's burgeoning film community, as essential – and as essentially varied – as the medium itself.

Not all Austin production companies are actively seeking outside material to produce, but for this article, we've focused on five who are, from Burnt Orange Productions to relatively recent start-ups like the women-run Marmalade Sky Motion Pictures and the hyper-tech-savvy gang over at Advanced Film Mechanix. Think of it as a cut-away shot of what's going on in the trenches, behind the scenes, and off (and sometimes on) the set. Ready? Action:

BURNT ORANGE PRODUCTIONS

"We're a production company, but we don't do development in the traditional sense of finding material, hiring a writer, writing the script from scratch," says Carolyn Pfeiffer, Burnt Orange Productions' president and CEO, who three years ago left her position as a vice-chair, master filmmaker-in-residence, and head of the producing discipline at the American Film Institute Conservatory in Los Angeles to oversee what can only be described as the University of Texas' grand cinematic experiment. "That requires a timeline that, when we started, we weren't ready for, and it also requires a different kind of funding. We raise money to actually produce films, and what we do at Burnt Orange is find scripts that are already written and then go forward from there."

As far as independent production companies go, Burnt Orange is currently top dog in Austin, having a full slate of four feature-length, low-budget films either completed or in production, including Jamie Babbit's *The Quiet* (formerly *Dot*), Jacob Vaughn's *The Cassidy Kids*, Adam Rifkin's *Homo Erectus*, and Will Geiger's *Elvis and Anabelle*. What makes Burnt Orange unique, however, is its relationship with the University of Texas Film Institute (headed by Executive Director Tom Schatz), which, as its overview notes, places "students alongside professionals in the creation of independent feature films, fuses technological innovation with creative application, and cultivates filmmaking talent in Texas' growing film community."

In short, there's nothing else like it out there. Yet.

"We've been approached now by a number of other universities and even a state – the South Carolina Film Commission," says Pfeiffer, whose résumé also includes producing and distributing *Choose Me*, *The Moderns*, and *Kiss of the Spider Woman*, "because one of the great things about this program is that we are developing the crew base here in Austin. And the state of South Carolina has all these initiatives, but they don't have enough crew. So, they've contacted us, and we've shared how we go about it. It wouldn't surprise me if someone gives it a go."

Located in downtown Austin, Burnt Orange shares space with the UTFI, making this one of the vertically integrated, simultaneously for-profit (on Burnt Orange's side) and non-profit (UTFI) film ventures out there.

"The way it works," Pfeiffer explains, "is that the university leases this building and houses the UT Film Institute upstairs, and Burnt Orange rents this little corner downstairs, year-round, and then we lease a room for the production facility. The con-



Carolyn Pfeiffer



The Cassidy Kids

servatory here has a number of activities going on all the time: the one that most affects Burnt Orange is when they attach students as apprentices and interns to the productions. We have an unprecedented relationship with [the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts], which allows a certain number of students to apprentice, and other students can intern, with apprentices working in covered positions, and by that I mean positions like second assistant camera, assistant camera, or assistant editor on the larger productions. Every film we've done, we have had 40 to 50 students attached in one capacity or the other.

"All of the students get both screen credit and academic credit whether they're apprentices or interns. The interns are still

enrolled in school and are still doing classes at UT and therefore work part time. I would say to you that you'd be hard-pressed to find a student who's been on these shoots that hasn't learned anything. I'd also say that after the first week of a shoot, which can be a tiny bit bumpy, you almost can't tell the difference between the students and the professionals. They've got it down, they know where they're supposed to be, they know the lingo, they know to shut up when your rolling, and they just pitch in and help in every department. What they bring to the production is a sort of enthusiasm that is very engaging."

Ultimately, as a production company, Burnt Orange's reputation rests on the quality of its finished product, and while the vast majority of the "500 to 550" scripts it has been sent come through agents and attorneys representing screenwriters, Pfeiffer says that she's "not aware of too many people who want to come in that haven't managed to get their script through the door. Also, through the Austin Film Festival, we have a Burnt Orange Award that includes a little cash, and

they're calling for submissions right now. It needs to be something that can be shot in this area. For instance, *The Quiet* was written to take place in Connecticut, but it's being shot here. It doesn't have to be a Texas story, but it has to be able to be shot here."

The submission process goes like this: Scripts go to head of development Gregory Collins, who logs them, and from there the script goes to the UTFI development classes, where people are assigned to read it. Pfeiffer: "If something comes in from a manager or our board of advisers or a filmmaker that we have a relationship with, I prioritize it and almost always read it immediately. Obviously there are certain scripts that go to the top of the pile – that's just the nature of it."

As for submissions, Pfeiffer says unsolicited scripts are discouraged, and submissions through agent/attorney channels are far more likely to make it through the door, but adds, "Anyone who wants to get a script to us should contact [Collins], but know that there is always a little time lag in the procedure. For us, if there is talent attached, it instantly has a little more value, as it does with all production companies."

"We accept fully written scripts that are within our budget range, which is up to a million right now and, with the next film, hopefully up to a million five, and then we look for partners for anything up to 3 million. The most we've spent on a single project so far is *Elvis and Anabelle*, the film we're shooting now, which is more in the 2-million-dollar range."

continued on p.60

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Viviane Vives and M.J. Neal

JOHN ANDERSON

ing to do projects that we think are worth a shit and get them out there. Things like *Dear Pillow* or *Hansel Mieth: Vagabond Photographer*, which are the two projects that we have actively supported. With *Dear Pillow*, I read the script and thought it was a great movie and went in as an actor – I was the first person to get past the [rough] language, I think – and so I just badgered the hell out of them, brought in an investor, let them use our offices, and was there for them with whatever they needed.

“Right now,” Vives continues, “the main thing we’re doing is developing several projects and bringing in investors to them. The idea is to have a pool of about 10 films going at any one time, with potential investors attached who are waiting for us to bring projects to them.”

So what does Vives look for in a submission?

“If I see the word ‘terrorist’ or ‘blow-up’ I won’t even look at the query letter,” she says, adding that friend Kyle Henry’s recent feature debut, *Room*, is a perfect example of the kind of “authenticity” Barcelona is seeking.

“I’m trying to find scripts that are low-budget and authentic. I’m really interested in things that are authentic, but it’s kind of hard to explain what ‘authenticity’ is, really, because it can be different for every writer.”

Vives makes it a point to mention during our conversation that she hasn’t watched television in three years and also that the emerging field of Internet-only content is of more than passing interest to her.

“I guess you could say we’re out of the mainstream,” she says. “We’re also geared toward alternative distribution. For me, the distribution of entertainment and information is in the hands of too few people. I’m watching a lot of stuff on the Internet right now, and I really think that’s the next thing. Before, to make money, you need a big venue to exhibit your film, and a large scale means of distribution, but now everybody has their own communities online, and those can be tapped into where you may be screening a film for only 50 people, but you’re doing it in 10,000 places. I really think that’s where the future is headed.”

BARCELONA FILMS

Located in a modest quant-hut-style building just off the Drag, Barcelona Films head Viviane Vives is perhaps more immediately familiar to Austin filmgoers in her acting capacity, having co-starred – and, with Barcelona, having helped to fund – Bryan Poyser’s breakthrough film *Dear Pillow*.

Vives, a Barcelona native, who nailed the Spanish equivalent of the prestigious Clio Award for Best Advertising Campaign at the tender age of 22 before taking up acting and moving to New York to attend NYU, runs Barcelona alongside husband M.J. Neal’s architecture business, making for an “interdisciplinary studio” that combines the best of both media.

“The idea of Barcelona Films,” Vives explains, “is this: If somebody comes to us with a project that we like, we’ll do it. We’re try-



3 Queens

MARMALADE SKY MOTION PICTURES

Let it never be said that high-end burlesque, with a wink and a nod in the direction of the golden era of yesteryear raunch, won’t get you anywhere.

In the case of Marmalade Sky Motion Pictures, whose president, Emily Cropper, and vice-president, Eunice Rios Yaklin, met up as members of Austin’s celebrated Kitty Kitty Bang Bang, it got them where they are today: on the cusp of realizing their feature film debut, which Yaklin describes as “based on the characters who were created for the burlesque troupe Kitty Kitty Bang Bang – we took those existing characters and gave them even more of a background and then put them together in a narrative situation. It’s about seven wayward women from across the world who travel around the globe performing and then get caught up in this huge debacle and then end up with a ranch in Texas.”

Marmalade Sky’s lengthy credit list encompasses everything from coverage for *American Idol*’s Austin auditions to a 2004 MTV Superbowl spot, and from working as choreographers on Tim McCanlies’ 2003 feature *Secondhand Lions* to Cropper’s short documentary *Mastodon Phenomenon*, which was excerpted for an episode of the Emmy Award-winning, Austin-based PBS series *Downtown* (courtesy of the fine folks over at Action Figure Inc.).

From their South Austin studio, Cropper and Yaklin operate “a full-service production company providing scriptwriting, producing, editing, directing, and music composition. We also provide dance choreography for film productions, commercials, and music videos. Our productions range from television commercials to feature-length films, [and] we offer a professional yet unique experience to each client.”

Cropper, who also has a line producer/production manager credit on Tony Hewitt’s 2001 film *The Duo*, adds that Marmalade Sky is seeking “submissions, ideas, and projects from outside” and a director of photography and assorted crew positions for their Kitty Kitty Bang Bang feature.

“One of the things that’s special about our company,” she says, “is that it’s composed of two women. Unfortunately, there are very few companies, film or otherwise, that are run exclusively by women. There are some women directors and a few more women producers, and so it’s nice to be able to sort offset that a little. We’re a new company, really, so I think we’re still sort of finding our style, but our interests definitely lay with trying to jump on that thing, whatever it may be, that’s underground for the moment but is going to shoot up into the mainstream at any second. That’s why we like vaudeville, film noir, and the combination of the two that’s obviously influenced our script for the Kitty Kitty Bang Bang movie. We’re pretty good at homing in on the next cool thing.”

continued on p.62

Four More Friends of Filmmakers

Other local production companies – some small and independent, some rather large but still, somehow, indie – each very capable and generally open to submissions from “the outside.” – M.S.

ACTION FIGURE INC.

Matt Hovis, director/founder
Mark Miks, director/founder
Susan Lazarus, producer
matt@actionfigure.com
mark@actionfigure.com
susan@actionfigure.com
www.actionfigure.com



One of Austin’s most respected independent production companies, Action Figure Inc. recently snagged an Emmy Award for its work on KLRU’s *Downtown* series. They’re also the creative team behind the Austin-lensed A&E reality series *Rollergirls*, and, most importantly, they’re really swell folks. Co-founder Hovis says, “Initially, we had no idea that we couldn’t do this sort of thing. So we were dumb enough to sort of invent the way to do it. And eight years ago, we did.”

EXPRESSIONS IN FILM AND VIDEO INC.

Jeff Stohland, producer/director
Dee Dee Stimeman, producer
eivideo@sbcglobal.net
townlakepictures@hotmail.com
www.expressionsinvideo.com

Two decades down the line, Stohland says, “We basically do three things: We do a lot of consumer work like home-movie transfers and DVD duplication; we do a lot of corporate work; and then the third thing we do is independent features. We’re currently working with three or four different producers on projects and hoping to get some financing. And we’re open to submissions.”

MIND ALTERING CREATIONS INC.

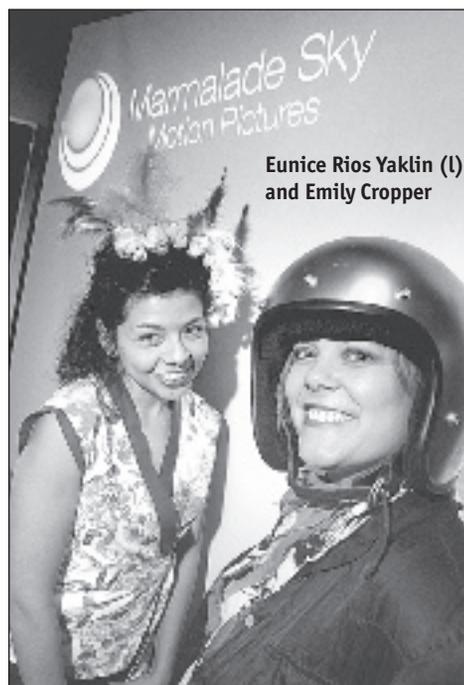
Matthew Iha
info@mindalteringcreations.com
www.mindalteringcreations.com

With their collective of directors, producers, and crew that ranges from coast to coast, Mind Altering Creations Inc. “allows creative people to focus on being creative and know that they’re going to have the best production and post-production support in the continental U.S.” Iha says, “We’re always looking for new projects. Our motto is ‘real recognizes real,’ meaning we’re looking for projects that want to make a difference or that offer insight into the human struggle. Don’t send us bubblegum.”

SYNTHETIC PICTURES

Justin Corsbie, executive producer
justin@syntheticpictures.com
www.syntheticpictures.com

An internationally recognized production company sporting some of the highest of high-end national and regional clients (Compaq, Wal-Mart, AMD), Synthetic’s Austin-based (and Austin native) Corsbie says, “To me, we are the only company [in Austin] that transcends this type of local and regional market. Certainly on the commercial side, we compete with huge companies that are bi-coastal, we compete with people from London, all over. On the entertainment level, my heart has always been in entertainment projects, and I’ve always dabbled in trying to develop entertainment projects.”



Eunice Rios Yaklin (l) and Emily Cropper

JOHN ANDERSON



On the set of Just Teasing

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13 Elvis Costello	14 Shawn Colvin	15 Chris Isaak
16 Lucinda Williams	17 Ray Charles	18 Paul McCartney
19 Norah Jones	20 John Hiatt	21 Brian Wilson/ Beach Boys
22 Sheryl Crow	23 Van Morrison	24 Raul Malo/ The Mavericks
25 Johnny Cash	26 Patty Griffin	27 James McMurtry
28 Neil Young	29 Lyle Lovett	30 Bob Marley

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Cruise departs on November 12th - Winners MUST HAVE VALID PASSPORTS. Grand Prize cruise winner drawn on Tuesday, July 3rd on KGSR in the morning.



BEEF AND PIE PRODUCTIONS

"I had been working as a writer at GSD&M and quit to pursue making documentaries," explains Mike Woolf, who, along with partners Andrew and Karen Yates, is one-third of Beef and Pie Productions, one of the most monkey-centric production companies in the country.

"What monkeys?!" we hear you cry. By way of explanation, and as an easy in to the Beef and Pie gang's snarky brand of humor, here's an excerpt from their Web site's "Monkey Disclaimer":

"10% discount on any concept that features a monkey does not apply to animated monkeys, sock-puppet monkeys, monkey literary allusions, monkeys carrying SARS, rabies, or any yet to be discovered virus. No Sea-Monkeys. No monkey mascots (Well, maybe). Or *Planet of the Apes* posters on the wall. They must be friendly, non-biting, and look good in a Sherlock Holmes hat."

It's rare that you encounter a three-person production company with such a firm grasp of monkeyshines, much less one that, like Beef and Pie, can count among their clients both South by Southwest (for whom they co-created the original 12-part PBS series *SXSW Presents*) and NSA favorites AT&T, for whom they are currently working on an MTV *Cribs*-style advertising campaign.

And on top of that, they're open to submissions from outside, where, you know, *the monkeys are*.



(L-r) Mike Woolf, Karen Yates, and Andrew Yates

JOHN ANDERSON

"However, at this exact moment," Woolf says, "we're not actively seeking new projects, but that's just because we're already so busy. We've never been part of the world of feature filmmaking, because we're not into funding things. We generate most of our own stuff in-house, but at the same time we're open to ideas from outside, especially if they fit exactly what we can already do."



Andrew Yates: "We're open to them if you've got the cash!"

So how did Beef and Pie arrive on the scene and begin scarfing up clients like some pint-sized Son of Kong on a Fay Wray bender? Woolf explains:

"I met up with Andrew, who had been a photographer for, at that point, 10 or 12 years, and from there we began to getting directing work together. At that time, I was just finishing the documentary 'Growin' a Beard,' and Andrew totally helped make that happen and, at the same time, introduced me to such concepts as, um, tripods and so on. And then the commercial work rolled in. Karen, Andrew's wife, was producing his photography, and now she's become the Beef and Pie producer. Basically, the three of us are using all the skills

we already had in a new context. The context of Beef and Pie Productions. It's very fun right now."

"If we're not having fun anymore then it's not working," Karen Yates adds. "We've always said that we wanted to have a good time and not take on any projects that we're going to dog us."

Or monkey you, as the case may be.

ADVANCED FILM MECHANIX

Like Marmalade Sky, the trio behind Advance Film Mechanix – Brad and Brandon Sappington and David Carsie – formed their production company in hopes of raising money to make their own feature film. That hasn't happened yet, but in the meantime, AFM has created its own unique niche in the increasingly crowded world of Austin production companies, one that to both their knowledge and ours hasn't been done anywhere else in the country. Brandon explains:



(L-r) Brad Sappington, David Carsie, and Brandon Sappington

JOHN ANDERSON

It's enough that a smallish start-up like AFM – whose far North Austin office/studio looks, from the outside at least, to be straight out of *Office Space*'s anonymous office-park hellscape – would make a technological end-run around any number of far larger and more established companies, but they've also focused their considerable skills on the emerging field of portable media.

"And, by that, we're referring to cell phones, PDAs, iPods, hand-held devices of any kind," Brandon explains. "Right now, there's a lot of buyers out there and very, very little content. And, so, we've come to the conclusion that this is a niche that we'd like to get into and one which is only going to become more

lucrative. That whole field is totally underdeveloped right now. You can go pick up over 100 books that'll tell you how to shoot your feature film, but there's virtually no information on portable media because it's anybody's guess how long content should be, how it should be shot, what it should be, the structure of it, and so on. It's an emerging field of content and right now it's wide open. And we'd like to be part of that."

AFM's open to submissions from "anyone, really. We've got a submission form you can fill out on our Web site," but, as Brandon is quick to explain, "Ultimately, we provide production support in any level at any point in your production. If you come in and you



Last of a Dying Breed

"What makes Advanced Film Mechanix unique is that we're using a modified digital camera system to shoot on. We want to have a very specific look to our stuff, and to that end we've melded analog and digital filmmaking into a new kind of hybrid. And this is something that no one else is doing. What we've done is to create a modified DVX digital camera, which we've then combined with some really high-end, 35mm lenses, and that just boosts the production quality amazingly."

CONTACTS

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BARCELONA FILMS

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MARMALADE SKY MOTION PICTURES

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eunice@marmaladeskyp.com;
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BEEF AND PIE PRODUCTIONS

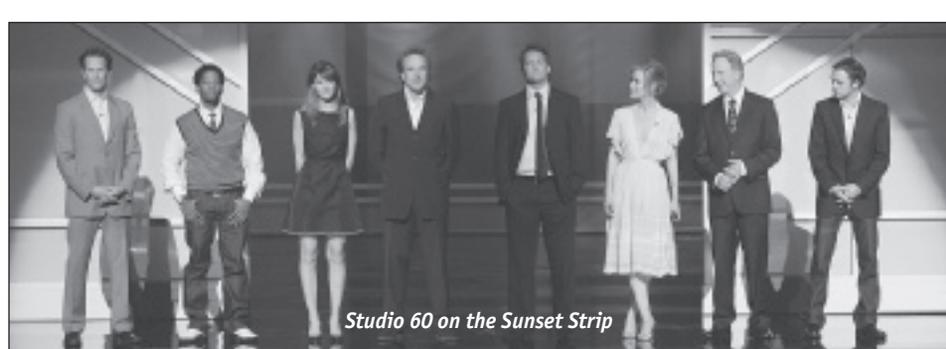
Karen Yates, producer:
kryates@austin.rr.com; www.beefandpie.com

ADVANCED FILM MECHANIX

Brad Sappington, president:
brad@filmmechanix.com;
www.filmmechanix.com

Wx web extra For a complete list of local production companies compiled from the Texas Film Commission's 2006 Production Manual, see austinchronicle.com/webextra.

need Fisher dollies and cranes and us to find you production insurance and actors and get your story straight and guide you all the way through distribution – that's what we do. If you come in and you need us to find you just one location, we can do that, too. We do it all. Eventually, we aim to become a one-stop shop where you'll be able to rent equipment from us or rent studio space. But really, we do it all."



Studio 60 on the Sunset Strip

TV EYE

Slot Machines

BY BELINDA ACOSTA

The "up-fronts" took place last week. That's when the networks trot out their new fall series for advertisers and start the buzz over brand-new series. Some networks are shaking up their schedules, while others are sticking with the tried and true. Fox, which made a name for itself with its edgier fare and by loudly breaking from the pack by launching their series at will (actually, in deference to baseball season), takes a more conservative approach. To avoid interruptions in series (and viewers' attention), they will launch their series weeks before baseball coverage begins or hold until baseball season ends.

CBS is also sticking with the tried and true, launching only four new series. It cuts dead weight when it puts its Sunday Night Movie franchise to rest. Even fewer new series will launch on the new CW (a merging of the WB and UPN). But there are several notable twists. First, the previously canceled *7th Heaven* has been renewed for an 11th season. "The overwhelming outcry from fans and the fact that the series' ratings were up in key demos last season" saved the show, according to press materials. Previously on-the-bubble favorites *Gilmore Girls* and *Veronica Mars* will air back-to-back on Tuesday nights. In a variation on Fox's Sunday Night Comedy block, the CW airs sitcoms that night, anchored by two popular series: *Everybody Hates Chris* and an encore of the reality series *America's Top Model*. The CW's Sunday night block gives the network "four hours of programming starring African-Americans on the most watched night of the week."

Mixing it up the most are ABC and NBC. Each network is launching at least seven new series (not including midseason shows) and, in an effort to win the still coveted Thursday night ratings war, have positioned their heavyweights in key time slots. The shake-up is most pronounced at ABC, which moves its high-performing *Grey's Anatomy* to Thursdays at 8pm, competing against NBC's highly anticipated *Studio 60 on the Sunset Strip*. Emmy Award-winners **Aaron Sorkin** and **Thomas Schlamme** (*The West Wing*) work with a dynamite cast (**Bradley Whitford**, **Matthew Perry**, **Amanda Peet**, **D.L. Hughley**, **Timothy Busfield**) in a "crackling look at the backstage politics behind a late-night comedy show." (Curiously, *30 Rock*, a new NBC sitcom set for Wednesday night, EP'd by and starring *Saturday Night Live* writer **Tina Fey**, has a similar premise. Maybe it doesn't crackle.)

Here are the fall schedules as released by each broadcast network. Changes are inevitable. New series are in bold.

ABC

Monday: *Wife Swap*, *The Bachelor*, *What About Brian*; Tuesday: *Dancing With the Stars*, ***Let's Rob ...***, ***Help Me Help You***, *Boston Legal*; Wednesday: *Dancing With the Stars*, *George Lopez*, *Lost*, ***The Nine***; Thursday: ***Big Day***, ***Notes From the Underbelly***, *Grey's Anatomy*, ***Six Degrees***; Friday: ***Betty the Ugly***, ***Men in Trees***, 20/20; Saturday: ***ABC College Night Football***; Sunday: *America's Funniest Home Videos*, *Extreme Makeover: Home Edition*, *Desperate Housewives*, ***Brothers and Sisters***

CBS

Monday: *How I Met Your Mother*, ***The Class***, *Two and a Half Men*, *The New Adventures of Old Christine*, *CSI: Miami*; Tuesday: *NCIS*, *The Unit*, ***Smith***; Wednesday: ***Jericho***, *Criminal Minds*, *CSI: NY*; Thursday: *Survivor: Cook Islands*, *CSI*, ***Shark***; Friday: *Ghost Whisperer*, *Close to Home*, *Numb3rs*; Saturday: *Crimetime Saturday* (undefined two-hour block), *48 Hours*; Sunday: *60 Minutes*, *The Amazing Race*, *Cold Case*, *Without a Trace*

CW

Monday: *7th Heaven*, ***Runaway***; Tuesday: *Gilmore Girls*, *Veronica Mars*; Wednesday: *America's Next Top Model*, *One Tree Hill*; Thursday: *Smallville*, *Supernatural*; Friday: *Friday Night Smackdown!*; Sunday: *Everybody Hates Chris*, *All of Us*, *Girlfriends*, ***The Game***, *America's Next Top Model* (encore)

Fox

(series will launch before or after baseball season)

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NBC

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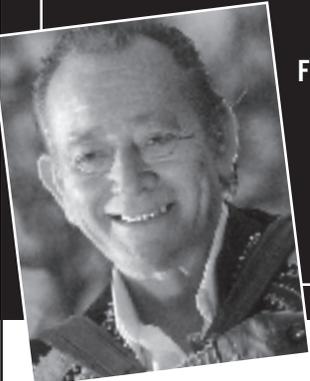
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TCB music news

BY CHRISTOPHER GRAY

BLUES FOR CLIFFORD

Clifford Antone, founder of Antone's nightclub and one of the godfathers of the Austin music scene as we know it today, died early Tuesday at his downtown condominium; his body was discovered by police at about 1:15pm. The **Travis County Medical Examiner's** office said Wednesday morning the cause of death was unknown, pending results of a toxicology report, which they estimated would take about two weeks, but preliminary speculation is that Antone succumbed to a heart attack. He was 56 years old.

"One of the primary reasons Austin is known as the Live Music Capital of the World is because of Clifford Antone," Austin Mayor **Will Wynn** said in a statement released Tuesday afternoon. "His devotion to the music spoke for itself."

Clifford Jamal Antone was born October 27, 1949, in the East Texas seaside city of Port Arthur, scion of a well-to-do food-importing family. He acquired a taste for the blues at a young age, first from gospel music imparted to him by childhood caregiver **Sister Mary Hinton**, then by joining scores of other thrill-seeking Gulf Coast youth (including future Antone's fixture **Marcia Ball**), who ventured across the Sabine River to Louisiana juke joints **Lou Ann's** and the **Big Oaks Club**. Those venues later became models for his own, where regional acts like **Clifton Chenier**, **Barbara Lynn**, **Clarence "Gatemouth" Brown**, **Lazy Lester**, the **Fabulous Boogie Kings**, and **Warren Storm** were always welcome.

Antone moved to Austin in 1969, originally planning to study law at the **University of Texas** but dropped out after he was arrested in Laredo for smuggling a bag of marijuana across the Mexican border (a case that was later dismissed). He ran the local branch of his family's business, a delicatessen on 15th Street, but his true passion was the Chicago blues albums he had discovered through his love of **Led Zeppelin**, **Cream**, the **Rolling Stones**, and the counsel of good friends like **Angela Strehli**.

On July 15, 1975, Antone opened Antone's nightclub in a converted furniture warehouse at Sixth and Brazos, in what was then a desolate patch of downtown, far removed from today's co-ed playground. Chenier and his **Red Hot Louisiana Band** played the grand opening, soon joined by virtually the entire pantheon of blues and R&B legends: **Muddy Waters**, **Jimmy Reed**, **Willie Dixon**, **John Lee Hooker**, **Fats Domino**, **Buddy Guy**, **Junior Wells**, **Albert King**, **Albert Collins**, and a memorable Independence Day 1976 show featuring **B.B. King** and **Bobby Blue Bland**. Antone had a special affinity for, and struck up deep friendships with, several of the era's oft-overlooked sidemen, including **Sunnyland Slim**, **Hubert Sumlin**, **Eddie Taylor**, **Walter "Shakey" Horton**, **Pinetop Perkins**, **James Cotton**, **Calvin Jones**, and **Willie "Big Eye" Smith**. He was responsible for moving Sumlin, Cotton, and Perkins to Central Texas in their later years, as well as assisting with day-to-day needs, such as doctor's appointments and hospital bills.

"People have no idea the things he did behind the scenes," says local bassist and trombonist **Jon Blondell**, a member of Antone's house band in the Eighties. "He'd pay you out of his pocket on a slow night, and I've seen him buy horns and [guitars] for people."

Antone's had a twofold effect on the blossoming Austin music scene of the mid-Seventies, then dominated by the progressive country sounds emanating from the **Armadillo World Headquarters**, **Soap Creek Saloon**, and **Castle Creek**. Besides bringing the aforementioned names to town, Antone further fostered the blues' local ascendancy by arranging for the stable of local musicians who adopted the club after years of playing out-of-the-way joints like the **One Knite**, **Buffalo Gap**, **Ed's Cucaracha**, and even the **Back Room** to act as their backing bands.

From this pool, springing from North and East Texas, with a few Lubbockites thrown in, arose bands that went on to challenge, and ultimately usurp, progressive country as Austin's reigning sound: the **Nightcrawlers**, featuring **Stevie Ray Vaughan**, **Keith Ferguson**, and **Doyle Bramhall Sr.**; **Southern Feeling**, with **Strehli**, **Denny Freeman**, and **W.C. Clark**; **Paul Ray & the Cobras**, with Vaughan on guitar; the **Fabulous Thunderbirds**, with Stevie's older brother **Jimmie**, Ferguson, and California import **Kim Wilson**; and **Triple Threat**, with **SRV**, **Clark**, and **Lou Ann Barton**. Bands swapped nights, and sometimes members, and grew into a close-knit community headquartered at Antone's.

"Clifford showed up at the right time, when everybody was looking for a place to play," says Paul Ray. "It was like a family."

The blues was and is hardly lucrative, and Antone's original location closed in 1979 but reappeared months later in a former rug dealership on Anderson Lane, a location that hosted **James Brown** but only lasted a few months itself. In 1981, the club took over the old **Shakey's Pizza Parlor** at 2915 Guadalupe, and because of Vaughan's and the **Thunderbirds'** concurrent rise to national and international fame, this location became

the definitive version of Antone's for many people in Austin and around the world. It's where everyone gathered when Vaughan's helicopter crashed in August 1990 and where **U2** stopped by on the *Joshua Tree* tour. Here and at the club's current location at 213 W. Fifth, where it moved in 1997, Antone continued welcoming and nurturing new (and new-to-Austin) talent: **Charlie Sexton**, **Doyle Bramhall II**, **Ian Moore**, **Bob Schneider**, **Toni Price**, **Sue Foley**, **Miss Lavelle White**, **Jake Andrews**, the **Keller Brothers**, **Jane Bond**, **Eve Monsees**, **Gary Clark Jr.**

"Pretty much all the shows I saw at Antone's, I don't know why they spoke to me loudest, but there was something so deep," offers **Ian Moore**. "It was so much more real than seeing college kids with a bunch of angst, because it was the same thing, but it was real. It really made a big impact on me."

Antone's colorful life was also marked by convictions in federal court for marijuana trafficking in 1984 and 2000. He was forced to cede ownership of the club to a corporation headed by his sister **Susan** after the first one and started the ongoing series of "Help Clifford Help Kids" benefits for local nonprofit **American YouthWorks** while serving his sentence for the second. When he was released in December 2002, the gregarious Antone became a greeter at **Güero's** restaurant, a regular at the **Broken Spoke's** hardcore country night, and beamed ear to ear the night in June 2003 his probation expired and he was again allowed to enter the club that bears his name.

Antone was a principal organizer of the **Neighbors in Need** benefit for **Hurricane Katrina** victims at the **Frank Erwin Center** last November. At the time of his death, he and **Sarah Rucker** were collaborating on a book, an outgrowth of his popular history of blues and rock & roll courses at the University of Texas and **Texas State University**. "My job is done if one kid is inspired to buy a Muddy Waters CD who didn't know who he was," Antone told the *Chronicle* in February 2004. The lifelong **Longhorns** and **Houston Astros** fan was seldom seen in public minus a Longhorn cap and an adoring young lady on each arm.

"He helped make music fun in Austin," Broken Spoke owner **James White** said Tuesday. "Everybody knew him, just like his good friend **Doug Sahm**. I can see him right now, in that suit and baseball cap of his."

Antone is survived by sisters **Susan Antone** and **Janelle Antone Raad**, a niece and nephew, and a city that would not, and will not, be the same without him. His funeral is private, but visitation today (Thursday) and Friday at **Cook-Walden Funeral Home**, 6100 N. Lamar, is open between 6-8pm. A free public memorial is scheduled for 6pm Saturday, June 3 at **Palmer Events Center**, 900 Barton Springs Rd.

Okie Dokie Stomp

Clifford Antone called the tune and the world danced

BY JOE NICK PATOSKI

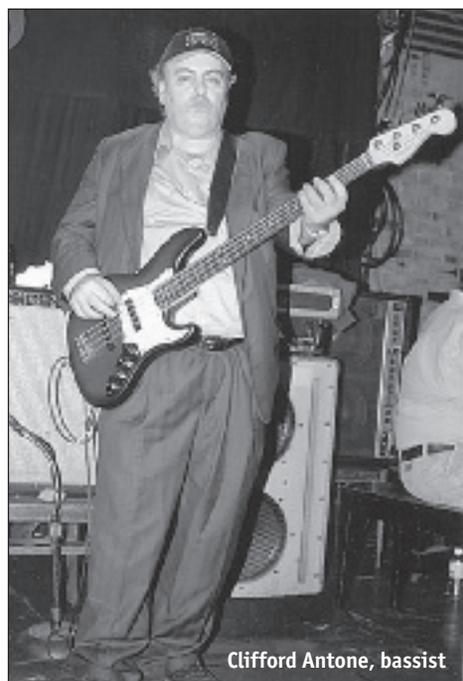
Clifford Antone didn't invent the blues. Hell, he couldn't even play the blues very well, although later in life he did become a decent bassist. Yet he understood blues well enough to soak up the sound once he figured out that real blues didn't come from Led Zeppelin and Eric Clapton, the two seminal British acts that led him down the path.

Blues came from black folks he grew up around in Port Arthur, Texas; from bands like the Fabulous Boogie Kings he heard as a teenager whenever he crossed the Sabine River to go party at places like the Big Oaks in Vinton, La., where you didn't have to be 21 to buy a mixed drink; and from similar places like the Mississippi delta, the south side of Chicago, Beale Street in Memphis, and the wide open spaces of North Texas. He got all that so well that he staked his career on it.

He came to Austin to run an outpost of the family business, Antone's, which featured fine imported foods. If you ever walked into the place to buy a sandwich late in the day, you'd be just as likely to find the Antone kid in back, playing blues records or picking at a stringed instrument, as you'd be to witness him dolling up a hoagie. But his heart wasn't in it.

That much was clear in 1975, the year he opened Antone's Home of the Blues, his nightclub at the corner of Sixth and Brazos in what was once an old furniture store (I swear you could still smell the bat guano on opening night).

Austin's music scene was already well-established. Places like the Broken Spoke, Armadillo World Headquarters, and Soap Creek Saloon were already burnishing national reputations. The latter two featured blues acts now and then as part of their music mix, bringing in folks like Lightnin' Hopkins, Mance Lipscomb, and Clifton Chenier. No place came close to what Antone had in mind.



Clifford Antone, bassist

His place was different. For one, it was on Sixth Street, whose businesses at that time catered almost exclusively to older African-Americans on the north side of the street, and Mexican-Americans on the south side – pawn shops, porn shops, clothing stores, and the kind of rough bars that college kids didn't venture into. To overcome the perception that Sixth was a bad part of town, and to make clear he was no Jerry Jeff Walker fan, Antone encouraged his waitresses and bartenders to dress up and look sharp. It was a shot across the bow straight to the heart of Austin's hippie aesthetic.

Unlike the progressive country fever sweeping Austin and the rest of Texas, his place was going to be nothing but the blues. The format proved not the smartest of business decisions in the end, but it sure sounded good along the way. Some nights there were more people on the bandstand than in the audience, like the time Bob Dylan watched the T-Birds. There were also nights that came close to blowing the roof off. He persuaded Clifton Chenier & His Red Hot Louisiana Band to blow off Soap Creek and christen his place with a hot, sweaty crowd. Sunnyland Slim and Muddy Waters and Eddie Shaw & the Wolf Gang were not far behind.

Word traveled fast among touring musicians. Antone's would treat you right, no matter what kind of financial bath its owner was taking. Some musicians stuck around for days – weeks – past their play dates, particularly Luther Tucker and Hubert Sumlin, who passed along their wisdom and knowledge to a generation of young blues players including two brothers, Jimmie and Stevie Vaughan, while boosting the reps of underappreciated characters like Bill Campbell. The night Stevie Ray Vaughan sat in with Albert King, everything changed.

Respect was part of the code. The club made national news the night Bobby Blue Bland was playing and Boz Scaggs, a noted San Francisco musician, attempted to breach the security line backstage to see him. Antone was having none of it. Bland was resting and was not to be disturbed. The end result was a photograph in *Rolling Stone* of a cold-cocked Scaggs laying on Brazos Street.

When Clarence "Gatemouth" Brown was booked, he played fiddle and ran his band through Cajun and country songs rather than playing guitar on the kind of jump blues he popularized with "Okie Dokie Stomp" in the 1940s. Antone spent most of the show on the side of the stage, stomping his feet and yelling, "Play the blues!" to no avail.

The Sixth Street club became a happening place, anchoring a half block with a record shop, Cajun restaurant, porno book shop, bar, and a shine parlor, triggering a downtown renaissance and putting Austin on the map as a major blues center. It might have become even bigger if the Littlefield Parking Garage hadn't forced the club into being torn down in 1979 despite its historic status in the oldest building



MARTHA GRENON

Clifford Antone (l) looks on at Miss Lavelle White, 1999.

on Sixth Street and protests from the music community, which received little respect from the city's business and political leadership.

Antone's relocated to Anderson Lane, into a modern suburban facility with zero funk factor, then to a cozier room on Guadalupe near UT in a former Shakey's Pizza, with an Antone's record shop and record label across the street, before landing at its current Fifth Street location. By the end of the 1990s, Antone's was Antone's in name only. What marijuana arrests and prison time didn't take away, Clifford lost, sold, or pissed away himself.

But you couldn't take away his heart. Antone grew into the role of the elder statesman with unexpected grace. He became best buds with Doug Sahm, once his mortal enemy because

Blues came from black folks he grew up around in Port Arthur, Texas, from bands like the Fabulous Boogie Kings he heard as a teenager whenever he crossed the Sabine River to go party at places like the Big Oaks in Vinton, La.

Sir Doug was all about Soap Creek, and Antone was Antone's. Both their careers were revived in the 1980s with a string of soulful Texas blues albums Sahm did on the Antone's label that actually sold. More importantly, the albums brought together Sahm and Soap Creek loosey-goosey, T-Bone west coast hippie school with Antone's more trad Chicago school of players like Derek O'Brien. Antone honored Sahm in death more effusively than anyone in Austin. He made up with Gatemouth Brown too and

booked him on numerous occasions while his club developed a reputation as a showcase for all kinds of soulful roots music.

Antone taught classes on the blues, had a film made about him, was working on a book, and spent a fair amount of time nurturing kids. He emceed shows at the club, especially fundraisers, which is when I usually saw him. He became Pinetop Perkins' guardian. To the end, Antone carried himself like a godfather.

Yet, when I close my eyes, I see him hanging at the baseball card shop he owned with his bud Boo Boo; rifling through the 45s and 33s in the back of OK Records with Leon – his Wildman friend from Nederland – Doty, and all the Good Rockin' Dopcee's Fabulous Twisters; ribbing Doug Sahm while Doug Sahm was ribbing him; or leaning against the wall with his boys in front of Antone's on Sixth late in the afternoon during a soundcheck, the vibrations of instruments pouring out into the street. All of them would be wearing the nice oxford shirts he bought for them at the men's shop across the street, shirt tails out, Clifford with a cool, satisfied smile.

I saw Clifford a few weeks back at the Broken Spoke. He was buddies around with Eddie Wilson and James White. It didn't cross my mind until just now that they were mortal enemies back when Wilson ran the Armadillo and Antone was just getting started in the club business. Neither set foot in the other's room. And you would never, ever see Antone at the Spoke, much less spot ol' James White hanging at Antone's, either. But here they were, three blood brothers, laughing, backslapping, shaking hands, being the larger-than-life people they are. Attrition, time, and the common love of music work wonders.

Clifford Antone might not have set out to be a wise man of music, but he did just fine. Then the light went out. Just like that. But the sound – the pounding, strumming 12-bar march to the lowdown, the dance that so many of us in Texas have known for 100 years – its life extended in no small part by a kid from Port Arthur, is still coming across loud and clear. ■



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This Be an Empty World Without the Blues

So Clifford Antone filled it

BY BILL BENTLEY

The first time I met Clifford Antone, he sold me a sandwich.

He had opened a shop on Guadalupe, right around the corner from the first office of the *Austin Sun* on 15th Street, bringing his family's business in Houston to town. It never really felt like just a sandwich shop though. Something else was going on in there with Antone and his companions. They were listening to records all the time and even had a few instruments stashed in the back. And it wasn't just any music. It was blues. That was all I needed to start a 32-year friendship with the man who did as much for Austin as anyone I've ever met.

He believed in the blues like he believed in breathing. In fact, I don't think Clifford could have lived without his holy sound. It gave him the power of soul and allowed him to become a man of substance, someone who could walk into a room and fill it with feeling. Sometimes, at night, I'd run into him at Inner Sanctum on 24th Street, his arms full of records like they were groceries, and maybe singer Angela Strehli would be with him, pointing out the LPs meant to change his world.

The air was always a little different around Clifford, like it was charged with blues ions or some other gravitational pull. It was clear he was a man on a mission, one that had nothing to do with sandwiches. He was hungry to immerse himself in the music of Muddy Waters, B.B. King, Albert Collins, Jimmy Reed, Eddie Taylor, Hubert Sumlin, Luther Tucker, and 100 other blues heroes, men who Antone believed deserved to be heard, and even more important, to be respected. Clifford believed in it enough to stake his life on it.

It wasn't a long distance from the sandwich shop to the downtown corner of Brazos and Sixth Street. In 1975, a few tremors had gone



Backstage at the Home of the Blues (l-r): Eddie Taylor, James Cotton, Snooky Pryor, Clifford Antone, and Jimmy Rogers, 1985

out that someone was opening a new club, one that was going to be different from the Armadillo, Soap Creek, Rome Inn, Split Rail, Bevo's, or any other place in Austin. It was going to feature strictly blues and it was going to be called Antone's. Now you're talking. One day at the *Sun*, I got a phone call inviting me to the opening night. In all my years at the paper, it's the only time a club owner ever called. Clifford said his new place was going to make history and I should be there to witness it.

That night in 1975, Clifton Chenier & His Red Hot Louisiana Band tore the night into a 1,000 pieces, blew every mind in the room, and established beyond any reasonable or unreasonable doubt that something had definitely happened. Austin would never be the same. Outside of all the sounds that made the city so magical, now the blues had a real home. The next weekend, I believe, Percy Mayfield came

to town. His first night there, the four of us in attendance sat at a table with him right before he opened a weeklong stand to an empty room. It didn't matter. One of the greatest songwriters of all time, someone most music fans couldn't pick out of a lineup to save their lives, was in Austin and ready to save souls.

I knew instantly that evening what a huge gift Clifford was giving us, and watched for the next few years as he ran a one-man blues crusade open to anyone with the ears to hear and a heart to heal. For those of us who were desperate for blues and all its soulful offshoots, that corner became mecca and did what music is truly meant to do. It saved our lives.

Those nights when the room was on fire, with anyone from Fats Domino to Otis Rush up on the bandstand – or local luminaries like the Fabulous Thunderbirds and Paul Ray & the Cobras and Angela Strehli and any other player worth their spirit and willing to lean into those infinite chords and words – it was like hundreds of people were all in on the best secret in the universe. Outside, a world of trouble could be waiting, but inside Antone's the evening was our prize, right up to last call. Clifford would hold court, walking the room in his starched oxford shirt and dark slacks, always with the shirttail out. Any number of his Port Arthur

pals would be right there with him. It wasn't really like Austin, more like an entire world he made through sheer will and hard work.

Like all mystical moments, it ended when Antone's was forced to move far north to Anderson Lane. Somehow, out there, the room became labored, and even the music didn't sound quite right. I left Austin right around the time the club moved again, to Guadalupe near the UT campus, but always managed to pay a visit on trips back home. Clifford would be there, with a big hug and fevered words about some incredible new musician he'd heard or that the amazing Hubert Sumlin was going to play later that night, or how Denny Freeman was the greatest guitarist alive and it wasn't fair that every single person didn't know it. Not once did he ever lose his insatiable appetite for the blues, or the ability to spread his excitement to all within earshot. Some of his legal troubles started shortly after, but he never mentioned them, instead keeping his eye on the prize that was on the bandstand, or about to come to town the next week.

I would always find Clifford when I was in Austin, because in so many ways he was my touchstone. He reminded me not only what we had gone through together in the 1970s on our

Clifford Antone gave me strength to believe in what I know is true: The blues are the best friend a man can ever have.

lifelong musical quest, but even better, he gave me strength to believe in what I know is true: The blues are the best friend a man can ever have.

I was sitting in a theatre in Los Angeles 20 years ago watching a production of August Wilson's *Ma Rainey's Black Bottom*. Right in the middle, a line stopped me cold: "This be an empty world without the blues." When I heard the actor speak those words, I thought of Clifford and how of all the people I knew, he was the one who would know completely what Wilson meant.

I think now of all those nights listening to music he brought to town, out of the simple belief that this great American art form needed to stay alive, and if he was the one who had to help make that happen, then he'd do anything to make sure it did. Sometimes, when we're really fortunate, we get to live alongside these giants, and catch some of the eternal light they shine our way. Thanks to Clifford Antone, that light lit up Austin for more than 30 years and made the city shine around the globe. Not bad for a young man who once sold me a sandwich. ■



Clifford Antone and Hubert Sumlin



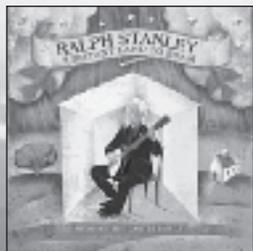
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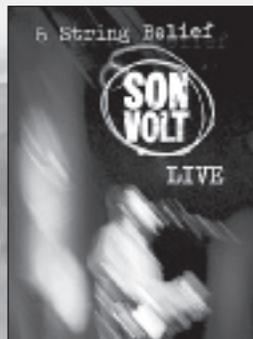
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I respected the hell out of Clifford, and a lot of why is summed up by one of the most surreal incidents that ever happened to me in the course of covering the Austin music scene.

Eventually, Antone's reopened, at a former rug warehouse on Anderson Lane. It was just big enough to look really empty when it wasn't jammed, and it was a long ways to go back then, when most of Austin was to the south. I think this was the occasion on which I interviewed Clifford, and he delivered that quote about being the blues in Austin. Even then, I had to wonder.

The blues, by 1980, was terminally ill, at least the kind Clifford was espousing. Howlin' Wolf was dead, Muddy and Lightnin' Hopkins would die in the next couple of years, Freddie King was gone, Little Walter and Sonny Boy Williamson were long gone. These were mortal blows, and although there were many players in those traditions still working, they were mostly working the revival circuit. But there was also a place where the blues nestled comfortably against soul music, and this was still very much a going concern, especially in the South. People like Little Milton, Little Johnny Taylor, Denise LaSalle, Tyrone Davis, Bettye Lavette, Z.Z. Hill, and Benny Latimore were playing Austin — on the Eastside. True, to his credit, Clifford booked Bobby "Blue" Bland when he could (B.B. King had priced himself out of Clifford's range by then), and true, some of those names would have been a little obscure for some of Clifford's regulars, but I always wondered why he never booked Little Milton, for example. Milton had name recognition, but Clifford wouldn't discuss it.

The rug warehouse was a bust, and Austin heaved a collective sigh of relief when Antone's moved to 29th and Guadalupe, a place which, to me, was the real Antone's. Here was a place small enough to feel comfortable in even when there weren't that many people. Clifford used his juice to book big-name acts, charged a lot of money, and made enough to pay for the leaner nights. He started a record label, opened a record store across the street. He sometimes served Cajun food there, but more often, Ruby's would deliver barbecue across the alley.

And then he went and did something incredibly stupid. "Man, if you're doing crime, you don't go out to a titty bar with your friends and brag real loud about it," a person on the margins of the law commented to me at the time. "Cops never go to titty bars to relax, after all. And man, if you can't trust your employees, you shouldn't be in this business." Clifford had gone to South Austin to supervise the transfer of a shipment of pot from one truck to another and had been caught on the scene. Somehow the cops had known.

Clifford went to jail. So did I: with Jimmie and Stevie Ray Vaughan, whom Clifford had

Buried Alive in the Blues

Me and the Godfather and the favor I'll never forget

BY ED WARD

The chubby guy with the unkempt, slightly greasy hair fixed me with a stare from across his desk and said, in a high-pitched voice that didn't really match his appearance:

"Ed, in Austin, I *am* the blues."

That was the bad news and that was the good news. For better or worse, Clifford Antone was the blues in Austin. Take it or leave it. He was the Godfather, and what he said went. You got the feeling this was an image he cultivated, one he encouraged. He wanted you to know that he not only had friends, he had ... associates. There was this club called Antone's, and it was his fiefdom, his domain. You entered Antone's and you entered Clifford Antone's world.

It was a world of guitar-slingers, of women singing about no-good men, of revered elders helped onstage and encouraged to flights of greatness they might not have known they still had in them by the young guys playing gentle support in the band. You'd see those same guys playing with the ideas they'd picked up from those elders on, say, a Tuesday night on the same stage, with Clifford watching, one eye on the stage, the other on the door. Folklorists call that oral tradition. Clifford called it the blues.

I missed what seems to have been the great era of Antone's, when it was on Sixth Street and Muddy Waters and B.B. King and Albert King and the rest were at least somewhat frequent visitors and the house band was the Fabulous Thunderbirds. Actually, when I moved to Austin in October, 1979, I don't believe there was an Antone's, since he'd been chased out of the spot he'd made famous and was looking for another location.

What I find really peculiar, though, was that in the years previous to my move, I was never

aware of the place at all. When I visited, my guides were all too deeply immersed in the Cosmic Cowboy thing, and they seemed to have ignored the fact that another American roots music was gaining a foothold in town. Maybe I wouldn't have been interested. I spent a decade in San Francisco, where "blues" was code for long-winded masturbatory guitar "jamming" over those same chords by guys looking for Claptonhood and settling for something considerably below it.

Not everyone, of course; I was friends with Michael Bloomfield and went to many of his gigs, especially if the magisterial Nick Gravenites was singing. Bloomer wasn't playing much, and Gravy would have to haul him out of his house to get up onstage. Gravenites

wrote a song that would make a good epitaph for Clifford: "Buried Alive in the Blues." He'd written it for Janis Joplin, who died the day she was supposed to record it. That, too, was the blues, and I wasn't sure how close I wanted to get to it, Bloomfield's instrumental eloquence notwithstanding. He had his problems, too.

Yet the blues seemed to have a different resonance in Austin. Sure, it was about virtuosity; guitar players are guitar players, after all. But it wasn't quite so much about the Chicago/B.B. King kind of virtuosity. That was the lesson the Thunderbirds taught me when I finally got around to seeing them one evening at the Rome Inn. I was deep into the punk/New Wave axis at the time, and it seemed to me the T-Birds were a punk rock blues band, stripped to the bone, not playing a single note more than they needed to, pushing the whole song instead of using it as a vehicle for chorus after chorus of diddly-diddly guitar wank. No wonder the old guys liked to play with them. Once upon a time, after all, the blues had been about making hit records, three minutes long.

Albert King and Clifford Antone, 1985



arranged to play a show at the prison where he was doing time in Big Spring. I was writing an article on the Vaughans for *Musician* magazine, and they were doing what they did best. It was a memorable event all around: the inmates loved the show, the band loved playing it, and Jimmie and Stevie were pals again now that Stevie had cleaned up.

Things were really never the same after that, although you have to give tons and tons of props to Susan Antone for stepping up to the plate and doing a great job of running the place while Clifford was gone. When he returned, he continued to book the place and hang out there. His presence was felt. Godfathers are like that, you know.

I left Austin in 1993, so I missed both the beginning and the end of Clifford Antone's story. I last saw him two years ago at Threadgill's and snapped a picture of him and Eddie Wilson shaking hands, emblematic, I remember thinking at the time, of an entire slab of Austin history and culture. So much of the scene he nurtured in Austin is gone now. Austin's a very different place now, and although that's probably not what actually killed Clifford Antone, it's surely on the list somewhere.

I had something of a contentious relationship with Clifford, but I always respected him. We might not have agreed, but I'll never deny that he stood up for what he believed, and that what he believed was a concrete, coherent set of beliefs, whether I shared it or not. I respected the hell out of him, and a lot of why is summed up by one of the most surreal incidents that ever happened to me in the course of covering the Austin music scene.

Iggy Pop was playing the Armadillo, and, as often happened with the venue's shows, it was all over by about 10:30pm. Iggy was in good



Clifford Antone and Angela Strehli

shape, his demons mostly behind him, and he'd poured every ounce of his athleticism into an amazing show. I went backstage to see him; we've liked each other since I reviewed the first Stooges album for *Rolling Stone* in 1969. He was surrounded by members of the Austin punk elite, and said, "I want to go do something now. Is there any good music around this town tonight?"

Various punk bands were suggested and he slagged them off. "I don't wanna go see no fuckin' punk rock!" How about the Fabulous Thunderbirds, who were playing somewhere? "A white blues band? No fuckin' way!" Well, I said, there's not much else in town. Bobby

MARSHA GRENON

Bland is at Antone's, but that's way up north, and since he's got members of his original band with him, it's also probably sold out. "Bobby Bland? That's what I want to do!" So while he sorted out transportation, I zoomed up MoPac to the rug warehouse to see what was going on.

As I'd suspected, the house was full, and the opening band was warming the crowd up. I found Clifford in his office and told him that Iggy and a couple of people who'd driven him were about to arrive. "No problem," he said. "I'll put them on the guest list." I followed him to the door, and sure enough, here were Iggy and his new friends. Clifford waved them in. Iggy said, "I hate to be a bother, but I just finished a long show at the Armadillo, and on the drive up here, I realized I'm more beat than I'd thought. Is there any place I could sit?" Clifford said "Just wait here," and went into his office. A few seconds later, a couple of the club's employees came out of the office carrying a large round table, which they managed to set up at the front

of the stage, as Clifford motioned people back. He waved Iggy and his friends up to it, and they sat down.

Wow, I found myself thinking, only in Austin could I see Iggy Pop and Bobby Bland on the same evening. The best was yet to come: at one point in the show, Bobby stopped and announced, "We have a young gentleman in the audience, a very great performer, and I know he's already done his show this evening, but I was wondering if he'd like to come up here and do a number with me." What the..? "Ladies and gentlemen, I'd like you to give a warm Austin welcome to Mister, uh, Izzy Bob!" Up popped Iggy.

"You know 'St. James Infirmary,' right?" Bland asked, and Iggy nodded. The band went into the song, and as my jaw gaped open, Iggy did a credible job of trading lines with the blues great. I'd inched forward and was standing against a pillar, and at the song's end, Iggy jumped off the stage and ran up the aisle to where I was standing. "How'd you like that?" he asked with a grin. It was amazing, I said. "Hah! Just you watch. Ten years, and I'm gonna be in Vegas, baby! And" – and here he jabbed my chest with his finger on each word – "I'm gonna be *great!*" Then he ran back down the aisle to rejoin his companions.

So yeah, not only is Austin the only place I could have seen Iggy and Bobby Bland on the same evening, but only Clifford Antone could have masterminded the most bizarre – yet successful – duet I've ever seen. Clearly, he realized that this whoever-he-is-punk wouldn't have bothered to come if he didn't love the blues. That was good enough for him, so he went the distance for him. As he did for so many others. ■



SUSAN ANTONE

Clifford Antone and Bobby Blue Bland, 1985

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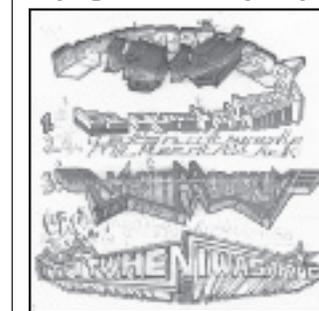
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I Saw the Light

The night Clifford Antone died

BY MARGARET MOSER

It looks like a typical Tuesday night at the Broken Spoke's twice-monthly Hardcore Country show. Alvin Crow and his all-star lineup, including the venerable Austin honky-tonk's owner James White, reach into their buckskin bag of traditional country and make Hank Williams sound MOR.

Pinetop Perkins, who'll be 93 in July, shuffles inside the club with Roslyn, his gregarious caretaker. At his usual table — the large round one in front of the makeshift bandstand in the neon-lit front room — he tips his tan cowboy hat and smooths his white shirt. Reaching for the bag of CDs he sells at every show, he holds up three, splayed like a deck of cards. This is how Perkins supports himself these days. Camille, one of the youngest patrons at the Spoke, passes the white plastic tip jar around.

"Better tip or she'll cry," Crow warns. "And if that don't make you tip, she'll cuss you out."

What's not typical on the night of May 23 are the long faces on the patrons, many in tears. There's an empty chair by Pinetop where Clifford Antone always sat. Yes, the club owner — whose worship of the blues guided his life — unabashedly adored the Broken Spoke and, in the last few years, spent nearly as much time at the country dance hall as he did downtown at his namesake club. With indie rock bands playing Antone's tonight, Clifford's friends knew where he would've come, so the Spoke is filling with mourners.

"This is one of Clifford's favorite songs by one of his favorite artists," Alvin Crow draws. "He'd always get up and sing it with us."

Alvin nods, the dreadlocks under his cowboy hat bouncing, and with James White at the mic the band cranks up Hank Williams' "Hey, Good Lookin'."

Clifford Antone died only hours before the show, and the Hardcore band plays Doug Sahn and Slim Harpo in his honor. Now, it's time to move the show into its non-Nashville course with Hank Thompson's "Wild Side of Life" segueing into Kitty Wells' "It Wasn't God Who Made Honky Tonk Angels." Clifford would have loved it.

□

The federal prison outside Bastrop is probably what people imagine "country club" prisons to be like. It looks high school benign from the nondescript country road outside, yet as you enter it takes on an oppressive feel. There's an athletic track, but the fences are extraordinarily high and topped with barbed wire. The signs let you know the line of freedom is suspended.

You can't take anything into the prison with you except your driver's license and a clear plastic baggie filled with quarters. You must be on an approved list to be a visitor and the sign-in is a merciless inspection of you and your license. You have to wait to be called, walked through a heavy-security metal detector, and wait again. Then you're delivered into a grim, double-locked holding area before being led across a short concrete walkway to the visitors' room.

The visitors' room is a sterile room with hard-shell chairs that resemble the waiting room for the principal's office in high school, only with armed guards and vending machines. You bring

quarters because visitors can buy treats, soft drinks, and microwavable meals for prisoners. The prisoners can't approach the machines themselves, only visitors. Clifford would stand a few feet away and point to what he wanted.

Even in prison, Clifford carried the weight of royalty. The guards knew who he was; some of them were club regulars. They'd keep him up on the venue's night-by-night happenings

the same way his sister Susan did with regular phone calls. When it came time for Clifford to call in the evening, Susan would get out her cell phone and keep it handy. Often she'd gather friends around her and pass the phone so we could all say hello. During one of these conversations, I conducted a club anniversary interview with him by squeezing a tape recorder to the phone. Clifford was always ready to talk.

Clifford Antone at the Broken Spoke



That stint in prison changed Clifford Antone.



Pinetop Perkins and Clifford Antone backstage at the 2004-05 Austin Music Awards

On Christmas Day 2002, I drove out to the prison on a whim, figuring he might like company. Unprepared for the visit, I scraped together all the quarters I could find, raiding my laundry stash, emptying out old purses, and stopping at several convenience stores to break bills. It was Christmas Day, for God's sake, and my friend deserved better than institutional swill, even if it was just Stouffer's in the microwave.

The prison was fairly busy that day with visiting families, mostly Hispanic. The children's play area was full of kids, decked out in red and green velvet dresses and little suits with ties for the holiday. I surrendered my driver's license to the guard at the podium and asked for Clifford. "Is he expecting you?" asked the guard who scrutinized my license. "He's out walking around the track."

It took a while to bring him in from the field and go through the search process all prisoners went through before and after visits. Clifford walked through the door into the waiting area, wearing the plain prison uniform and looking curiously for who'd come to see him. He got teary-eyed when he saw me and that hug was one of the longest, most heartfelt we shared over 31 years. For nearly two hours we talked, reminiscing as we always did, most of it about the Sixth Street days.

At the end of the visit, he made an offhand remark about the surroundings, and it was clear just how humiliated he was by the circumstances. He bore indignity with grace. I mumbled something stupid about how at least the room was clean. Clifford gave me a dead look.

"This is the pretty part," he gestured to the plain painted cinder-block walls and uncomfortable blue chairs. "You don't wanna know about the rest."

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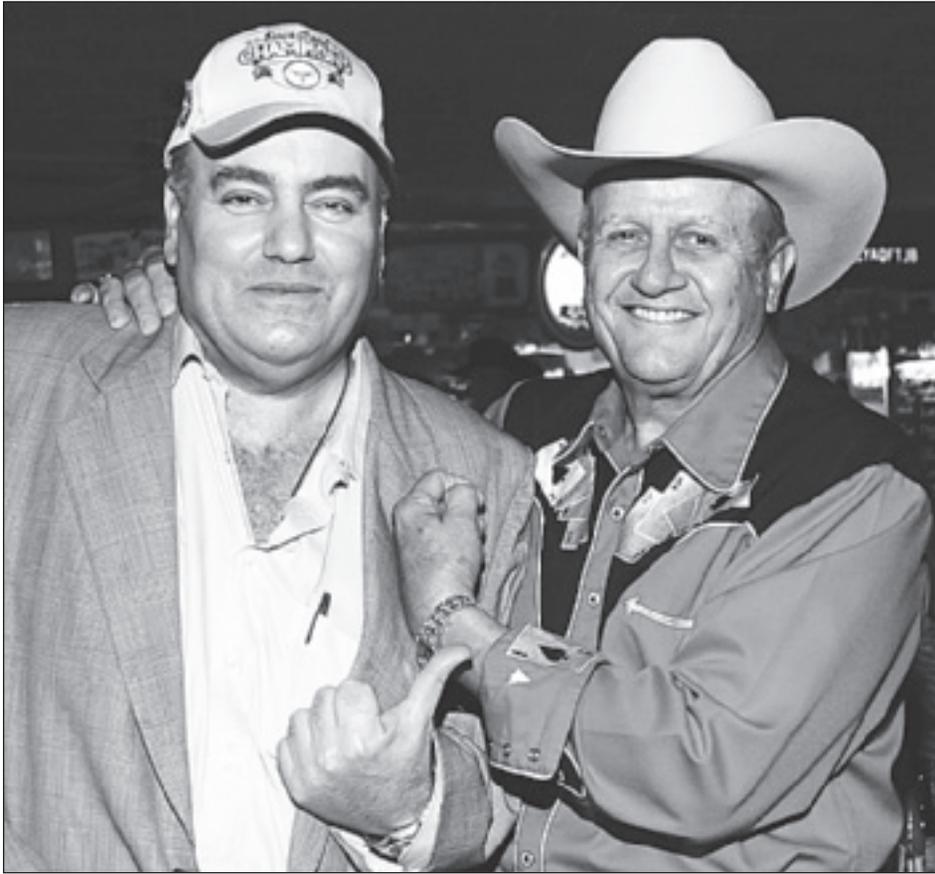
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Clifford Antone and the Broken Spoke's James White

Clifford Antone spent about three years in Bastrop starting in 2000, his second experience at doing time for marijuana. It made him a folk hero of sorts, a rebel who lived outside the law, but he neither wanted nor encouraged that image, especially afterward.

That stint in prison changed Clifford Antone. The man who emerged in 2003 was humble, grateful, and determined to give more back. He embraced his community service with American YouthWorks with joy, his commitment to the organization for at-risk youth exceeding the terms of his parole. He began teaching the "History of the Blues According to Clifford" at the University of Texas. For a period of time after his release, he couldn't set foot into the club, so his friends at Güero's restaurant gave him a job as a greeter. He accepted it enthusiastically, holding court there nightly until the magic day came that he could once again walk into the house that Muddy Waters built.

The night of his return to his club, he donned a suit and baseball cap, his usual dress attire. A couple of TV camera crews were around for the occasion, and he stopped to talk with them outside the club, ever the diplomat. As he entered, well-wishers, musicians, and staff swarmed about him, welcoming him home. He hugged, greeted, shook hands, and made his way across the club to backstage.

It was the obvious question, "How does it feel to be back?"

Clifford shoved his hands deep into his pockets and glanced around to the posters on the wall, the beat-up couch, the empty beer bottles, overturned plastic cups, and cigarette butts on the floor.

"It's good to be home."

It's after midnight in downtown Austin on this very early Wednesday morning. From the south banks of the Colorado, the Towers of Town Lake stand tall. This building is where Clifford lived, and where he died, right in the heart of Austin. There are lights burning in its many windows, but the brightest one was extinguished in a heartbeat on Tuesday, May 23, 2006.

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RED HOT CHILI PEPPERS
Stadium Arcadium (Warner Bros.)

Hubris goes sock-in-hand with creative peaks, and swaggering into their third decade, the Red Hot Chili Peppers take another unprecedented stage dive forward with *Stadium Arcadium*. During John Frusciante's first term in L.A.'s trademark funkateers, *Mother's Milk* birthed global epidemic *Blood Sugar Sex Magik*, after which the brilliant guitarist imploded and quit. Recorded mostly in Laurel Canyon at the *Blood Sugar* mansion, *Stadium Arcadium* crowns the Frusciante II era – 1999 rebirth *Californication*, followed by the ferocious *Pet Sounds* of 2002's *By the Way* – with 28 songs in just over two hours. Pity that "Jupiter," disc one, mostly falls flat. Past the "Purple Haze" of opener "Dani California," and "Under the Bridge"-type user prayer "Snow (Hey Oh)," one waits for the game to begin while tapping a toe to B-sides like "Charlie" and the title track. Stronger animals, such as "Slow Cheetah," miss the mark by inches and old-school bouncers "Hump de Bump" and "Warlocks" rock it rote. Fireworks finally go off at disc's end: the Frusciante-torched "Especially in Michigan," full-frontal thump of "C'mon Girl," screeching density of "Wet Sand," and spare bob-and-weave of closer "Hey." The second CD, "Mars," is a much fiercer deity – the main attraction – and enough to relegate "Jupiter" to a bonus disc, a side dish with intermittent delectables. The Seventies strum and bangle of lead-off "Desecration Smile" dominoes into the effortless strut "Tell Me Baby" and then a perfectly soft-shoe tap dance, "Hard to Concentrate," an interband love song as sweetly sincere as "Beast of Burden." Afterburners on "21st Century," the red-hot melodicism of "Make You Feel Better," and cobra dance of "So Much I" score big. The Clash crammed eight more cuts on their 2-CD *Sandinista!*, greatness with the mediocrity left untrimmed. Given the razor's edge, *Stadium Arcadium* might have been *London Calling*.

★★★★★ – Raoul Hernandez

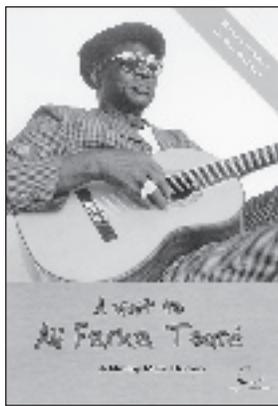
SAN QUINN
The Rock: Pressure Makes Diamonds (Done Deal/SMC Recordings)

San Francisco Quincy holds court over the historically black Fillmore section of his city with brutally honest portrayals of project life. "I come from the bottom of the gutterest hood, wickedest niggaz, no need searching for good, it ain't in us." Since releasing his



DVDnds

Thirty minutes into **Marvin Gaye**, *The Real Thing in Performance 1964-1981* (Hip-O/Motown/Universal), which begins with vintage black-and-white lip-syncs wrapped around color interview footage from Dinah Shore, up pops the Les Paul of bassists, James Jamerson, plucking away next to Gaye in a live performance excerpt from 1972's long lost theatrical release *Save the Children*. Unreal. So's follow-up "Come Get to This" and "Let's Get It On," live in Belgium, 1981, winner in the Who's the Man! sweepstakes. The 1979 TV



first solo tape at the age of 14 in 1993, San Quinn's affiliations with fellow Mo-town luminaries JT tha Bigga Figga and Messy Marv have helped establish the former Get Low Playa as a certified Bay area kingpin. With its testosterone levels peaked to the hilt, *The Rock: Pressure Makes Diamonds* flexes a complete anatomical array of muscle striations that reveal Quinn as an amazingly versatile lyricist. Flipping distinctly unique cadences, the MC scores points with his singles, "Hell Yeah," "So Young," and "Look What I've Done for Them," each targeting different body parts. Whether it's the minimalist swerve of producers E-A-Ski and Traxamillion, or Allen Anthony and Mike Marshall's crooning accompaniment, Quinn matches 19 tracks with 19 distinct takes on what it sounds like to be perfectly comfortable in the skin of an artistically renowned thug.

★★★★★ – Robert Gabriel

IRMA THOMAS
After the Rain (Rounder)

In the wake of Hurricane Katrina, Irma Thomas was among New Orleans musicians reportedly missing. Turns out she was in Austin, although nearly all her possessions, including her home and nightclub, were lost. *After the Rain*, the Soul Queen's first album in six years, is subtly informed by the disaster – the rain of the title – but it's really a statement of her extraordinary strength, as well as her ability to inhabit a surprisingly varied repertoire that spans 75 years of American songwriting. Unlike Thomas' most recent work, *Rain* frames her marvelous and supple voice with relatively spare arrangements provided by mostly acoustic instruments. The result is closer to what one might expect from Delbert McClinton or Marcia Ball: laid-back soul accentuating the nuances of her vocals. Drawing from contemporary writers Gwil Owen, Kevin Gordon, and Eleni Mandell, and mixing them with tunes from legends like Arthur Alexander, Blind Willie Johnson, and Doc Pomus, Thomas' willingness to take chances mostly pays off. Stevie Wonder's "Shelter in the Rain" as the closer is worth the price of the disc alone. Accompanied simply by David Torkanowsky's piano, Thomas torches it up with the consummate grace of someone



clips offer sad or hilarious, but you'll never out-nostalgia Gaye and Tammi Terrell acting "Ain't No Mountain High Enough" like the French New Wave... **Chuck Berry**: *Hail! Hail! Rock 'n' Roll* (Image/Universal) paces better as a sly psychological doc than the all-star concert that comprises the bulk of Taylor (*Ray*) Hackford's 1987 big screen bio. Rock & roll's first poet locks horns with his first disciple, Keith Richards, while the Chuck Berry of the piano, Johnnie Johnson, looks on sleepily. Three of a kind. A second disc becomes the film's new alter ego: one hour of "Bizarre Tales of the Making of *HRR&R*," and another of primo jam outtakes... *A Visit to Ali Farka Touré* (Digital Classics) feels more like a social call from a departed elder, haunted but reassuring. The Grammy-winning Malian guitarist, who died of

who's lived it over the course of a career that's exceeded more than 40 years.

★★★★ – Jim Caligiuri

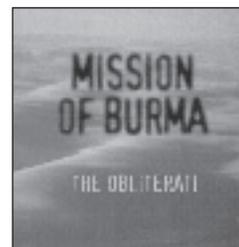
THE WALKMEN
A Hundred Miles Off (Record Collection)

It's the last night of SXSW 04, and NYC's Walkmen are covering the Kinks' "Come Dancing." A breeze whips through the open-air Eastside warehouse, swirling smoke and ice, the 4am crowd just drunk enough on fourth-day whiskeys to grin in unison. That was months after the release of sophomore LP *Bows & Arrows*, and now *A Hundred Miles Off* smacks another bull's-eye. Mariachi trumpets and that familiar lo-fi drone connect on an AM radio frequency as Hamilton Leithauser's crackling vox bounces merrily through opener and pre-Katrina homage "Louisiana." Settling into a drunken stupor, "Danny's at the Wedding," and he doesn't want to leave, and with Matt Barrick's rallying drums on "Emma, Get Me a Lemon," who can blame him? "Lost in Boston" hits a one-two indie-rock punch along with the signature sound of "Don't Get Me Down (Come on Over Here)." The Walkmen haven't changed much since *B&A* – aside from switching to a D.C. studio and half the band moving to Philly – but they've honed their nery talent chiseling lines of post-punk history. The Sixties roll of closer "Another One Goes By" is proof: The Walkmen have already logged the *Miles*.

★★★★★ – Darcie Stevens

MISSION OF BURMA
The Obliterati (Matador)

Tongue firmly in cheek and amps turned to 11, Mission of Burma have delivered an uncompromising palate of post-punk vitriol since 1980. After the release of 2004's stellar *ONOFFON*, and a subsequent reunion tour, the Boston quartet obviously still has an itch to scratch. Under the production of tape manipulator Bob Weston, who replaces original member



bone cancer in March, comes to life in an hour-long French documentary from 2000, on Touré's home turf just south of *Talking Timbuktu*, where blues hypnotize as sure as the sun, sand, and struggle. Lean, though no less nourishing, two additional live performances prove a true bonus of Touré's much-mourned higher plain... Emerald Isler **Gary Moore** and his Les Paul burn a hole in new platter *Old New Ballads Blues*, playing tribute to Willie Dixon and Otis Rush, but concert visuals honoring another bluesman just plain smoke. *One Night in Dublin, a Tribute to Phil Lynott* (Eagle) sounds a bit specious, yet unveils a celebrated addition to the Thin Lizzy legacy. Staged on the occasion of said Irish capital's erecting a statue to the rocker, the 2005 concert bristles with Moore's biting vox ("Emerald," "Black Rose"), megawatt shredding, and Lizzy drummer Brian Downey. Eric Bell's guitar and vocals on "Whiskey in the Jar" are a bracing shot.

– Raoul Hernandez

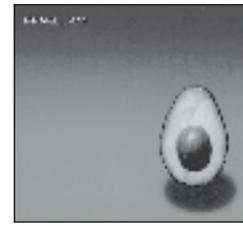
Martin Swope, *Obliterati* is unconcerned with current haircut fads and "angular" guitars. Standouts "1001 Pleasant Dreams" and "13" wipe down the band's more melodic side, while "Spider's Web" and "Let Yourself Go" sound just as urgent and bottom-heavy as anything MoB throttled 20 years ago, meshing Clint Conley's low-end rumble with Roger Miller's jittery axe. The Conley/Miller harmonies are still perfect, especially on the faux disco of "Donna Sumeria," which shimmies into a chorus of breathy "I want love" and squalling feedback. The 14 tracks chug and careen without turning into one big song, staying anthemic, especially the delicious closer, "Nancy Reagan's Head" ("No way that thing came with that body!"), which revisits the era that spawned this band, an era just as fucked as the one unfolding right now.

★★★★★ – Audra Schroeder

PEARL JAM
(J Records)

Once upon a time (read: 1991), Pearl Jam was thrown into the grunge pit to die. They didn't. Instead, they became a machine of CDs and tours, congressional hearings and Ramones tributes. They took the "jam" and went classic rock, with a heavy reverence for stalwarts like Neil Young, even providing the Crazy Horse on Young's *Mirror Ball*. Much like Young, Eddie Vedder and company have decided the time is now to release their political opus. Opener "Life Wasted" struts like good ol' bar rock, and "World Wide Suicide" stomps Seventies blues. Yet a listen to the lyrics ("What does it mean when a war has taken over?") belies that party vibe. The punk romp of "Comatose" comes closest to harnessing Vedder's howl on albums like *Vs.*, while "Army Reserve" and the prickly "Unemployable" and "Marker in the Sand" ("Now you got both sides claiming killing in God's name") stick it to the Man. The middle gets muddy, as they return to their weaker late-Nineties fare (read: "ballads"), but it's a strong album overall. Pearl Jam's fan base is no longer Generation X; more like its "collegiate" counterpart (read: frat boys). That the Seattle quintet will be rocking dorms just doesn't seem right.

★★★★ – Audra Schroeder



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ALEJANDRO ESCOVEDO

The Boxing Mirror
 "In the 21st century, this is what singer/songwriter albums are supposed to sound like. *The Boxing Mirror* is brilliant, and it is his masterpiece." - *All Music*
 Produced by John Cale.
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High Wire

DANIEL JOHNSTON

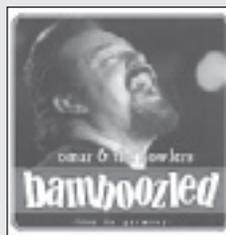
Welcome to My World
 Welcome to My World is a collection of some of Daniel's most-beloved songs. These are the songs that built the legend.
 \$9.99 CD



Chicken Ranch

WHITE GHOST SHIVERS

Everyone's Got 'Em
 A joyous mixture of the absurd and sublime, the eight-piece ensemble gracefully creates a musical amalgam of Hokum Blues, Hillbilly Swing, Country, and Hot Jazz.
 \$9.99 CD



Ruf

OMAR AND THE HOWLERS

Bamboozled: Live in Germany
 "Blues is not just a kind of music that you can just learn. It is a feeling. You have to have roots, usually coming from great influences in music. Omar projects that when he is playing." - Clifford Antone
 \$12.99 CD



Misra

SHEARWATER

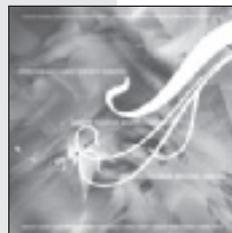
Palo Santo
 Shearwater has transformed itself to the point of reinvention on *Palo Santo* - a thrilling, paradoxical record - icily warm, welcoming and threatening, sloppy and immaculate.
 \$10.99 CD



Iggy Vaughn

IGDY VAUGHN

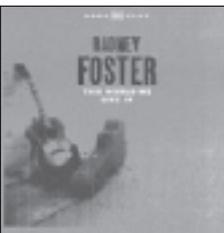
Origin Story
 Kerville New Folk winner, Vaughn writes and plays twisted Americana with all the aplomb and raw magic of an unsocialized farmkid. Produced by Paul Percy, Vaughn's debut boasts an A-list of Austin's most respected musicians and was featured on a segment of KLRU's Downtown.
 \$12.99 CD



R.T.W.O.

DAWN OVER ZERO

Dawn Over Zero
 Equal parts heavy riff and joyous sing-along melodies, DOZ has stepped up to the razorwire that protects the indie rock scene from fist pumping metalheads on one side and glimmersheen loving posters on the other - and ripped it to shreds.
 \$4.99 CD



Dualtone

RADNEY FOSTER

This World We Live In
 Through the years Radney Foster has written tracks for Keith Urban, Dixie Chicks, and most recently Sara Evans, but it's writing and recording his own songs where Foster finds himself most at home and that's where we catch up with him on *This World We Live In*.
 \$13.99 CD



Whistlefoot

SARAH DASHEW

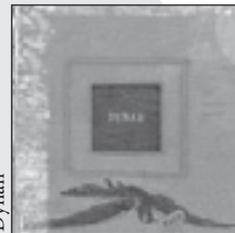
Jealous Girl
 Sarah Dashew has teamed up with legendary producer Chuck Poltkin (Bruce Springsteen, Bob Dylan) to create a relentlessly honest and soulful new album. "Frankness, difficult themes and vocal beauty rarely come together as they do on *Jealous Girl*." - *Indie Music Mag*
 \$10.99 CD



Deep South

SILVERTONES

Ride in My Cadillac
 "Let Me Be" and "Don't Seem To Listen" lean toward jazz, "She Told Me" is a country shuffle, a slow blues "My Baby Ain't There" and the Latin-tinged "Cayetano" stand out on this well-paced CD by an upbeat original Texas blues band.
 \$12.99 CD



Dynah

DYNAH

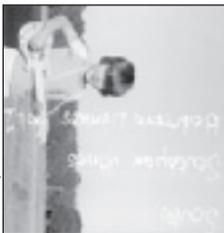
Wake
 Dynah's second release, *Wake*, is the follow up to their 2004 release *I's and O's*; with the addition of new guitarist Mark Jorgenson and producer Mark Dufour, the band stretch their creative legs and get back to work.
 \$9.99 CD



Household Names

HOUSEHOLD NAMES

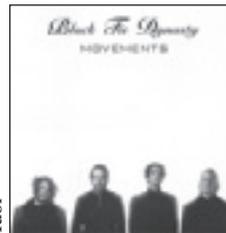
Picture in My Head
 "Their music inspires many of the same feelings that more blatantly commercial records do - swelling joy, monumental melancholy, the inescapable urge to sing along - but it's music for the mind as much as the ears" - *MusicAustin.com*
 \$10.99 CD



Freshly Picked

SOUTHPAW JONES

Bedroom Demos Vol. 1: Zero Demand
 Recorded over two years in solitude and madness, these 15 tracks represent Southpaw at his purest, with every toy at his disposal. Funny, political, sweet, and sour.
 \$11.99 CD



Idol

BLACK TIE DYNASTY

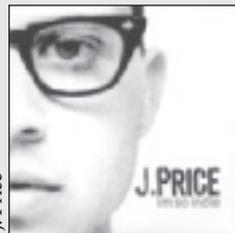
Movements
 "If you enjoy the plucking of a guitar with a twist of romantic candlelight blackness, you will definitely have an appetite for *Black Tie Dynasty*." - *Alt.Culture.Guide*
 \$11.99 CD



Palo Duro

TWO TONS OF STEEL

Vegas
 Texas band Two Tons of Steel might be described as equal parts Elvis Presley and Elvis Costello with a liberal dose of Buddy Holly and a dollop of the Ramones.
 \$11.99 CD



J. Price

J. PRICE

I'm So Indie
 50's and 60's pop with a modern indie rock feel.
 \$8.99 CD



Boohatch

DARREN KOZELSKY

Let Your Mind Fly
 Darren Kozelsky combines the traditionalist vocal textures of George Strait with the contemporary energy of Cory Morrow. His debut album, produced by Mike McClure, is a muscular & melodic addition to the Texas music movement.
 \$11.99 CD



Jeremy Scott Echols

JEREMY SCOTT ECHOLS BAND

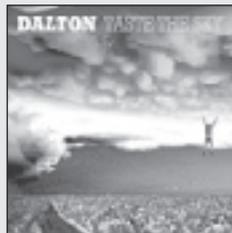
Live at Bosque River
 Singer-songwriter rock 'n' roll with a pop sensibility for fans of John Mayer, Jack Johnson, Dave Matthews, or Maroon 5.
 \$8.99 CD



Leroy Godspeed

THE STORY OF

Foothill Highway Appalachian Road
 This independent experimental space-rock is music charged with a roaring energy, vivid melody, and electronic sensibility.
 \$6.99 CD



Selectric

DALTON

Taste the Sky
 If you forged the heart of Texas rock with the sensibilities of British pop, you would probably cast the fiery passion of a band like Dalton.
 \$11.99 CD

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LEAD STORY

Just after classes let out at Callaway High School in Jackson, Miss., on April 28, Mayor Frank Melton, riding down Interstate 220 with his police escort, motioned to the drivers of four school buses to pull off the road so that Melton could board the buses and shake hands with and hug the students, apparently just because, as he later told the *Jackson Clarion-Ledger*, recent weeks had been "stressful." Melton told the newspaper that he's just "passionate" about kids and education. "I didn't do anything stupid or illegal," he said, but a state education official said that it was improper to interfere with the operation of a school bus except in an emergency.

QUESTIONABLE JUDGMENTS

• In April, Rudy Rios, the junior varsity baseball coach at Chavez High School in Houston, was fired from that job after the principal learned that he encouraged students to skip school to attend protests over U.S. immigration policy. Reportedly, Rios was not fired, however, from his other Chavez High job, which is as a teacher of English as a foreign language, even though Rios wrote, on an immigration-protest flier: "We gots 2 stay together and protest against the new law that wants 2 be passed against all immigrants. We gots 2 show the U.S. that they aint (expletive deleted by the *Houston Chronicle*) with out (sic) us."

• Instructions from Britain's Home Office to local police departments in April introduced a "Gravity Factor Matrix" to prescribe significantly lesser punishments for a wide range of crimes, including such serious ones as attempted murder, arson, and sex with underage girls. According to the matrix, suspects who confess and who have no prior offenses may, at police discretion, have the crime registered on their record but receive only a "caution" that does not require a court appearance or further punishment. Only the most heinous crimes require detention in all cases. The Labour government's political opponents were livid, accusing the government of taking its "anti-prison bias" too far.

COMPELLING EXPLANATIONS

• Stacy Steel, 38, the former executive director of the Humane Society in Oceanside, Calif., was arrested in April and charged with fraud for using the organization's authority to buy 3,600 Vicodin tablets (a prescription pain-reliever), which she said were for her dog.

NEW WEIRD

BY CHUCK SHEPHERD



ROY TOMPKINS

A three-year study at the PET Center at Arhus Hospital in Copenhagen, Denmark, reported in March, affirmed that the designer drug Ecstasy can cause depression in pigs.

• Not My Fault: 1) Ms. Tyler Bauer, 18, sued TGI Friday's in Frederick, Md., in March, asking \$200,000 for serious facial injuries from falling out of a moving pickup truck. Bauer, who registered a .238 blood-alcohol reading, was given beer and liquor by an adult patron of TGI Friday's and claims the restaurant should have found out and stopped him. 2) In March, a jury in St. Louis awarded Gretchen Porro \$100,000 for the loss of two fingers at the City Museum's Puking Pig attraction. Although the exhibit was closed, Porro nonetheless crossed a railing and stuck her hand inside the machinery to get it to release a vat full of water. (The jury valued the injury at \$500,000 but said Porro was 80% at fault.)

• Yes, My Fault: Michelle Srun, 34, testifying for leniency for her accused-rapist husband in a Montgomery County, Md., court in March, said she must be partly responsible for his attacks on several underage girls, in that she belittled and abused him for years with

her overbearing personality and had multiple affairs during their marriage (six simultaneously during one stretch). (Unimpressed, the judge gave Mr. Pov Srun 27 years.)

• Simon Hamilton, 35, admitted in Canterbury (England) Crown Court in April that he took furtive "upskirt" photos of women standing in public places and even acknowledged having an extensive collection, but he denied that the pictures gave him sexual gratification. Rather, he said, he was merely a habitual collector of things and spent his time cataloguing the photos rather than looking at them. "It was the sort of gratification of a job well done," he explained, telling the judge that he came from a long family line of collectors. (Besides, Hamilton said, his upskirt days ended around 2001, when he decided to re-enter the practice of law and realized that upskirt photography was "no longer ... appropriate.") (At press time, no verdict had been reported.)

THE LITIGIOUS SOCIETY

Outsized Payoffs: 1) The family of an 8-year-old boy in Espanola, N.M., won an award of \$221,000 in April, payment for a bad half-hour experience for the boy when he was improperly booked, outfitted in an orange jumpsuit, and jailed after throwing a tantrum in his principal's office. 2) In March, a 10-year-old boy in Torquay, England, was awarded the equivalent of almost \$2,800 following his expulsion from school for selling marijuana. The local government agreed that his school had acted too slowly in fulfilling its duty to find the expelled boy alternate schooling.

THE CONTINUING CRISIS

Adventures With Cash Registers: 1) The *Oakland (Calif.) Tribune*, reporting in March on recidivist-robber Eugene Rutledge, 21, found that employees at one Taco Bell were so accustomed to Rutledge's robbing them that as soon as he appeared at the door, they would ritually open the cash register for him. 2) In Denver in April, a man tried to rob a Walgreen's drugstore, but a clerk resisted and, during a scuffle, grabbed the first thing at his disposal to throw at the man, and it happened to be the store's cash drawer. The robber eagerly gathered up the loose money, fled, and, according to police, is still at large.

FINE POINTS OF THE LAW

A female guard at a New York state juvenile detention center was raped, beaten, and kidnapped at knifepoint in 2004 by one of the inmates, who escaped with the guard in a car and remained at large until he was recaptured six hours later, but when the guard applied for union insurance payments, she was informed that the contract paid kidnapping benefits only for incidents of at least eight hours' duration. According to a March *Albany Times Union* story, she received workers' compensation and about \$10,000 in other benefits, but if she had remained captive for two more hours, she would have received between \$40,000 and \$100,000 more.

Visit Chuck Shepherd daily at news-of-the-weird.blogspot.com (or www.news-of-the-weird.com). Send your Weird News to: Chuck Shepherd, PO Box 18737, Tampa, FL 33679 or weirdnewstips@yahoo.com. ©2004 UNIVERSAL PRESS SYNDICATE

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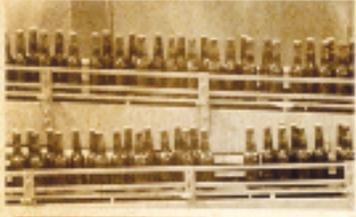
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this week

COMMUNITY LISTINGS

(PLUS HIGHLIGHTS FROM ARTS, FILM, AND MUSIC) BY NORA ANKRUM

Thursday 2 5

AFFORDABLE COMFORT INC. HOME PERFORMANCE CONFERENCE Learn the ins and outs of affordable building that's durable, safe, and energy-efficient. www.affordablecomfort.org/index.php.

ANNUAL LIGHT UP YOUR BIKE NIGHT RIDE Meet at 7pm at Zilker with your bike alight, and ride through the streets with the Flaming Arrow Mardi Gras Indians. Don't miss the afterparty at 709 E. Sixth, featuring the Light Up Your Bike contest and performances from the Mardi Gras Indians, Ocote Soul Sounds, and more. (See Club Listings)

BUSINESS SUCCESS CENTER'S MINI-GOLF TOURNAMENT & BBQ 5:30-8:30pm. Peter Pan Mini-Golf, 1207 Barton Springs Rd., RSVP: 933-1983. <https://host2.hostassured.com/bscusa/eventform.html>.

COMMUNITY LABOR ACTION PROJECT PROTEST AT MCDONALD'S Help CLAP draw attention to farmworker conditions in Florida at this protest, corresponding with a Coalition of Immokalee Workers demonstration at McDonald's shareholder meetings in Chicago. 4:30pm. McDonald's, 9420 N. Lamar.

FREDDY POWERS PARKINSON'S FOUNDATION Celebrate the inception of this new organization that educates the public about Parkinson's disease, supports research efforts, and serves Central Texans who suffer from the illness. Tonight's event features a performance from Sonny Throckmorton. 7-8:30pm. Artz Rib House, 2330 S. Lamar, 442-8283. www.freddypowers.org.

GET MADE HAPPY HOUR This monthly event features free appetizers, makeovers, and massages, plus, of course, shopping - with 30% off all handbags this time around. 7-9pm. Flirt, 2405 Nueces Ste. H, 472-4440.

INSIDE BOOKS PROJECT VOLUNTEER NIGHT IBP sends books to Texas prisoners, and they can always use a hand with sorting mail, processing requests, shelving/sending books, etc. Thu., 6-10pm; Sun., 7pm-12mid. Rhizome Collective, 300 Allen, 385-3695. www.insidebooksproject.com.

MEETIN.ORG ICE CREAM SOCIAL This is a social club with no membership fees and no pressure

to do anything more than have low-key fun with friends. 8-10pm. Amy's Ice Creams, 10000 Research Ste. 140, 345-1006. Free. www.meetinaustin.org.

MOVIES IN THE PARK: 'DAZED AND CONFUSED' Have some Maine Root root beer, hot dogs from Dog Almighty, and Ben & Jerry's ice cream while watching this homegrown classic. 7pm. Republic Square Park, Fourth & Guadalupe, 974-6700. www.austinparks.org/moviesinthepark.html.

PUBLIC FORUM: OFFICE OF THE POLICE MONITOR Police Monitor Susan Hudson will talk about the relationship of the police monitor to the public, City Council, the review panel, Internal Affairs, and the police chief. If you can't make it to the talk, you can watch it on Channel 10 at 7pm. 6-7pm. Cafe Caffeine, 909 W. Mary, 459-5829.

PUBLIC HEARINGS ON COMMUNITY NEEDS The city needs your input on the 2006-07 action plan, which assesses community needs, available resources, priorities, and proposals for HUD funding of the following local programs: Community Development Block Grants, HOME Investment Partnerships Program, Emergency Shelter Grants, and Housing Opportunities for Persons With AIDS. You can also submit comments online, through Aug. 15. City Hall, 301 W. Second. 974-3100. www.ci.austin.tx.us/connect/email_nhdcd.htm.

PUBLIC HEARINGS ON NOVEMBER BOND PACKAGE City Council needs your input on a \$536.4 million package (to be voted on this November), with proposals for infrastructure-improvement projects, new public health and safety facilities, parks, a new central library, affordable housing, and acquisition of park land (which has been trimmed significantly in the current plan). 6pm. Austin City Hall, 301 W. Second, 974-2220. www.cityofaustin.org/budget/bond2006.htm.

PUBLIC MEETING ON DESIGN PLANS FOR GATTIS SCHOOL ROAD The Travis County Transportation & Natural Resources Department and its engineering design consultant, Half Associates, want your input on plans for upgrading the Gattis School Road. 6:30pm. Pflugerville Justice Center, 1611 E. Pfenning Ln.

SUSTAINABLE MOVIE NIGHT Ride your bike down to MonkeyWrench and see this fascinating short doc on Cuba's drastic transition into a bike-friendly society after the collapse of the Soviet Union. You're welcome to bring food and drinks. (See Special Screenings, "Velouration") 7pm. MonkeyWrench Books, 110 E. North Loop, 407-6925.

SATURDAY MORNING FILM CLUB Free kids movies every last Saturday of the month! This time around it's *Angels With Dirty Faces*. (See Special Screenings) Noon. Alamo Drafthouse South, 1120 S. Lamar, 476-1320. www.originalalamo.com.

LATINITAS WORKSHOP: VIDEO IDOL *Latinitas* is the wonderful Austin-based online zine that caters to young Latina girls, and they're conducting free media workshops for ages 8 to 18 throughout the summer. This Saturday, they're teaching girls how to make and star in their very own music videos. Call or e-mail to register. Sat., May 27. St. John Branch Library, 7500 Blessing, 322-9947. latinitamag@yahoo.com, www.latinitasmagazine.org.

SUMMER SATURDAY SCAVENGER HUNTS Come by the store for the rules and the official List of Items, then return as many as possible by 6pm - first prize is a \$15 Terra Toys gift cer-

tificate. Terra Toys, 2438 W. Anderson, 445-4489. Free.

SPLASH DAY Water slides, splash fountains, games, food, music, and free T-shirts to kick off the summer with style. Sat., May 27, 10am-noon. Northwest Family YMCA, 5807 McNeil, 335-9622.

DANCE & STORIES! Storytime with the Austin School of Classical Ballet. After some Angelina Ballerina stories, you'll have a chance to learn some ballet positions with the head of the Austin School of Classical Ballet! Sat., May 27, 11am. Barnes & Noble South, 5601 Brodie, 892-3493.

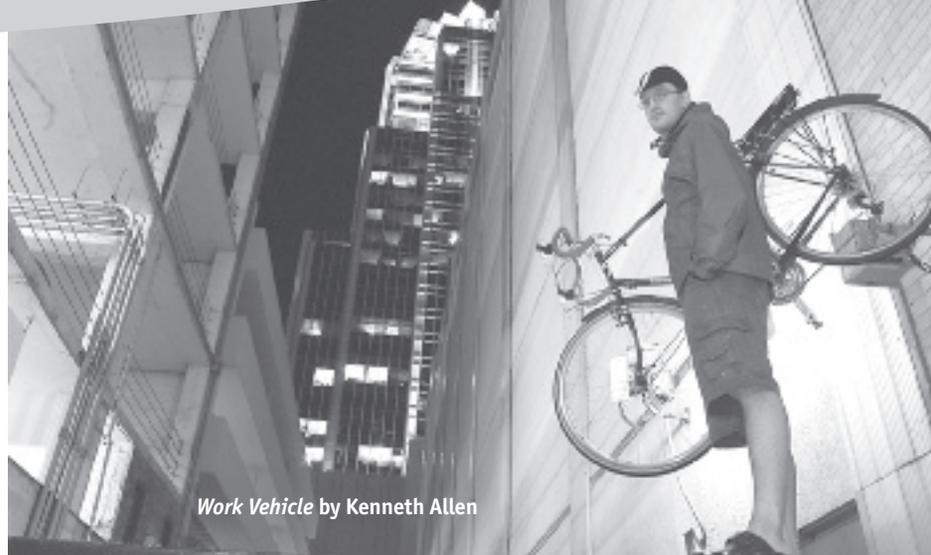
BOOKKIDS GOES ALL PIRATES AGAIN Shiver me timbers & avast ye, mates. There be a treasure trove of stories in these here parts. Sat., May 27, 11:30am. BookKids Takes to the Lair! Yep, dragons in these stories. Tue.,

May 30, 10:30am. BookPeople, 603 N. Lamar, 472-5050.

BUBBLE MANIA Learn how to blow a bubble as big as a barrel, find out the secret bubble-juice recipe, and more. Sun., May 28, 1-3pm. Terra Toys, 2438 W. Anderson, 445-4489. Free.

KIDDIE DISCO A 1970s disco for the whole family, complete with velvet ropes at the front door - don't forget your bell bottoms for the dance and costume contests. A portion of the evening's proceeds benefits the Ponderosa Poms Animal Rescue Group. Call for reservations. Sun., May 28, 6:30-8:30pm. RadJazz Playnasium, 6406 N. I-35, 302-JAZZ. www.radjazz.com, www.smartypantsworld.com.

BASIC SPANISH FOR MOMMY & ME teaches Spanish to children and their parents through craft, story, and movement. 2:15-3pm. Terra Toys, 2438 W. Anderson, 445-4489. Free.



Work Vehicle by Kenneth Allen

Happy Birthday, Yellow Bike Project

[SEE SATURDAY, MAY 27, YELLOW BIKE'S NINTH BIRTHDAY]

TRAVIS COUNTY SALUTES GLEN MAXEY An appreciation fundraiser for Maxey's state-party chair campaign. 5:30-7:30pm. Private residence, 771-6266. www.maxeyforchair.com.

ART OPENINGS (See Visual Arts)
Fielding Lecht Gallery, George Washington Carver Museum & Cultural Center, Paggi House

SPECIAL SCREENINGS (See Film Listings)
All That Gender Will Allow: The Works of Mocha Jean Herrup @ Arbor, 7:30pm
King Kong @ Paramount, 7:30pm
Sin City @ Harry Ransom Center, 7pm

MUSIC (See Music Listings)
James Hunter Antone's
Pretty Girls Make Graves, Giant Drag Emo's
Crash Gallery Whisky Bar

Friday 2 6

AUSTIN NOKIDDING HAPPY HOUR Enjoy drinks with other happily child-free adults. 5:30-7pm. The Mean Eyed Cat, 1621 W. Fifth, 922-0866. www.austinnokidding.com.

CRITICAL MASS Take back the streets! (See Sports) 5pm. UT West Mall, near 23rd & Guadalupe. www.criticalmassrides.info/austin.html.

INSIDE BOOKS PROJECT HAPPY HOUR IBP lives it up every other Friday, sending books to Texas prisoners, sorting mail, processing prisoners' book requests, etc. 5:30-7:30pm. Rhizome Collective, 300 Allen, 385-3695. www.insidebooksproject.com.

LIVE FROM THE PLAZA Free Friday lunchtime concerts - with performances from Alfonso Ramos, Haydn Vitera, O-Positivo, and Johnny Degollado - to celebrate **Latino Music Month**. Las Manitas and Copa will be there with \$6 lunch specials. Noon-1pm. Austin City Hall, 301 W. Second, 974-2220.

PEOPLE UNITED/ALTERNATIVE RADIO Don't miss these two great programs on 91.7 KOOP. This week, *People United* features author Sasha Abramsky, author of *Conned: How Millions Went to Prison, Lost the Vote, and Helped Send George W. Bush to the White House* at 1pm, while the 20-year-old internationally syndicated *AR*, only in its second week of Austin airtime, features activist Angela Davis at 2pm.

AFFORDABLE COMFORT INC. HOME PERFORMANCE CONFERENCE
www.affordablecomfort.org/index.php. (See Thursday 05/25)

VISUAL ARTS (See Arts Listings)
AMODA: Digital Showcase Copa Bar & Grill

SPECIAL SCREENINGS (See Film Listings)
Casablanca @ Paramount, 7:15pm
The Maltese Falcon @ Paramount, 9:35pm
Videoke @ Alamo Drafthouse Village, 12mid

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 June 9 issue is Monday, May 29. 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:

Kate X Messer or Kate Getty (The Gay Place): gayplace@AustinChronicle.com.

Mark Fagan (Sports): gameplans@AustinChronicle.com.

Nora Ankrum (everything else): calendar@AustinChronicle.com.

Questions? Contact Wayne Alan Brenner, listings editor, 454-5766 or brenner@AustinChronicle.com.

the young ones

CINEMAKIDS FILM FESTIVAL Calling all 6- to 18-year-old filmmakers: June 1 is the deadline for your film, video, and computer animation entries for the upcoming September film fest. www.cinematexas.org/festival/sectionIndex.html?id=3.

TEENS & TWEENS SEWING Leslie Bonnell teaches ages 11-16 in her fabulous South Austin studio. **Beginning I** familiarizes students with the machine (Mon.-Wed., June 12-14 or 26-28), while **Beginning II** focuses on fabrics and patterns. (Mon.-Thu., June 19-22 or July 10-13). www.glitzkrieg.biz.

SQUIGGLES TO GRINS This new program from KidZart is a parent-participation class that introduces 2- to 3-year-olds to lines and shapes and incorporates storytelling, sing-alongs, and poetry into the curriculum. *Through July 1*. 252-7380. www.kidzart.com.

Saturday 27

BLACKBERRY BONANZA Sunset Valley Farmers' Market has all the usual stuff this weekend – including delicious fruits and vegetables, cheeses, pecans, honey, and goodies from local artisans – to which they've added all things blackberry: cobblers, jams, smoothies ... you name it, they've got it. 9am-1pm. *Sunset Valley Farmers' Market, Toney Burger Center, 3200 Jones, 280-1976.*

BOOK BONANZA Free books! 10am. *Faulk Central Library, 800 Guadalupe; Friends Monster Book Store, 1800 S. Fifth, 974-7400. www.cityofaustin.org/library/news/nr20030625.htm.*

BOULDIN CREEK BAZAAR Enjoy live music and refreshments under the shady oaks, and bring the kids to play in the sand. 6-9pm. *Bouldin Creek market, 1207 S. First, 494-1411. www.alsp.com/market.*

CURLY THE DOG is a 5-year-old terrier/chihuahua mix who was rescued from neglectful owners. Her new parents just found out she has cancer and are throwing this party – with music from Black Molly and the Archibalds, a silent auction, handmade dog treats, and handpainted portraits of your pets – to defray vet expenses. Dogs welcome! 4-7pm. *Woody's South, 321 W. Ben White, 791-4929. gourdito@austin.rr.com.*

EVERYTHING IS GOING TO BE ALL WHITE PARTY Do Emily Post proud and kick off this Memorial Day weekend dancing to R&B and hip-hop all night, dressed in all white (no cheating with just some white – you won't be allowed in). 10pm-2am. *Karma Lounge, 119 W. Eighth, 469-0504.*

FIESTA AMISTAD This two-day fiesta brings great food and a full lineup of Tejano, Latin, salsa, and country & western music to downtown Round Rock to raise scholarship money for Williamson County students. (See Club Listings) 6pm-1am. *Historic Downtown Round Rock. www.elamistadclub.com.*

MAYOR WYNN GETS A HAIRCUT today, before your very eyes, at the grand opening of **Birds Barbershop**, otherwise known as a "rock & roll" barbershop. Why? Because they have a stage, upon which rock & roll and other forms of music are played. And they have a 40-foot screen-printed mural of some rocker-looking people. And bands who donate their CDs to the Birds library today get \$5 discounts on haircuts.



Marcos

10:30am-noon. *Birds Barbershop, 2110 S. Lamar. www.myspace.com/birdsbarbershop.*

MEMORIAL WEEKEND CLOSINGS See www.ci.austin.tx.us/news/2006/mem2006.htm.

SONIDO BOOMBOX SHOWCASES Celebrate **Latino Music Month** at this two-day showcase of Latino rock and alternative music, starting with a reception Saturday evening at ME Television Studios (501 N. I-35, \$20) – with performances from Crisantes, SPIGGA, Haydn Vitera, and Grupo Fantasma, plus free food, refreshments, and lots of giveaways – and continuing on Sunday at Ruta Maya (3601 S. Congress, \$5), featuring Edo, Latin at Heart, and more. All performances benefit the Cepeda Music Garden project, which works to ensure recognition of influential African-American and Latino artists from Austin. (See Club Listings) www.austinclatinmusic.com.

SOUTH MANCHACA ART MARKET features local hand-made crafts. And, to all you starving artists: It's absolutely free to hawk your wares down here. It's all about the art, see. 9am-2pm. 11800 Manchaca Rd.. www.soaustin.com.

VETS4VETS A confidential support group for Iraq war veterans. 2pm. *Austin Mennonite Church, 5801 Westminister, 573-1371. Free.*

YELLOW BIKE'S NINTH BIRTHDAY You probably know about all those free bikes the Yellow Bike Project provides to the community at large, but did you also know that the YBP conducts free bike-building and repair workshops seven days a week and regularly donates bikes to area elementary schools and Special Olympics participants? Celebrate these accomplishments and more tonight with an evening of fine art and live music. (See Club Listings) 6-10pm. *Gallery Lombardi, 910 W. Third, 481-1088. Free (donations accepted). www.gallerylombardi.com.*

YOGA FOR HYPERTENSION 4-5:15pm. *Yoga Solutions, 10008 Mount Rainier Dr., 963-8364. Donations accepted. yogasolutions@gmail.com.*

LITERA (See Arts Listings)
Red Salmon Arts: Bringing Light:
Resistencia Bookstore

ART OPENINGS (See Visual Arts)
Davis Gallery, F8 Fine Art Gallery, Bob Bullock Texas State History Museum

SPECIAL SCREENINGS (See Film Listings)
Angels With Dirty Faces @ Alamo South, noon
Casablanca @ Paramount, 7:15pm
The Maltese Falcon @ Paramount, 9:35pm
West Side Story @ Paramount, 1:30, 4:30, 7:30pm

you can be a part of the magic? Hells yes. IDKE seeks contributions for the academic conference, the cabaret brunch, the art show, and the film festival. Check the Web site to see how/when/where/why to submit. It's on. www.idkeaustin.com.

CONQUEST Hey, Skipper! Do you want to rule the waves? Men and women spanning that rainbow of fruit flavas (and fruit-friendly flavas!) are invited to check out this hot Caribbean junket that will depart out of Galveston and hit Cozumel, Jamaica, and the Grand Cayman. Get in on the low, early rates! Foodies' own Kitty will be there (we are imagining a sort of Julie "Your Friendly Cruise Director" McCoy meets Amy Sedaris on the high seas ...). Oct. 15-22, 2006. 258-2855. amy@canigotravel.com, www.canigotravel.com.

MOCHA JEAN RETROSPECTIVE Ms. Dr. Herrup, Esq., Jr., if she's nasty. And she is. **TONIGHT.** Check out the spanning repertoire of the local film trollop. *Thu., May 25. Arbor Cinema @ Great Hills, 9828 Great Hills Trail (at Jollyville), 231-9742. \$10 (\$8, students/seniors/aGLIFF members).*

ALTERNATIVE YOUTH PROM You, me, the disco ball, that powder blue tux ... oh, baby, prom was never like this (so long as you don't puke on my gown). Come revel in this high school throwback to a gay old time! *Sat., May 27, 8pm-12mid. Ararat, 111 E. North Loop, 419-1692.*

AUSTIN GAY MEN'S MEDITATION GROUP meets *Sundays, 7pm.* OmmmmmmmmmmmmMIGOD! I can't believe he's wearing a white kaftan before Memorial Day! Check their new Web site for the latest (*patience, grasshopper*). *Shambhala Meditation Center, 1702 S. Fifth, 699-3218. www.gaymeditation.org.*

the GAY place

BY KATE X MESSER AND KATE GETTY

PROUD? Then you know what's next. Check this space next week. www.austinprideparade.org, www.pridetexas.org/festival.php.

GAUCHE GALA Come celebrate with Cooper, Spanky, and Charlee, resident family members of the Kings N Things and local drag tribes. Spanky got into NYU's Tisch School of the Arts, and now the kids have to figure out how they're going to pull it off! Let's send 'em off with a big Texa\$\$ hug! Enjoy music by **Julie Nolan** and **Adrian & the Sickness**, a live auction, craft bizarre bazaar, food by your hosts (YUM!), and yodeling. Yes, yodeling. We love you kids! Our Texas best to you! *Thu., May 25, 7-11pm. Ararat, 111 E. North Loop, 419-1692. \$5. melissakoone@yahoo.com.*

POSITIVE INFLUENCE New therapy/support group for HIV-positive gay men. Eight-week sessions. Call for schedule. *Wednesdays, 6-7:30pm. 784-8220.*

IDKE CALL FOR SUBMISSIONS So you've been hearing about IDKE for weeks, the event that was dropping drag kings galore on the great city this fall. Did you know that author **Leslie Feinberg** (*Stone Butch Blues*) is the keynote? And did you know that

For more gay stuff, see *Calendar online: austinchronicle.com. Send gay bits to gayplace@austinchronicle.com.*

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- Anri Sala** Lecture 8/14, 6pm. Workshop 8/15 – 18
- Debbie Fleming Caffrey** Lecture 9/11, 6pm. Workshop 9/12 – 15
- Martha Collins** Reading 9/25, 6pm
- Lucy Lippard** Lecture 10/16, 6pm
- Adrian Piper** Lecture 11/13, 6pm. Workshop 11/14 – 15
- Alfredo Jaar** Lecture 12/4, 6pm. Workshop 12/5 – 8

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Theatre

OPENING

ARTSPARK FESTIVAL Teams of young theatrical creatives, funded by the HBMG Foundation, have joined to produce new works of drama and comedy for the stage. The Fest kicks off next weekend, and we'll have a more detailed listing then, but here's what's up that first night: The troupe known as **Frankenstein's Monster** presents **Google Me**, a show that explores "the secrets to happiness and success in the infinite world of Sex, Love, and Cyberspace." *Thu., June 1, 8pm. Johnston Prep Performing Arts Center, 1012 Arthur Stiles. \$10 (\$8, in advance). www.artsparke.org*

YOU'RE NO ONE'S NOTHING SPECIAL and Lonely. Two short, offbeat comedies exploring just how twisted love can be, written by Ann Marie Healy and directed by Ken Webster, feature the talents of Heather Huggins, Noah Neal, Marisa Pisano, Kelli Bland, and Michelle Keffer. *May 25-June 17. Thu.-Sat., 8pm. Hyde Park Theatre, 511 W. 43rd, 479-PLAY. \$17 (\$15, students, seniors, ACoT; pay what you can, Thursdays). www.hydeparktheatre.com.*

MINUS TIDE Liz Fisher and Colum Morgan star in this world premiere show from Bayou Radio and the Rude Mechs, directed by Ellie McBride from a script by Kimberly Burke. It's the "darkly funny and subtly disturbing" tale of Allison (a young entomologist) and Tim (a soldier) and what happens in the aftermath of war. Bonus: Video design by Lowell Bartholomee, sound by Robert S. Fisher, and scenic design by Leilah Stewart. *May 25-June 10. Thu.-Sat., 8pm. The Off Center, 2211-A Hidalgo, 476-7833. \$10-17 (pay what you can, Thursdays). www.rudemechs.com.*

CATASTROPHE THEORY & TALENT SHOW 1989 Two new stage productions, each a little longer than an hour, one after the other each night. *Catastrophe Theory* is the latest informative and ridiculously entertaining one-man show from that sharp combination of Bill Nye and David Sedaris, Mr. Stephen Pruitt. *Talent Show 1989* is a multiple-character sketch comedy showcase written by Michael Federico and directed by Zenobia Taylor for the Getalong Gang. *May 25-June 4. Thu.-Sun., 8 & 9:30pm. Play! Theater, 1204 Cedar. \$10 for one show, \$15 for both. 293-3043. www.playtheatre.org.*

THE BEST LITTLE WHOHOUSE IN TEXAS It's Larry L. King and Peter Masterson's classic musical comedy about prostitution, revived for the local stage and directed by Don Toner for Austin Playhouse. Featuring Boni Hester, Jacqui Cross, Ev Lunning Jr., and many others. *May 26-July 2. Thu.-Sat., 8pm; Sun., 5pm. Austin Playhouse, 3601 S. Congress, Bldg. C, 476-0084. \$25-30 (half-price for students; senior discounts available). www.austinplayhouse.com.*

BUNK BED BROTHERS Pat Hazell, the star of last year's *The Wonder Bread Years* returns to the State Theatre, this time with Matt Goldman (yet another former "Seinfeld" writer), to unveil this nostalgic comedy in which two brothers spend a night in their childhood bedroom – surrounded by bad shag carpeting, Hot Wheels cars, and other 70s detritus. And well-crafted hilarity, of course, ensues. (For more on Hazell, see our article on p.38.) *May 31-June 18. Wed.-Fri., 8pm; Sat., 4:30 & 8pm; Sun., 2:30pm. The State Theatre, 719 Congress, 472-7134. \$27-35 (\$16.50, kids). www.austintheatrealliance.org.*

CLOSING

4:48 PSYCHOSIS is an unnerving tale of suicide and mental illness, from playwright Sarah Kane (who killed herself at the age of 28) and your darling pallies at the Vortex (who remain, happily, among the living). Directed by Bonnie Cullum and Lorella Loftus, with Loftus and Patricia Wapper performing within a new soundscape by Chad Salvata. *Through May 28. Thu.-Sun., 8pm. The Vortex, 2307 Manor Rd., 478-5282. \$10-30. www.vortexrep.org.*

MISFIT The Starlex Theatre Company presents a solo performance by the vivacious Alex Garza, creator of *Harry the Homeless Homosexual Explains the Meaning of Life*. In this show, Garza tackles homosexuality, religion, performing children's the-



Stephen Pruitt will take you on safari through the wilds of his new *Catastrophe Theory*, beginning this weekend.

atre, body image, dating, but, above all, his obsession with Olivia Newton-John. *Through May 28. Thu.-Sat., 10:30pm. The Vortex, 2307 Manor Rd., 478-5282. \$5-20. www.vortexrep.org.*

ONGOING

THE 24TH DAY The campy crew at Naughty Austin shifts gears to present this serious drama. A married straight man, who nonetheless had sex with a man once, years earlier, discovers he's HIV-positive. This ostensibly straight guy tracks down and kidnaps the gay man and forcibly takes a blood sample. If the blood tests negative, the gay man will live; if positive, he'll be killed. Yeah, no silly antics in this show. Directed by Blake Yelavich from a script by Tony Piccirillo. *Through June 24. Thu.-Sat., 8pm. Arts on Real, 2826 Real (behind Flatbed Press), 472-2787. \$18-20 (\$15, students, seniors, ACoT). www.artsonreal.com.*

BAD DATES You think you've had a series of bad dates, sister? Some bad dates can be more painful than a twisted ankle. Now the talented Helen Merino returns in the starring role to give you an earful of Dating Hell in the Big Apple, in this comedy from the pen of Theresa "Omnium-Gatherum" Rebeck, directed by Dave Steakley. *Through May 28. Thu.-Sat., 8pm; Sun., 2:30pm. Zachary Scott Theatre, 1510 Toomey, 476-0541 x1. \$28-37 (\$15, student rush tickets). www.zachscott.com.*

DINNER THEATRE

THE FALSETTOS is a *Sopranos*-like interactive comedy whodunit from the Capital City Mystery Players, featuring tasty Italian cuisine that provides an opportunity to twirl your vermicelli (or divide your veal parmesan or what-have-you) while trying to sleuth out the mobbish culprit. Who's responsible for this murder-spiced mass of mastication? Gary Payne's the lead suspect. *Sat., May 27, 7pm. Spaghetti Warehouse, 117 W. Fourth, 404-9123. \$29.95. www.meatballs.com.*

AUDITIONS

GIVE THEM A CHANCE is a new children's musical for all ages, following three young adults through their trials and tribulations and learning that their freedoms are in danger. 512/892-5645. www.give-them-a-chance.com.

FINAL TOUCHES Theatre director and filmmaker Kenneth O. Johnson is looking for a black cast for the revival of his play *Final Touches*. Needed: one male and three female actors (65-75), one attractive male (35-45). Performances in Jan.-Feb. 2007, possible film in the future. E-mail résumés and headshots. kayoproductions@netzero.com.

VORTEX SUMMER YOUTH THEATRE Friedrich Dürrenmatt's *The Visit* will be presented this year, directed by Le Easter, and the Vortex is seeking actors (ages 13-17) to appear in this latest of their annual, award-winning, tuition-free programs. Call for appt. *Wed., June 7. The Vortex, 2307 Manor Rd., 478-5282. www.vortexrep.org.*

THEATRE CALL BOARD

LATINO PLAYWRIGHTS INITIATIVE Phase One: New Short Plays. 8-10 plays will be performed in a public reading festival at the State Theater in September. Writers must be Latino/a; no musicals; no plays for young audiences; duration must be less than 25 minutes. Also: All plays must contain the three required "ingredients." See the Austin Script Works Web site for details. Deadline: June 15. 454-9727. www.scriptworks.org.

SVT OPEN WAREHOUSE You know Salvage Vanguard's got themselves a brand new space, right? A big old warehouse, currently empty as a scoundrel's promise but soon to be bustling with theatre and dance and other such industry, right? Well, here's you a chance to check it out, friend, before all the revamping and outfitting begins. Come party with the SVT crew to help kick things off in style. *Fri., May 26, 6-10pm. 2803 Manor Rd. Free. www.salvagevanguard.org.*

Comedy

IN THE CLUBS

CAP CITY COMEDY CLUB 8120 Research Blvd. #100, 467-2333. www.capcitycomedy.com.

Open Mic Comedy Sit back and relax with a cold one while you watch seasoned pros and up-and-comers knocking themselves out humorwise for your benefit (and to benefit the Austin Children's Shelter). *Sundays, 8pm. \$2 (free, college students).*

Funniest Person in Austin Tournament And so it begins. In a world where comedians vie for the honor of making you laugh the hardest – in a world where funny men and funny women do their damndest to display just how hilariously fucked up our existence (or *their perception of it*) is – in a world where movie-trailer voiceover clichés are the last refuge of a deadline-skirting copywriter – comes the return of this much-ballyhooed battle of comedy. Who's gonna be the champ this year? Over the next couple of months, all manner of local stand-up comedians (professional, amateur, brilliant, pathetic) will take the Cap City stage to show you what they've got. You should check this shit out, friend. It'll take place on Monday nights through May. \$6.

Rodney Carrington is currently the star of his own sitcom on ABC and earlier released his stand-up material on a CD called *Nutsack*. Do you – really, now: Think about it – do you need to know any more than that? *June 1-11. Tue.-Thu. & Sun., 8pm; Fri.-Sat., 8 & 10:30pm. \$30-33.*

Kjell Bjorgen is a clean-cut feller from Minnesota and a Comedy Central alum who's gonna take the stage and try to coax more than a few helpless laughs out of your Texas gizzards. And local funnyman Mario DiGiorgio, who opens, has got the very same goal in mind. *May 25-27. Thu., 8pm. Fri.-Sat., 8 & 10:30pm.*

ESTHER'S POOL 525 E. Sixth, 320-0553. www.estersfolies.com.

Esther's Follies wreaks some hilarious havoc with their usual fast-paced brilliance, featuring a preview of the upcoming governor's race, the South Austin Chamber of Commerce, Shannon Sedwick channelling Patsy Cline, an almost X-rated Dr. Seuss, and so funnily on, with much comedy-riddled song and dance and that spectacular magician Ray Anderson. *Reservations highly recommended. Thu., 8pm; Fri.-Sat., 8 & 10pm. \$20 (discounts available Thursdays & Fridays for seniors, students, military.) Additional \$5 for special reserved seats.*

THE HIDEOUT THEATER 617 Congress, 443-3688. www.heroescomedy.com.

SATURDAY: WHIRLED NEWS TONIGHT Because the Hideout doesn't rest on its laurels, no matter how comfortable those laurels may be, here's a new form of political and social satire, ripped (as they say) from the day's headlines and presented by the finest improv comedians in Austin. *Saturdays, 10:30pm. \$12 (\$10, seniors, students).*

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 June 9 issue is Monday, May 29.** 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.

Robi Polgar, performance art, dance, classical.

dance-classical@austinchronicle.com.

Ric Williams, litera. litera@austinchronicle.com.

Benné Rockett, visual arts. art@austinchronicle.com.

Questions? Contact Wayne Alan Brenner, listings editor.

brenner@austinchronicle.com.



The ColdTowne Heroes bring their freshest improv stylings to the Hideout on Friday and Saturday.

AUSTIN IMPROV: EVERYTHING FROM NOTHING The Hideout's the epicenter of all the best improv in Austin, and it's shifting into overdrive for 2006, presenting more shows, more styles, more wicked tasty off-the-cuff japey than you can find anywhere in Texas (or, for that matter, the Greater Southwest and Southeast Regions). Keep your eyes peeled to this section of the listings for what's, as they say, *happening* at Improv HQ. For instance:

THURSDAY: 2X Different Things is an evening of sketch, stand-up, and improv comedy. 8pm.

FRIDAY: Improv Threecer is what we must totally recommend this weekend, as the three troupes representing are **ColdTowne Heroes**; **Tight**; and **Girls, Girls, Girls**. How you say, woot! 8pm. \$7-10. **Austin Style Show** showcases the shenanigans of **You, Me & Greg** and **The Available Cupholders**. 10pm. \$7-10. And late night's **Cage Match** features the ferocious **Conspiracy Butter** as challenger. 11:30pm. \$7-10.

SATURDAY: Coldtowne Heroes Now long outta N'Yawlins, yet still slightly waterlogged and covered in *beignet* crumbs and powdered sugar.

8pm. \$7-10. **Maestro** is the most audience-participatory show in the improv lineup. Performers play games and scenes scored by the audience, periodically eliminating low-scoring players until one performer emerges victorious and is crowned the Maestro. 10pm. \$7-10. **Late Night Hullabaloo and Audience Jam** The audience takes the stage with experienced improvisers, trying out a series of games and gambits, lead by the wily veterans themselves. 11:30pm. Free. \$7-10.

VELVEETA ROOM 521 E. Sixth, 469-9116. www.thevelvetaroom.com.

John Rabon is the tosky cove who's been running the Cheese Palace's "Spite Club" battles, and this weekend he's headlining the joint, following sharp openers Maggie Gallant and Tony B. Fri-Sat., May 26-27, 9:30 & 11:30pm. \$5.

Open Mic Night, God Help Us All Think you have what it takes to knock 'em dead, comedy-wise, in three minutes? Some of your fellow citizens think so, and they (and you?) will be up there on the Cheese Palace boards, giving it their best shot. Thursdays, 10pm. \$5.

Dance

★ **TAPESTRY DANCE COMPANY: SOUL TO SOLE FESTIVAL** Among the highlights of this sixth annual celebration of all things tap dance: master classes, panel discussions, an archive film showing of classic tap footage, and incredible jazz-tap performances. This year's events take place on the lovely campus at St. Stephen's Episcopal School. Read on and get tappin'! **Tappy Hour** Wed., May 31, 8pm. Hines Hall. **Arthur Duncan Video Night** Classic tap from a past master. Thu., June 1, 8pm. Hines Hall. **Participants Showcase** Fri., June 2, 8:30pm. Helm Fine Arts Center. \$10. **Soul to Sole Faculty Concert** This year's faculty dance features the Mark Rubenstein Jazz Trio. Sat., June 3, 8pm. Helm Fine Arts Center. \$25. St. Stephen's Episcopal School, 6000 FM 3237, Wimberley, 773-7827. www.tapestry.org.

1,001 NIGHTS

ARARAT Almost every night of the week, beautiful belly dancing accompanies your Mideast feast. Reservations encouraged. *Nightly, times vary.* Ararat, 111 E. North Loop. 419-1692.

CLEOPATRA Belly dancing with true Egyptian flavor. Fri-Sat., 8pm-2am. Cleopatra, 2620 S. I-35. 947-9462.

TWO LEFT FEET

DANCE INTERNATIONAL Open to all, these ballroom and Latin sessions are a great way to practice or learn new steps. Each night features a variety of dances; each month sees the start of a new, progressive course. No partner necessary. *Sundays, 6-8pm. Dancers Workshop, 183 & Balcones Woods. Weeknights, times vary. Hills Fitness Center, 4615 Bee Caves Rd. 32-DANCE. Fees vary. www.dancein.org.*

CONTACT IMPROVISATION DANCE JAMS Participants move in and out of contact with one or more people through a common center of gravity. All are welcome. *Tuesdays, 8-10pm; Sundays, 4:30-6pm. Austin Yoga School, 1122-C S. Lamar. \$5.*



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SIXTH Annual
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may 31st - june 4th, 2006

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Arthur Duncan

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Festival information, tickets & registration

online or **512.773.7827**



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

LEANNE MORGAN
JUNE 13-16

RODNEY CARRINGTON

JUNE 1-11, '06

THIS WEEK:
CO-HEADLINING
MARIO DIGIORGIO
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467-2333 WWW.CAPCITYCOMEDY.COM 8120 RESEARCH BLVD.

“Slick, Furry, Lush, Line”

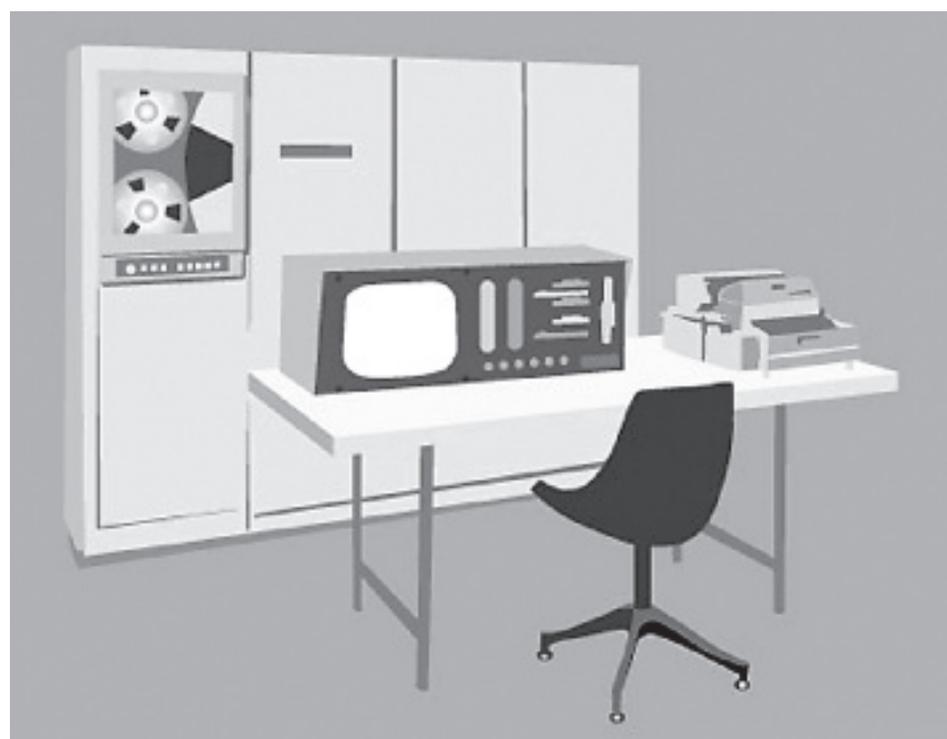
Studio 107, through June 16

“Slick, Furry, Lush, Line,” while a scintillating title to roll over the tongue, only skims the surface of the textures explored in the works of artists Young-Min Kang, Candace M. Briceño, Jeongmee Yoon, and Miguel Cortez for Studio 107’s current show. Take, for example, the cultural and economic textures evoked by Young-Min Kang in the *Chinese Trojan Horse* (2006). Using chopsticks, carefully broken and meticulously placed, Young-Min Kang has reconstructed a railway bridge built by Chinese laborers in Sierra Nevada, Calif., in the 1860s, bearing up under the gallop of a horse made by the same method at 10 times the scale. Clearly, the title of the piece refers back to the Trojan horse of myth, which was brought inside the gates of Troy under the guise of a gift and unleashed a horde of Greeks who then proceeded to level the city. Yet, Kang also calls up the image of the workhorse in his consideration of what is in play when America eagerly accepts Chinese goods and labor while bulwarking our immigration systems to a previously unparalleled extent.

And speaking of unparalleled, Jeongmee Yoon’s work here is a disquieting group of photographs featuring children and their collections. Far from the nostalgic and seemingly archaic bug collections and baseball-card sets one might think of when pairing kids and their passions, Yoon’s photographs, including *Yehyun and her pink things* (2006) and *Yae Chan and his blue things* (2006), are explorations of the color-coded and primarily plastic preoccupations of children seemingly too young to own so much. Child-directed marketing agencies would surely see these photos as a victory for their team, but for the rest of us, the full collection of Yoon’s work, including 20 images of children nearly lost among their painfully gender-coded gear, is startling. The intersection of color and content in these images unveils a cultural pattern that is not easy to dismiss.

In the now more-familiar medium of computer renderings, Miguel Cortez has put together what Studio 107 owner Liz Joblin describes as works in meant-to-be-comforting “Martha Stewart colors” that are nothing near comfortable. In another interesting consideration of cultural phenomena and at the extreme of this rethink of the Jetsons’ humble abode, Cortez’s sharp-lined, auto-techno-scientific-styled graphics point out an interesting disconnect between the false nostalgia of the American furniture and design markets – think Pottery Barn and Restoration Hardware – and the high tech industry’s state of the art.

Moving from Cortez’s artificial interior landscapes to abstract exterior landscape evocations, *Marden* (2006), by former Austin Museum of Art “22 to Watch” artist Candace M. Briceño, uses felt on canvas to create a mass of small rolls of fabric that look so fun to touch that



Studio 107 had to move a sofa in front of the piece to keep bodies and hands at a safe distance from the work. While a strong statement about both the comforting materials and their calming repetition, Joblin’s furniture move is a reminder that Studio 107 is a converted apartment, one of many at the corner of Fifth and Brazos, which are conglomerating into a small strip of galleries in our developing downtown. This growing commercial art scene is both a tangible opportunity for collectors and part of many recent and promising developments for artists who make both their home and their work here in Austin.

– Nikki Moore

AUSTIN BALLROOM DANCERS Latin, swing, and other dance music in a nonsmoking, alcohol-free venue. No partner required, all ages welcome. *Saturdays, 8pm. Austin Recreation Center, 1301 Shoal Creek. \$6 (\$4, members, students). ABD classes* Five-week sessions, beginners to advanced dancers. *Tuesday & Thursday nights. Hancock Recreation Center, 811 E. 41st. Prices vary. www.austinballroomdancers.org.*

LUCILA DANCE PRODUCTIONS Classes are forming now in bellydancing (all levels), flamenco, salsa/merengue, creative movement for kids 5 to 17 years old, and T’ai-Chi. *Lucila Dance Studio, 1000 S. Lamar. 416-8800. www.luciladance.com.*

RELEASE INTO DANCE Skinner Releasing is a pioneering approach to dancing, turning our innate “bodily intelligence” into dance. This five-week class focuses on introductory pedagogy and is designed for dancers of intermediate or advanced level. *Through June 10. Saturdays, noon-1:45pm. Heloise Gold’s*



Studio, 2525 Wallingwood, Building 7A, Ste. 702-B. 236-9338. \$55 for the series; \$12.50 per class.

ESTUDIO FLAMENCO Get fired up with flamenco dance classes for beginners and intermediates. Handy central location to boot. *Days/times vary. 2801 W. 45th. 453-0190. \$10 per class (private lessons available). www.estudioflamenco.com.*

AUSTIN SCANDINAVIAN DANCING Traditional Swedish and Norwegian dances. Beginners welcome, no partners needed. New classes start every month. *Thursdays, 7:30-9:30pm. First Unitarian Universalist Church, 4700 Grover, 454-0598 or 453-9633. \$3.*

AUSTIN BARN DANCERS: CONTRA DANCE You don’t need a partner, and every dance will be taught before you stride out on your own. With live music. *Wednesdays, 7:30pm. Hancock Recreation Center, 811 E. 41st. 453-4225. \$3. www.ci.austin.tx.us/parks/hancock.htm.*

AUSTIN INTERNATIONAL FOLK DANCERS Learn a variety of couples’ and line dances from around the world before giving it a whirl during the open dance session. Beginners and experienced dancers welcome. No partner required. *Saturdays, 7:30pm (lessons); open dance 8-11pm. Hancock Recreation Center, 811 E. 41st. 481-9362. \$5 at the door. www.yastreb.com/tf/d/aifd.html.*

AUSTIN SCOTTISH COUNTRY DANCERS Come alone or with a partner; beginners always welcome (kilts optional). *Thursdays, 7-9pm. Quicksilver Dance Studio, 8711 Burnet. First session free. www.austinscd.org.*

AUSTIN SWING SYNDICATE A couple hundred swingers hit the dance floor once a week for DJ-spun sounds of past blasts. A beginners’ lesson starts the evening. *Thursdays, 8pm-12mid. Texas Federation of Women’s Clubs Ballroom, 2312 San Gabriel, 476-5845. \$4 (\$2, members). www.austinswingsyndicate.org.*

FOUR ON THE FLOOR: MAY CLASS SERIES Classes for various levels of expertise in swing and Lindy Hop culminate in a weekly dance. *Tuesday evenings, times vary. Texas Federation of Women’s Clubs, 2312 San Gabriel, 453-3889. www.fouronthefloor.com.*

◀ **Ayodele Casel and other guest performers unleash hot footwork at the Soul to Sole Festival from Tapestry Dance Company.**

Classical Music

OPENING

AUSTIN SYMPHONY: DIANE WALSH Pianist Walsh assists the symphony with Bartok’s *Piano Concerto No. 3* in the finale of this season’s Classical Series. Maestro Peter Bay leads the orchestra through works by R. Strauss and Beethoven to round out the brilliant bill. *Fri.-Sat., May 26-27, 8pm (preconcert talk, 7:10pm). Bass Concert Hall, UT Campus, 23rd & East Campus Drive, 476-6064, 888/4-MAESTRO. \$19-42 (\$5, Student rush tickets available 20 minutes prior to performance). www.austinsymphony.org.*

TEXAS EARLY MUSIC FESTIVAL/WORKSHOP: TEXAS TOOT 2006 This year’s 30th anniversary Toot features Baroque and Renaissance music from Italy and England in a pair of concerts, as well as a reprise of 2005’s “Killer Bees” concert. Special Toot guests the Flanders Recorder Quartet add wind to the Toot’s sails. The concerts: **The Killer Bees: Triumph over Passion: Music from the Court of Queen Christina of Sweden** This “concurrent” concert is adjunct to the festival, but includes plenty of current and past Toot participants. The concert was a huge success at last year’s Boston Early Music Festival. *Mon., May 29, 8pm. First Presbyterian Church, 8001 Mesa. \$15. The Flanders Recorder Quartet: Banchetto Musicale* The ensemble will wow audiences performing selections by Merula, J.S. Bach, Schein, and more. Noted for achieving complex and sophisticated sounds from the simple instrument, the quartet has been praised around the world for its interpretive skills. *Tue., May 30, 7:30pm. First English Lutheran Church, 3001 Whitis. \$15 (\$12, seniors, students). Texas Toot Faculty Concert and Commedia dell’arte: The Faithful*



Pilgrim Lover The fully staged and costumed musical comedy features 17th century Italian songs by Monteverdi, Caccini, and others accompanied by a Baroque band, chorus, and dancers. The faculty concert brings members of the Flanders Recorder Consort together with a host of local and guest performers. *Fri., Jun. 2, 7:30pm. Louise T. Peter Center, Concordia University. \$15 (\$12, seniors, students). 371-0099. www.toot.org.*

GOLDEN HORNET PROJECT Prolific local composers Peter Stopschinski and Graham Reynolds host this chamber concert of new compositions, written by an unlikely lineup of local composers drawn from the classical and rock music scene. *Tue., May 30, 8pm. Hyde Park Theatre, 511 W. 43rd, 479-PLAY. \$5-15. www.goldenhornet.org.*

GEORGETOWN FESTIVAL OF THE ARTS The works of Franz Joseph Haydn are highlighted in this four-day festival of concerts, recitals, symposia, and assorted artistic events. All events take place in the city of Georgetown or on the Southwestern University campus; visit the website or phone for directions and ticket prices. The basics: **Symposium I** A pair of presentations: “Seeking Haydn: The Life Behind the Legend” and “Art and Architecture in the Age of Haydn.” *Thu. June 1, 2pm. Palace Theater. Shanghai Quartet* Chamber recital. *Thu., June 1, 8pm. Lois Perkins Chapel, Southwestern University. Symposium II* Another pair of presentations: “Haydn and the Baryton” and “A Performance History of the Creation.” *Fri., June 2, 9:30am. Palace Theater. Austin Symphony. Fri. June 2, 8pm. Performing Arts Center. Chamber recital. Sat. June 3, 9:30am, Southwestern University Art Gallery. The Esterhazy Machine* This trio hails from the Smithsonian Institution and features baroque viola, baroque cello, and baryton. *Fri. June 2, 3pm. Lois Perkins Chapel, Southwestern University. Piano recital* This afternoon concert features Jan Jiricek, piano, and Stephanie Prewitt, mezzo-soprano. *Sat. June 3, 4:00pm. Performing Arts Center. Temple Symphony* This free concert is followed by fireworks! *Sat. June 3, 8pm. San Gabriel Park. Missa St. Johannes de Deo* Sung as part of the morning’s service of Holy Communion. *Sun. June 4, 11am. First United Methodist Church of Georgetown. The Creation* Chorus Austin and the San Gabriel Chorale perform with the Festival Orchestra. Come early for the preconcert lecture. *Sun., June 4, 4pm, Performing Arts Center. 512/864-9591. www.georgetowntexasymphony.org/festival.html.*

Visual Arts

EVENTS

AMODA: DIGITAL SHOWCASE Music by Bodycode/Portable, (Ghostly, Spectral, ~Scape), Theory of Everything(Exponential), Bello Ragazzi, Dillitex, The Lord Imperial, The Young Adorable. Dance Party: Fri., May 26, 9pm-2am. 217 Congress, 479-5002. \$9 (\$5, AMODA members). www.amoda.org.

GALLERY LOMBARDI: YELLOW BIKE PARTY After years of releasing fleets of free-roaming, functional yet uniformly ugly community bikes, the Yellow Bike Collective is celebrating its ninth birthday with an art show that celebrates the beauty of bicycles and cycling. With live music and refreshments. Sat., May 27, 6-10pm. 910 W. Third, 481-1088. www.gallerylombardi.com.

SHADY TREE STUDIO : ESCAPE HATCH Pump Project throws old-school and New Wave together in one venue. Five diverse artists use both traditional printmaking and computer-based processes to unite under the enormous banner of graphic art/design, with a gallery talk on Saturday and a wine tasting on Sunday. Sat.-Sun., May 27-28, 1-6pm. 702 Shady Ln., 351-8571. www.shadytreestudios.com.

OPENING

FIELDING LECHT GALLERY: THE ENDURING SPIRIT OF VIETNAM Patient and meditative observations of Vietnam's land and people through the lens of photographer Peter Steinhauer will be on view. Reception: Thu., May 25, 5-8pm. Book signing: May 26-27. Fri., 11am-2pm, Sat., noon-4pm. Exhibition: May 25-July 8. 708 Congress, 476-0044.

GEORGE WASHINGTON CARVER MUSEUM: LEGACIES OF DUST A collaborative installation by five w/mn artists of Afrikan descent, exploring the meanings of daughterhood as inspired by the independent film *Daughters of the Dust*. Reception: Tue., May 30, 6-9pm. Talk: Tue., June 6, 6:30pm. Doll-Making Workshop: Sat., June 10, 11am-2pm. Exhibition: May 25-June 26. 1165 Angelina.

F8 FINE ART GALLERY: TERRA FIRMA Maxine Price's abstract landscapes offer colorful, thick layers of vibrant oil paint. Michael Klung's serene paintings draw you under a canopy of majestic trees. View selections from Laurence Parent's upcoming book of black-and-white landscape photos, *Timeless Texas*. And fine art nudes by Richard Griffin give us a topsy-turvy world with a strangely satisfying twist, in this show that'll set your feet on solid ground. Reception: Sat., May 27, 6-9pm. Exhibition: Through July 1. 1137 W. Sixth, 480-0242. www.f8fineart.com.

TEXAS STATE HISTORY MUSEUM: IT STILL AIN'T BRAGGIN' IF IT'S TRUE The Bob Bullock Texas State History Museum marks its fifth anniversary this year, with "STILL Ain't Braggin'" explores the qualities of vision, friendship, perseverance, pride, showmanship, and swagger through unique objects and the stories they tell. And visitors will again be able to see the magnificent *rhinestone-studded Cadillac covered with symbols of Texas*. It's an experience worth braggin' about! May 27-Sept. 10. 1800 Congress, 936-8746. www.thestoryoftexas.com.

DAVIS GALLERY: PILLAR AND STRETCH presents new work by David Leonard and Christopher St. Leger. Reception: Sat., May 27, 7-9pm. Exhibition: May 27-July 3. 837 W. 12th, 477-4929.

ART PALACE: UNTITLED LANDSCAPE DEVICE BY MARK SCHATZ Part horticulture and part interactive sculpture, *Untitled Landscape Device*, a permanent outdoor installation, embodies the active role we have in shaping the urban and suburban landscape to our every whim and fantasy. In this work the noun "landscape" is replaced by the verb "to landscape." By engaging the three movable arms, viewers can reposition the landforms to create different relationships to the street, to the gallery, and to each other. 2109 Cesar Chavez, 496-0687. www.artpalacegallery.com.

CLOSING

ART PAD: LATEST ADDITION TO THE GALLERY SCENE This new gallery space and art school offers classes for preschoolers through adults. Current artwork featured is by Martha League-Calhoun and Miriam Harris. Through May 31. 1403 W. 47th, 323-0802. www.artpadstudio.com.

ART PALACE: THE MOMENT THAT CHANGED MY LIFE FOREVER Peat Duggins populates Hickory Ridge, the fantasy community from his 2004 *The Battle of Hickory Ridge*, to explore its personal and spiritual aspects by examining the feedback loop created when tragedy leads to reactionary politics,

which in turn yields further misfortune. Through May 31. 2109 Cesar Chavez, 496-0687. www.artpalacegallery.com.

THE DONKEY SHOW: CHRISTENING features new, provocative work in a variety of media from Ali Fitzgerald and Cruz Ortiz. Through May 27. 1706 Poquito, 740-2824. www.thedonkeyshow.org

MUSEUM OF FINE ARTS AUSTIN presents its "Spring Art Show." Through May 30. MOFAA, Lincoln Village, 6406 N. I-35 #2550. 297-2105. www.freewebs.com/mofaa.

D BERMAN GALLERY: NO ONE PLACE This series of new paintings by Austin artist Jimmy Jalapeño explores the convergences and rhythms in nature. Through May 27. 1701 Guadalupe, 477-8877. www.dbermangallery.com.

CREATIVE RESEARCH LAB: UT DESIGN SENIOR SHOW The only place where you'll be able to eat your words, learn Helvetica jokes, and annoy 22 senior designers with the question "Do you have a job yet?" Through May 27. 2832 E. MLK, 322-2099.

2040 GALLERY: LIFE STILL features new works by Stella Alesi, Gabel Karsten, and Mo Scollan. Through May 27. 2040 S. Lamar, 912-0902.

AVAA: MOSTLY ANNUAL MEMBERSHIP SHOW Celebrating 29 years in the contemporary arts in Austin by featuring 60 local artists, Tim Pipe's "Art Bus," and music by John Pointer. Through May 29. 37th at Home Lane, 457-0075. \$5 (reception). www.avaaonline.org.

ONGOING

EYE CONTACT ART showcases the work of Joshua Garcia and sometimes (in rotation) others. 12400 Amherst #102. 825-8577. www.eyecontactart.com.

ARTAMICI FINE ART GALLERY is featuring work by artists from Argentina, Mexico, Chile, and Peru; paintings by Augustina Rodriguez, Oscar Riquelme, and Pablo Taboada; drawings by Gilberto Ramirez; and metal sculpture by Augusto Brocca. 78 San Marcos, 457-0171.

AUSTIN ART GLASS This glassblowing studio and gallery offers functional and decorative glass art, as well as glassblowing classes and free demonstrations. 1608 S. Congress, 916-4527. www.austinartglass.com.

AUSTIN MUSEUM OF ART: OVER + OVER: PASSION FOR PROCESS 255 playing cards plus eight years of collecting plus 100 surgical scalpel blades plus 200 feet of contact paper plus 300 hours of cutting: You get the picture. The exhibition brings together the work of a dozen artists who labor obsessively using ordinary materials with extraordinary results. Through Aug. 6. 823 Congress, 495-9224. www.amoa.org.

BLUE MOON GLASSWORKS Unique handmade glass art and jewelry made by the staff and friends of the studio. 5241 N. Lamar, 380-0770. www.austinbluemoon.com.

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.

CULTURAS DE ARTE is a new gallery featuring Mexican folk art (statues, paintings, home decor, masks, and more), as well as unique works by proprietor Julian Orozco. 3311 N. I-35 Ste. C, 473-2302. www.artcultures.com.

DIBONA STUDIO Here's a studio/gallery devoted exclusively to the work of Joyce DiBona, including her newest oil paintings and a sculptural tattoo series. 404 W. Milton, 851-2646.

FIRE ISLAND HOT GLASS STUDIO Functional and decorative works in glass for home and garden. Glassblowing demos: Saturdays, 9am-noon. 3401 E. Fourth, 389-1100. www.fireislandglass.com.

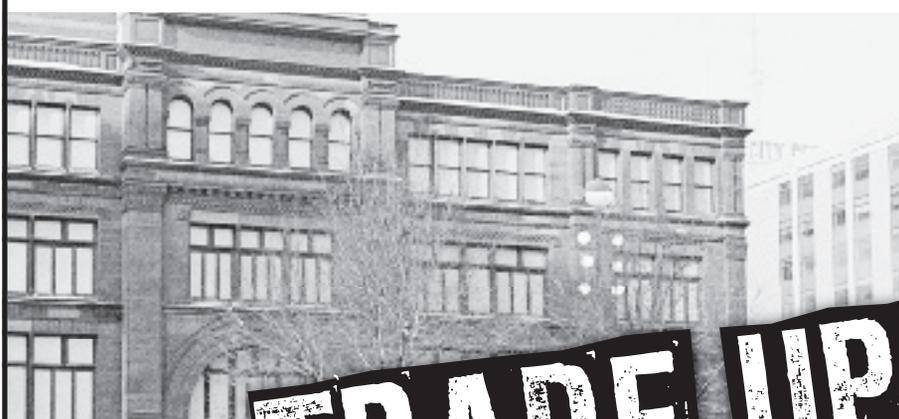
FLATBED GALLERY: THE SKY SUITE In these four etchings, Susan Davidoff layers plant forms from the Davis Mountains and central Texas with diagrams of comets to present an intriguing macro/micro effect of image and meaning. Through June 3. 2830 E. MLK, 477-9328.

FLUX GALLERY: SOUTHERN PRIDE A showcase with sculptural jewelry by Melan Price, textiles by Jenny Yentzen, and photography by Mike Yentzen and Monroe Oxley. Through June 12. 2401 E. Sixth, Bldg. 2, 320-0753. www.austinfluxstudio.com.

FRANCOIS PHOTOGRAPHY GALLERY presents the photographic work of Kim Francois. 309-B Bowie, 320-0072.

TECHNOLOGIES OF WRITING AND THE IMAGE WROUGHT: HISTORICAL PHOTOGRAPHIC APPROACHES IN THE DIGITAL AGE "Technologies of Writing" explores the history, style, and technologies of writing from its earliest form to the pres-

Summer Not Hot Enough?



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Starting with the June 1 issue, *The Austin Chronicle* is offering something very special: a full-color advertising supplement in our popular Real Estate section.

Deadline for space reservation is Tuesday, May 30 at 1pm. For more information, contact the Classifieds Department.

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“Over + Over: Passion for Process”

Austin Museum of Art – Downtown, through Aug. 6

When was the last time you looked in your kitchen drawers and found art waiting there to be discovered? And for that matter, when was the last time you looked in your garage, your pantry, or even the drawers where your most secret obsessions are kept? The Krannert Art Museum, in a show currently hosted by our own AMOA, has put together 13 artists who have each seemingly done just this type of scrounging and collecting. From pencil stubs and marker caps to wire bits and old tire parts, “Over + Over” is a look at the craft of making art in the repetition of everyday objects.

Upon entering the gallery, Tom Friedman’s *Loop* (1993-1995) prefigures the show’s overall theme: taking a 1-lb. box of spaghetti and transforming its contents into a single line of twisting and twirling pasta so that this familiar material has been wound into something humorous, something energetic, and something that must take painstaking patience and near obsession to accomplish. Nearby, Nina Katchadourian

has meticulously cut out all of Austria’s roadways and New York’s subways from flat maps and reconfigured them in a mass that might be something closer to a real-time experience of transportation and travel. In keeping with the linear grids of Friedman and Katchadourian, Rachel Perry Welty has created a booklike, wall-sized text of twist ties that run like paragraphs in the story of each vegetable formerly held by these industrial objects and the relationships that brought the pieces of Welty’s collection to completion.

While each artist in “Over + Over” works with common materials, Judith Hoos Fox, one of the original curators of “Over + Over,” points out that the return to the every day in an ever more technological society is not a new phenomenon. More than 100 years ago, when the Industrial Revolution was under way, the Arts and Crafts Movement brought about a similar return to the common and familiar in art and its making. Moving forward in history, the pieces on display in “Over + Over” also recall the Process Art of the 1960s. Still, while the exhibition offers an investigation of repetition in each of the participating artist’s works, the show is not a repetition of things past. Working from a grid that continually references contemporary digital and organizational schemata, the works in “Over + Over” are marked by a focus on “hyper-process” and are driven beyond

mere concerns with making and materials to obsessions with these processes. Each piece is the familiar taken to its max: in Chakaia Booker’s fabulously textured and expansive work with bits of tire; in Lisa Hoke’s breathtaking collage of paper, plastic, and painted cups; and in Jennifer Maestre’s pencil projects that leave the viewer to question the distinction between the organic and nonorganic in life and art. Tom Fruin’s works with branded heroin bags and a uniquely collected deck of 52 cards cap and crown the exhibit. Taking on the subject of obsessions while obsessing over the form and process of collecting comes to a head in his work: The result is a quilt of one person’s, if not many peoples’, struggles with addiction and a deck of cards, collected one card at a time over three years in a gamely process that rivals gambling for its compulsions.

While “Over + Over” is richly textured and deeply engaging, it is also so truly Austin. We are a city that relishes beauty that rises out of the ordinary and funk that delights in mass. Don’t miss “Over + Over”; it is the perfect opportunity to treat yourself to a show full of eye candy, inspiration, and great ideas for what to do with all that stuff you were ready to throw out during spring cleaning.

– Nikki Moore



ent. “The Image Wrought” examines the seeming paradox of contemporary photographers embracing archaic photographic practices in today’s digital age. *Through Aug. 6.* 300 W. 21st, 471-8944. www.lib.utexas.edu/Libs/HRC/HRHRC.

IDEA offers photography, encaustic painting, and concrete relief works by studio artists Jacqueline May, Deanna Miesch, Benne Rockett, Tina Weitz, and Elizabeth Underwood, on display in the Bread Factory, Suite A-3. 701 Tillery, 472-3349. www.idea-art.org.

KATHY WOMACK GALLERY features works by native Texan Kathy Womack. 411 Brazos #100. www.kwomack.com.

LA PENA GALLERY: ANTES SIEMPRE is a two-person show featuring paintings by Ana Fuentes and Cecilia Colomé. *Through June 2.* 227 Congress, 477-6007.

LORA REYNOLDS GALLERY: SLAPSTICK This is a diverse selection of historical and contemporary performance-based film and video works, curated by Christopher Eamon. *Through June 24.* 300 West Ave. #1318, 215-4965. www.lorareynolds.com.

MEXIC-ARTE MUSEUM: LOS HILOS DE OAXACA (THREADS OF OAXACA) features the traditional costumes of indigenous groups within the Mexican State of Oaxaca. Textiles and artwork featured are from the collections of Candy Becker, Susam Frost, Marcia Lucas of the San Antonio Museum of Art, UT, and Mexi-Arte’s permanent collection. Exhibition: *Through July 16.* Free admission and

family activities: *May 21, June 11.* 419 Congress, 480-9373. www.mexic-artmuseum.org.

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.

THE MUSEUM OF NATURAL AND ARTIFICIAL EPHEMERATA: THE MACHINES SHOW The exhibition in this intimate, quirky gallery surveys technology from the industrial revolution to today, with an emphasis on wondrous instruments, technological utopias, and forgotten machines. *Call for appt.* 1808 Singleton, 320-0566. www.mnae.org.

OKAY MOUNTAIN: MAIDEN VOYAGE A solo exhibition of new works by Jason Villegas, “Repressed Burial Fantasy” features sculptural installations, works on paper, and video animation. *Through June 3.* 1312 E. Cesar Chavez, Ste. B. www.okaymountain.com.

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.

STUDIO 107: SLICK, FURRY, LUSH, LINE Candace Briceno, Miguel Cortez, Young-Min Kang, and Jeongmee Yoon explore daring acts of craft, whimsy, and aggressive visual manipulations. *Through June 16.* 411 Brazos #107, 477-9092.

VOLITANT GALLERY: GRAND OPENING New works by Trent Tate serve as a visual tribute to one of the most interesting and yet almost forgotten figures from Austin’s past, Willam Radam. *Through June 3.* 320 Congress #100, 236-1240. www.volitant.com.

WOMEN & THEIR WORK: SUGARCOATED Art never tasted so good! Curated by Lisa Choinacky and Katherine McQueen, “Sugarcoated” features eight artists who address serious issues with a playful finesse. Be sure to look past the candy-coated exteriors to experience complex meanings. *Through June 17.* 1710 Lavaca, 477-1064. www.womenandtheirwork.org.

SPACES

THE CATHEDRAL OF JUNK is approximately 60 tons of junk wired together over 15 years to form intricate towers and rooms in the back yard of an, we guess you might say, average South Austin home. Hours: *Sundays, 11am-2pm, or by appt.* 4422 Lareina, 299-7413. www.keeapaustinweird.com.

CONNEXION CAFE: WATERCOLORS In her first solo exhibition, local talent Libby Lefeve focuses on objects of architecture. *Through May 27.* 7600 Woodrow, 454-6641. www.crestview.net.

CORRIDOR OF ART: CREATIVE ARTS SOCIETY From hobbyist to professional, this annual exhibition showcases diverse styles and a unique range

of mediums. Reception: *Sun., May 21, 3-5pm.* Exhibition: *May 8-July 1.* 700 Lavace.

CROFTS ORIGINAL presents new jewelry in gold and silver by local artist Michelle Podell of Zahava Kala. 1714 S Congress, 445-6308.

FAWTEL ART showcases photo and graphic impressionism by A.J. Montrose. 447-2790. www.fawtel.com.

HYDE PARK BAR & GRILL: POLLY JACKSON *Through June 2.* 4206 Duval St., 458-3168.

LAS MANITAS AVENUE CAFE: COSMIC BURROS GONE WILD features the colorful and eccentric artwork of San Antonio Chicano artist L.A. David. *Through June 2.* 211 Congress, 472-9357.

PAGGI HOUSE features oils on canvas by local artist Ruth Meaders. Reception: *Thu., May 25, 6:30-8pm.* Exhibition: *May 25-June 18.* 200 Lee Barton Dr., 499-8835. www.paggihouse.com.

ROADHOUSE RELICS is a vintage-neon gallery and studio where artist Todd Sanders creates neon signs, eye-popping carnival banners, and other tributes to U.S. popular culture. 1720 S. First, 442-6366. www.roadhouserelics.com.

TEXAS FRENCH BREAD: ROLANDO PERDIGON Contemporary paintings by local artist. *Through May 31.* 1722 S. Congress, 440-1122. www.texasfrenchbread.com.

CREATIVE OPPORTUNITIES

VSA ARTS OF TEXAS: CALL TO CITY OF AUSTIN EMPLOYEES Calling all COA employees, retired employees, and their families to enter the fourth annual National Arts Program exhibit. Registration deadline: July 10. 454-9912. www.ntlartsprog.org.

FIRST NIGHT AUSTIN CALL TO ARTISTS The cityscape is your stage and canvas for this enormous, multipartite New Year's Eve event. For more information, visit the FNA Web site. Deadline: June 12. 476-5577. www.firstnightaustin.org.

SCULPTURE CLASSES FOR KIDS AND ADULTS "Sculptor to Be" workshop for ages 7-11. Reservation deadline: May 31. Workshop: Sun., June 4, 1:30-3pm. \$10. "Sculptor in Me" workshop for adults, with instructor Gary McElhaney. Sat., June 17, 1-3:30. \$20. 605 Robert E. Lee, 445-5582. www.umlauftsculpture.org.

Litera

READINGS, SIGNINGS, AND PERFORMANCES

PERRI KLASS AND SHEILA SOLOMON KLASS present *Every Mother Is a Daughter: The Never-ending Quest for Success, Inner Peace, and a Really Clean Kitchen*. Indeed. Wed., May 31, 7:30pm. Barnes & Noble Arboretum, 10000 Research #158, 418-8985.

DAO STROM presents her new collection, *The Gentle Order of Girls and Boys*. Wed., May 31, 7pm. BookWoman, 918 W. 12th, 472-2785. www.ebookwoman.com.

MARK FALKIN presents his Needle Award-nominated *Days of Grace*, a novel described as picaresque and Neo-Beat. Tue., May 30, 7pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.

ANDREA RICHEIN The editor of *The May Queen: Women on Life, Love, Work, and Pulling It All Together in Your 30s*, discusses this work with Dao Strom and Amanda Eyre Ward. Sat., May 27, 7pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS? Then you'll want to attend this event that's structured in the style of a jazz funeral and features Juliette Kernion, David Rutledge, and Ray Shea reading from the new anthology of that interrogative name. Sat., May 27, 8pm. BookWoman, 918 W. 12th, 472-2785. www.ebookwoman.com.

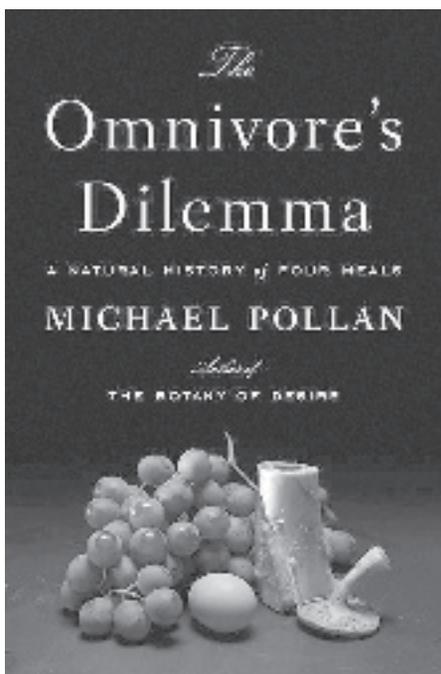
THE SPIRIT OF PLACE is an "Evening To Celebrate the Images, Literature, and Legends of the Southwest & Mexico," featuring Tommy Lee Jones and Sam Shepard, music by Jerry Jeff Walker, and performances of the works of John Graves, Larry L. King, Katherine Anne Porter, and other artists represented in the collections. Throughout the evening, ticket holders will vie for lots in an extraordinary fine-art silent auction, bidding on donated works from such renowned artists as Kate Breakrey, Keith Carter, David Everett, Graciela Iturbide, Robb Kendrick, Michael O'Brien, Ken Rosenthal, Rocky Schenck, Julie Speed, Bob "Daddy-O" Wade, Kenneth Grey Wilson, and Geoff Wingham. Hosted by Evan Smith, this event celebrates 20 years at the Southwestern Writers Collection and 10 years at the Wittliff Gallery of Southwestern & Mexican Photography. Call or e-mail for ticket info. Sat., May 27, 7pm. Four Seasons Hotel, 98 San Jacinto, 245-9058. b.fondren@txstate.edu.

RED SALMON ARTS: BRINGING LIGHT: is an evening of poetry/performance with Lambda Award-winning Sharon Bridgforth, who will share "her Journey/her Work (published & new)/her roads traveled in song in poems with Prayers and Praise." Bridgforth is the author of *love conjure/blues* and *the bulljean stories*. Highly recommended. Sat., May 27, 6pm. Resistencia Bookstore, 1801-A S. First, 416-8885.

PEOPLE UNITED features Sasha Abramsky, author of *Conned: How Millions Went to Prison, Lost the Vote, and Helped Send George W. Bush to the White House*. This was recorded at BookPeople. Allan Campbell hosts, with a weekly commentary from Rahul Mahajan. Fri., May 26, 1pm. 91.7 KOOP-FM. www.koop.org.

ALTERNATIVE RADIO features the legendary Angela Davis discussing her new book, *Abolition Democracy: Beyond Prisons, Torture and Empire*. David Barsamian hosts. Fri., May 26, 2pm. 91.7 KOOP-FM. www.koop.org.

CHARLES RIDDEL presents his *Spoked Dreams: An Odyssey by Bicycle and Mind*, which chronicles his 2,500+ mile, 60-day solo bicycle tour of the



Southwest. Fri., May 26, 6pm. Bicycle Sport Shop, 517 S. Lamar, 477-1551, x119. www.bicyclesportshop.com.

MICHAEL POLLAN presents his brilliantly insightful *The Omnivore's Dilemma: A Natural History of Four Meals*. Thu., May 25, 7pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.

TEXAS NAFAS features the Texas Youth (Under 21) Slamoff rounds that led to the Austin team that will compete in NYC for the national championship. Amazing stuff. *Texas Nafas* airs every Saturday, 11am & 10pm, on Channel 16.

WRITING/BOOK GROUPS

SEEKING FAITH BOOK GROUP wickers off with *Pagan Christ* by Tom Harpur. Sun., May 28, 4:30pm. Barnes & Noble, 701 Capital of TX Hwy. S., 328-3652.

TRAVIS AUDUBON NATURE BOOK CLUB doesn't hide from *The Grail Bird: Hot on the Trail of the Ivory-Billed Woodpecker* by Tim Gallagher. Thu., May 25, 7-8:30pm. BookPeople, 603 N. Lamar, 472-5050. www.travisaudubon.org.

TEXAS MONTHLY AUTHOR SERIES is hosted by Mike Shea and always features exciting writers from Texas and beyond. Wed., May 31, 7pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.

FICTION AND LITERATURE DISCUSSION GROUP Thu., May 25, 7:30pm. Borders Arboretum, 10225 Research, 795-9553.

SEMINARS AND WORKSHOPS

CELEBRATE SAMUEL BECKETT Go online now for a Web exhibit celebrating the centennial of the birth of the Nobel Prize-winning Irishman. Watch him play western civilization for all its worth. www.hrc.utexas.edu/beckett.

PRO SCREENWRITING WORKSHOPS are offered by master teacher Aubrey M. Horton (MFA, UCLA film school), who's consulted on projects for Warner Bros. and HBO and has mentored five writers who've won national competitions. *Saturday four-week course begins June 3, 3-6pm (\$180). Sunday eight-week course begins June 4, 3-6pm (\$380). 249-6501. Application deadline: Sat., May 27. www.scriptdoctor911.com.*

MAKING POETRY: SEEING WORDS AFRESH The leader of this poetry class, Laurie Filipelli, earned her MFA from Indiana University and has over 10 years of teaching experience. *Wednesdays, May 31-June 28, 7-9pm. Austin Shambhala Center, 1702 S. Fifth, 415-6882. \$125. www.webdelsol.com/The_Potomac.*

LOCAL AUTHORS SYMPOSIUM Sun., May 28, 3pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.

CALL FOR ENTRIES

THE REFINED SAVAGE POETRY REVIEW seeks your original works, preferably unpublished. Send three to five short poems (22 lines or less) with a

Michael Pollan's at BookPeople on Thursday.

brief biography and a photo (optional) to submissions for possible publication in the current edition of *The Refined Savage Poetry Review*. Deadline: May 28. www.onehit.us/index.html.

FARFELU is a nonprofit magazine devoted to the work of Austin writers and artists. They're seeking submissions for the Summer 2006 edition: fiction, nonfiction, poetry, paintings, drawings, cartoons, and photographs. Farfelu (far-fel-oo) is a French word that means nonsensical or weird. Deadline: June 1. Through May 31. www.farfelumagazine.com.

OPEN MICS

NEO-SOUL is a certified Slam venue, and they're looking for a second team to represent Austin in August. *Wednesdays. Antonio's Tex-Mex Cafe & Cantina, 7522 N. I-35 Ste. B, 419-7070. \$6. www.antonioslaxmex.com.*

AUSTIN JAVA COMPANY features open-mic poetry and spoken word with your hosts, Rhiannon and Christopher Robin. *Thursdays, 6-10pm. Austin Java Cafe & Bar, 1206 Parkway, 476-1829. www.austinjava.com.*

CAFFEINATED POETRY (with added live music) is a new open-mic venue open to musicians and poets. Hosted by Thom the World Poet. *Every Wednesday, except the first Wednesday when they all go to Vinny's, 7-9pm. Cafe Caffeine, 909 W. Mary, 447-9473.*

THE AUSTIN POETRY SLAM Mike Henry captains the crew that has all the best of stand-up, performance art, theatre, rock & roll, and phone sex rolled into one electrifying evening. \$100 in prizes every week; open mic precedes the main event. *Wednesdays, 8pm. Ego's, 510 S. Congress, 474-7091. www.austinlslam.com.*

HIDEOUT MIC is always an Open Universe event with your newest host, Bevin Shaw. *Mondays, 7-10pm. The Hideout Coffeehouse, 617 Congress, 476-0473. \$2 or canned food for Poets' Pantry. www.thehideout.org.*

POETRY@LATAZZAFRESCA features Dillon McKinsey, Ken Fontenot, John Berry, and Herman Nelson, followed by a round robin open mic. Hosted by Kathleen Romana and JohniZanni. Nice line-up! *Fri., May 26, 7-9pm. La Tazza Fresca, 519 W. 37th, 453-0403.*

CAFE LIBRO is a bi-monthly open mic series from Red Salmon Arts, now featuring Amanda Johnston, co-founder of the the Gibbous Moon Collective and winner of the 2005 Christina Sergeevna Award for Best Poem in the international anthology, *di-verse-city*. Hosted by Carole Metellus. *Fri., May 26, 7pm. Resistencia Bookstore, 1801-A S. First, 416-8885.*

THE POETRY KARAOKE ORCHESTRA backs your poetry on the porch, with hosts Ivanho and Chris the Future. Bring canned foods for the Poets' Pantry. *Tuesdays, 8-10pm. Ruta Maya, 3601 S. Congress Ste. D-200, 707-9637. www.rutamaya.net.*

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Tibet: A Buddhist Trilogy

D: *Graham Coleman*. (NR, 134 min., subtitled)

AFS@Dobie You don't have to be a student of Buddhism to be entranced by the dreamlike images that form Coleman's intimate portrait of Tibetan monks. More a meditation than a traditional documentary, *Tibet: A Buddhist Trilogy* beautifully employs direct cinema techniques to transport the viewer into the world of an exiled culture. Shot in Northern India and Nepal between 1974 and 1978 and released internationally in 1979 in a nearly four-hour version, the trilogy has now been recut by nearly half, remastered, and re-released – reminding the viewer of the peerless beauty of shooting on film. The opening titles provide a brief recounting of China's invasion of Tibet in the 1950s, resulting in the destruction of 6,000 monasteries and death of two million Tibetans. The Dalai Lama and more than 100,000 refugees fled their

homeland and resettled largely in India, Nepal, and Bhutan. Following suit with the creative genius of the great observational documentarians Fred Wiseman (*Titicut Follies*, *High School*) and Robert Flaherty (*Nanook of the North*), the filmmakers employ patient observation in their exploration of this exiled culture. The minimal expository narration quickly falls away, and colorful footage of meditating monks is accompanied only by location sounds: chanting, breathing, mountain winds, bird calls. If it sounds slow, that's because it is. But the result is a truly penetrating portrait into an ancient culture. Highlights include the opening sequence in which dozens of monks, serene-looking creatures in fiery red and orange robes, literally bounce around the airy monastery, yelling and laughing their way through philosophical debates. Further along, we see blessings by the Dalai Lama, endear-



ingly sweet in his younger days with a mischievous grin and Buddy Holly glasses. One of the most powerful sequences focuses on the burning body of a cremated man. A close-up of a smoking skull leaves the viewer either peacefully contemplating the nature of the life cycle or flinching and hoping it ends soon. While the less philosophically inclined moviegoer may literally fall asleep, the film's truly organic style portrays a total absence of pretension that rolls in like a fresh wind on a playing field strewn with the pomp and circumstance of certain invasive documentary "personalities." And when a booming chant brings forth the subtitle "May all beings attain union with the perfect happiness," you can't help but calmly reply with an internal "amen," no matter how deep your spiritual roots delve. – *Toddy Burton*

★★★★ Dobie

New Reviews

★ THE BEAUTY ACADEMY OF KABUL

D: *Liz Mermin*. (NR, 74 min.)

The questionably good news put forth in this documentary is that vanity apparently survives everything. The wars with the Pakistanis, the Russians, and the Taliban, which have proscribed Afghani life and expression for the last 30 years, may have collectively crippled all public semblance of normalcy in Afghanistan but have nevertheless failed to quash all the desires that lurk within. Who knows what beauty lurks beneath those burkas? The rule of the Taliban set the state of women's freedoms back centuries and created a climate of fear in which a mere splash of nail polish or lipstick was grounds for a beating. In the summer of 2003, after the Taliban was wrested from totalitarian power, an international group called Beauty Without Borders sent some hairdressers and stylists to Kabul to open the film's titular beauty school, and New York filmmaker Liz Mermin came along to document the process. As superficial as the art and science of cosmetics and hairdressing may seem, the bottom line is that these skills provide the basis for a vast number of women-owned businesses in Afghanistan – and the rest of the world. An added plus for the Afghans is that these businesses are commonly home-based as well. The film primarily focuses on the school's first group of 20 students and the rotating crew of volunteer teachers who come to Kabul for a few weeks at a time.

Some of the teachers are women who fled in the early Eighties and are now returning to their homeland for the first time. The others echo the feelings of citizens around the world who, after bearing witness to the atrocities of the Taliban, felt as though they had to do something to help rebuild the country – and especially the lives of a generation of women whose education and opportunities had been stunted by the harsh regime. The Afghan women proved anxious for the classes, although we're left to wonder about what kind of disconnect must be happening when a teacher brags that all the scissors were donated by Frederik Fekkai or insists on a two-minute silent meditation daily as the personal solution to turmoil. Still, the hunger for these professionals' beauty secrets is palpable. We learn that under the Taliban, Afghan women were still getting their hair done for the frequent family gatherings for weddings and other rituals and that wives of the Taliban hierarchy were often the most frequent visitors to the surreptitious beauty salons. The film doesn't much explore the difference between opinions of beauty in the East and the West, although the teachers are relatively mindful of not imposing their tastes. Still, the gaps between the two groups of women become evident in the way a teacher can't understand why a student won't disobey her husband's dictate that she not wear make-up or in the way an Afghan woman struggles to understand why one of the teachers has never been married. Mermin's cameras remain observant, although they rarely question what they see. Perhaps she assumes the situation is stark enough to speak for itself. However, some guiding insight would be welcome

and would hoist this documentary into a more universal realm. Nevertheless, her film inspires. It's a demonstration of the ancient proverb: Give a man a fish and you have fed him for today, but teach a man to fish and you have fed him for a lifetime. The only difference here is that cans of hairspray have been substituted for fishing rods. (See austinchronicle.com/issues/dispatch/2004-10-29/screens_feature.html for an interview with Liz Mermin, who appeared in Austin with the film as part of the Texas Documentary Tour.) – *Marjorie Baumgarten*

★★★★ Dobie

THE DA VINCI CODE

D: *Ron Howard*; with *Tom Hanks*, *Audrey Tautou*, *Ian McKellen*, *Paul Bettany*, *Jean Reno*, *Alfred Molina*, *Jürgen Prochnow*, *Etienne Chicot*, *Jean-Yves Berteloot*. (PG-13, 149 min.)

God help the moviegoer with attention deficit disorder: *The Da Vinci Code* comes at you like the fast and the furious and seldom lets up. Its labyrinthine narrative of religious conspiracies, Christian revisionism, and complex puzzle-clues don't make for a leisurely experience, but it's not taxing to the point of inducing a headache. While Akiva Goldman's faithful adaptation of Dan Brown's runaway bestseller and pop-culture phenomenon treats the novel as if it were a sacred text, the blur between the film and its literary source should come as no real surprise, given how reading *The Da Vinci Code* often felt like watching a movie. The novel's freight-train storyline and cliffhanger chapter endings had a cinematic feel to them, although those tritely executed elements were the book's weakest links compared to the seemingly unfilmable riddles and other word games

Brown employed to unravel its fictional mystery about the true identity of the Holy Grail. But where the book gave the reader a sense of participation in solving that theological whodunit, the film relegates the audience to the passive role of digesting pieces of information as fast as it can spit them out. In that regard, *The Da Vinci Code* takes you along for the ride, but it never deigns to ask you where you'd like to go. Director Howard does a serviceable job of keeping up the film's pace (by the third act, however, the movie falters badly), and an outstanding job of visualizing the clues that provide the key to what one fanatical character (a delightful McKellen) calls the "greatest cover-up in history." (The deconstruction of Da Vinci's "The Last Supper" is so particularly well-done that it's hard to argue with its logic, if you're open-minded to that sort of thing.) Still, there's nothing transcendent about his direction or anything else in the movie, for that matter. Hanks seems oddly subdued in the role of the symbology scholar on the run from the French police after being wrongly accused of a curator's murder in the Louvre that sets the plot in high gear. Granted, his character is just a pawn in the swirl of intrigue that envelops him, but Hanks' underplaying isn't very engaging and sometimes works against the movie. (You find yourself paying undue attention to his longish, combed-back hair, which must be the filmmakers' idea of an intellectual's haircut.) For all the brouhaha, *The Da Vinci Code* is really nothing but the Hardy Boys dressed up in the provocative attire of questioning (albeit, as a piece of fiction) centuries-old Christian beliefs about the divinity of Jesus Christ, the role of Mary Magdalene, and other aspects of the faith. If you take this stuff seriously, one way or another, you're sure to be duped. You've got to hand it to Mr. Brown: So dark the con of man, indeed. – *Steve Davis*

★★★★ Alamo Drafthouse South, Alamo Drafthouse Village, CM Barton Creek, Highland, Gateway, Lakeline, Metropolitan, Round Rock, Tinseltown North, Westgate

FANAA

D: *Kunal Kohli*; with *Aamir Khan*, *Kajol*, *Rishi Kapoor*. (NR, 169 min., subtitled)

Not reviewed at press time. New Bollywood film explores the choices made by those in love when a blind woman and an incorrigible flirt hook up. Tinseltown South

MOUNTAIN PATROL: KEKEXILI

D: *Lu Chuan*; with *Duo Bujie*, *Zhang Lei*, *Qi Liang*, *Xueying Zhao*. (NR, 90 min., subtitled)

Tibetans are a deeply spiritual and non-violent people, but they can still kick ass, as this international co-production from Goldwyn and National Geographic (a co-distributor of the bird doc *March of the Penguins*) reminds. Winner of Hong Kong's Golden Horse for Best Picture, the movie follows Ri Tai (Duo Bujie), a self-appointed game warden and his ragtag band of volunteers, across Kekexili – "the last virgin wilderness of China" – in search of poachers decimating the Tibetan antelope, whose pelts are spun into fine

wool sold abroad. Kekexili is a treacherous plain four miles high, beautifully desolate but at best indifferent to humanity: Travelers risk being mired in icy mud, engulfed by dust storms and snowfalls, vanishing into pits of quicksand, or simply starving to death in a mountain pass. Yet Ri Tai and his foot soldiers, who haven't been paid in a year and are no less hungry than the criminals they chase, pursue the hunters indefatigably, confiscating pelts and collecting fines. A reporter from Beijing (Lei Zhang) stands in for the urban viewer, tagging along on a days-long patrol; gawked at by village children, he is made to eat raw rabbit and likewise risks his life in search of Ri Tai's story. Like Feng Xiaoning's little-seen *Gada Meilin* (recently made available in the U.S. on DVD), *Mountain Patrol* is a scrappy little action movie about a true-life eco-warrior from China's rebellious outlying provinces, but it splits the difference between arthouse think piece and tough-guy grit. The camera loves Ri Tai's flowing hair and studly, weathered mien, and he's given to walking away dramatically after an epochal statement. ("Bastards!" he sneers, in a moment of bald cliché, after the patrol discovers a field of skinned carcasses picked by vultures.) Just the same, the movie makes its points about the defilement of Tibet and the need for a unified resistance; hope lies with its people. As summer movie madness descends, viewers could do far worse than this band-of-brothers yarn, which mixes environmental awareness and spiritual mindfulness with its chase scenes through grand scenery. (At one point, the patrol doffs its pants and fords a frigid, slushy stream in boxer briefs.) Though at times a bit too conventionally hairy-chested for the *Penguins* crowd, *Mountain Patrol* is an intriguing export with crossover appeal. — Marrit Ingman

★★★ Arbor

SEE NO EVIL

D: Gregory Dark; with Glen "Kane" Jacobs, Christina Vidal, Michael J. Pagan, Tiffany Lamb, Samantha Noble, Steven Vidler, Cecily Polson, Penny McNamee. (R, 100 min.)

Unlike former porn auteur Gregory Dark's seminal 1985 cumshot opus *New Wave Hookers*, this rote exercise in slasher-film tedium holds zero surprises and is about as arousing as Tracy Lords' singing career. *New Wave Hookers*, on the other hand, surprised everyone in a very federal way when

Openings

The Beauty Academy of Kabul (NR)

Fanaa (NR)

Mountain Patrol: Kekexili (NR)

Tibet: A Buddhist Trilogy (NR)

X-Men: The Last Stand (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

it was revealed that the ever-flexible Lords was at that time a minor, a major error for the San Fernando Valley's chief celluloid export. Somehow, Dark survived that particular scuffle with decency and went on to helm a series of sequels of exponentially increasing moistness before segueing sans irony into the world of music-video direction, which ironically culminated with the Nabokovian, borderline creepy schoolgirl bump 'n' grind of Britney Spears' *Hit Me Baby One More Time*. (Who says there are no second acts in American life?) See *No Evil* is Dark's bid for mainstream acceptance, but, sadly, it's a snooze. That's marginally annoying because the parallels between spurt and splat are so prominent: Both porn and horror rely on splashy money shots coming every 15 minutes or so and traditionally scant character development. Dark, however, working from a screenplay by WWF scripter Dan Madigan, is content to bathe his film in the grotty ochre skank of *Saw* and *Se7en*, and to hell with anything



The Beauty Academy of Kabul

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FRI, MAY 26	SINUS SHOW: SHOWGIRLS	7:00 & 9:45
SAT, MAY 27	SINUS SHOW: SHOWGIRLS	7:00 & 9:45
SUN, MAY 28	FOLEYVISION: SANTO VS THE MARTIANS	7:00 & 9:30
MON, MAY 29	A PROFESSIONAL GUN W/ SPAGHETTI FEAST	7:00
	TEENAGE KICKS: STORY OF THE UNDERTONES	9:45
TUE, MAY 30	NINA SIMONE: LOVE SORCERESS	7:00
	2006 AIR GUITAR CHAMPIONSHIPS	9:45
WED, MAY 31	THIRD COAST NITE: PARADISE NOW	7:00
	OPEN SCREEN NIGHT	9:45
	WEIRD WEDS (FREE) REVENGE OF CHEERLEADERS	MIDNIGHT
THU, JUNE 1	THE BEST OF SEX ED W/ OWEN EGERTON	7:00
	TRAPPED IN THE CLOSET: R. KELLY SINGALONG	9:45
	TERROR THURSDAY (FREE) BLOOD TIDE	MIDNIGHT

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Mon. - Thu. 10:45 12:45 3:00 5:30 7:30 9:00

POSEIDON (PG-13) Fri. - Sun. 11:00 1:00 3:15 5:30 7:45 10:00 12:15
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override the mutants' wild genetic code with a "cure" that permanently suppresses the gene. This is not happy news to Magneto, who, as played by McKellen, not only controls all metals around him but also has the power to devour scenery and render any scene he appears in instantly entertaining. As befits a put-upon metallurgist with dreams of messianic glory, Magneto promptly aligns himself with the legions of hormonally frazzled mutant youth (you can tell they're serious converts to the cause by all the piercings and leather they sport) and wages war on those who would "cure" them. A smart move, as it gives *X-Men: The Last Stand* a much-needed dose of kick-assery, most impressive of which arrives in the form of a final-act redistribution of San Franciscan automobile gridlock. Nifty! Still, this is a perhaps overly ambitious issue of X-mania, chocoblock as it is with enough story lines – Cyclops pines for Jean, Jean goes bananas, Rogue pines for Iceman, Iceman busts a move on Pyro, Rogue goes human, ad infinitum – to gag even Mr. Marvelous himself, the venerable Stan Lee (who is seen watering his lawn in the opening moments). There's much to enjoy here – Ratner's pacing is fluid and fast and the film rushes along its busy, cluttered way with something approaching melodramatic snarkiness – but it's also terribly busy and cluttered. It makes you long for the days, not so long ago, when all a superhero had to worry about were the great responsibilities that came, part and parcel, with those great powers. Oh, yeah, and that whole secret-identity thing. – Marc Savlov

★★★ Alamo Drafthouse South, Alamo Drafthouse Village, CM Barton Creek, Highland, Gateway, Lakeline, Metropolitan, Round Rock, Tinseltown North, Westgate

First Runs

*Full-length reviews available online at austinchronicle.com. Dates at end of reviews indicate original publication date.

AKEELAH AND THE BEE

D: Doug Atchison; with Laurence Fishburne, Angela Bassett, Keke Palmer, Curtis Armstrong, Erica Hubbard, J.R. Villarreal. (PG, 112 min.)

If you've seen the outstanding 2002 documentary *Spellbound*, you will perhaps recall Ashley White, the young spelling-bee contestant from the D.C. projects who cobbled together her training from word games and help from encouraging teachers, while the more privileged spellers enjoyed clubs, formal coaching, and other institutional advantages. *Akeelah and the Bee* is that movie, dramatized. It is, in most ways, a conventional Hollywood sports film, an against-the-odds story about an intellectual athlete, her coach, and her challenges with a big third-act showdown and an uplifting message. It is an excellent choice for tweenage audiences: Thoughtful, engaging, and with cross-gender appeal, it takes the problems of urban family life and education seriously and makes no villains of its characters. Atchison's dramatic hand is too heavy at times, especially when it comes to the backstory of Akeelah's tutor Dr. Joshua Larabee (Fishburne). However, his ensemble is wonderful. (04/28/2006) – Marrit Ingman

★★★ Tinseltown North

AN AMERICAN HAUNTING

D: Courtney Solomon; with Donald Sutherland, Sissy Spacek, Rachel Hurd-Wood, James D'Arcy, Matthew Marsh. (PG-13, 91 min.)

Based on the only recorded case in American history in which "a spirit caused the death of a man," and also in part on author Brent Monaghan's highly fictionalized account of said events in his book *The Bell Witch: An American Haunting*,

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West Side Story

West Side Story (1961) *D: Robert Wise and Jerome Robbins; with Natalie Wood, Richard Beymer, George Chakiris, Rita Moreno, Russ Tamblyn. (NR, 151 min.)* **Summer Film Classics.** It's Sharks and Jets time down on Congress Avenue when this timeless Leonard Bernstein musical with the Jerome Robbins kick steps starts rolling. This Spanish Harlem *Romeo and Juliet* tale is one for the ages. @Paramount, Sat, 3pm, Sun, 7:30pm; \$7 adults (\$6 before 6pm), \$5 children/students/seniors, \$45 Flix-Tix (good for 10 admissions).



Solomon's *American Haunting* has John Bell (Sutherland), wife Lucy (Spacek), son John Jr. (Thom Fell), and daughter Betsy (Hurd-Wood) being bed-nobbed and broomsticked to bejessus and back by phantom or phantoms unknown after John Sr. rooks a witch in a shady property deal. The Bells' afflictions include but are not limited to furniture and bedsheet tomfoolery, uninvented amorous advances toward Betsy, and, eventually, death. Which would lead one to believe that this should be gripping, spookifying cinema. Well, no. Still, it really is fun to watch yet another oddball turn by Sutherland, and a marginally restrained one from Spacek. It's just not that fun. (05/12/2006) - Marc Savlov
 ★★ Tinseltown North, Tinseltown South

that watching the story unfold becomes a game of filling in the comedy blanks. The truly frustrating element is the presence of Heder in this film. After his iconic performance in the breakout *Napoleon Dynamite*, it's a sad sight to see this young comic pairing up with the faded presence of Spade and Schneider. (04/14/2006) - Toddy Burton
 ▼ AMC Barton Creek Square, Tinseltown South

★ DON'T COME KNOCKING

D: Wim Wenders; with Sam Shepard, Jessica Lange, Tim Roth, Gabriel Mann, Sarah Polley, Fairuza Balk, Eva Marie Saint. (R, 122 min.)
 A washed-up, alcoholic loser, Howard Spence (Shepard) has tired of his bad-boy rugged individualism and taken off on horseback, searching for who-knows-what: some alternative to fleabag filmmaking, womanizing, and the drunk tank at middle age. Shepard (who also scripted) and Wenders are like celestial bodies who cross paths every 20 years - this is their first collaboration since 1984's *Paris, Texas* - but they work in remarkable accord, and *Don't Come Knocking* is a warm and sublime meditation on making a home out West and finding yourself after being lost and misguided. The characters are all in search of second chances, and *Don't Come Knocking* gives them beautiful possibilities without ever seeming soggy. With its wonderful veteran cast, its heart on its sleeve, and a love for the landscape that suffuses its technique, *Don't Come Knocking* is a peculiar but rewarding escape. (04/14/2006) - Marrit Ingman
 ★★★★★ Arbor

★ FRIENDS WITH MONEY

D: Nicole Holofcener; with Jennifer Aniston, Frances McDormand, Catherine Keener, Joan Cusack, Simon McBurney, Jason Isaacs, Scott Caan, Greg Germann, Ty Burrell. (R, 88 min.)
 Forget friends with money - how about friends with husbands, kids, mortgages, and so-called life plans? That's the short list of differences between Los Angeles-based Olivia (Aniston) - a depressed, single stoner who cleans houses for a living - and her circle of affluent, slightly older friends. *Friends With Money* follows three couples and Olivia - forever the seventh wheel - as they navigate middle age in seemingly mundane ways. It's in these banalities that the characters' quirks and the couples' fissures are quietly revealed. Considering the film's relatively short running time, it's a wonder these characters feel so fully formed (not to mention near and dear) - it's in those barely-there details of a casual foot rub, or a casually dropped cruelty, that a couple's whole history is laid bare. The only weak link here is Olivia, who can't help but seem slight in contrast to her friends, the ones with money, husbands, and kids. Their desperation, quiet and otherwise, cuts to the bone. (04/21/2006) - Kimberley Jones
 ★★★★★ Arbor

ART SCHOOL CONFIDENTIAL

D: Terry Zwigoff; with Max Minghella, Sophia Myles, Matt Keeslar, John Malkovich, Jim Broadbent, Anjelica Huston, Joel Moore. (R, 102 min.)
 Ultimately it's too scattershot to cohere into something really great, but this smarty-pants campus yarn is on fire with satire. Perhaps it's in some ways an unlikely follow-up to Zwigoff and Daniel Clowes' transcendent *Ghost World*, lodged as firmly as it is within the genre of the college farce - roommate hijinks, cafeteria slop, and wacky professors abound - but once the film settles in to its undergraduate demimonde and starts to build drama, it attains a similarly remarkable depth of atmosphere enhanced by Zwigoff's hyper-real, expressionistic style, which is just pitch-perfect for its material. The pulp-thriller bits are the film's weakest link; the movie doesn't need them to broadcast its cynicism when the little moments are so much more palpable and so much better at eviscerating the culture of artistic pretension. The movie works best when it isn't so busy with its concept, and it has moments of real, heartbreaking beauty and terrific performances to go along with its bile. (05/12/2006) - Marrit Ingman
 ★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse South, Arbor, AMC Barton Creek Square

THE BENCHWARMERS

D: Dennis Dugan; with Rob Schneider, David Spade, Jon Heder, Jon Lovitz, Craig Kilborn, Molly Sims, Tim Meadows, Amaury Nolasco. (PG-13, 80 min.)
 The *Benchwarmers* is the latest comedy from Adam Sandler's Happy Madison Productions, otherwise known as the company started by a successful comedian in attempts to keep his unsuccessful friends employed. Schneider, Spade, and Heder star in this story about three hapless friends competing in a Little League tournament against all the bullying teams from around the state. Lovitz adds to this with a mostly uninspired performance as a billionaire ex-nerd who supports the team. Unfortunately, as our heroes gain a ridiculously massive following, the painful jokes keep piling up: Booger-eating, vomit, diarrhea, and titty-twisters abound. Every turn is so jarringly predictable

Paradise Now

Paradise Now (2005) *D: Hany Abu-Assad; with Kais Nashif, Ali Suliman, Lubna Azabal, Amer Hlehel, Hiam Abbass, Ashraf Barhom, Mohammad Bustami. (PG-13, 90 min.)* **Third Coast Activists.** Inside the mind of a Palestinian suicide bomber: That's the guarded territory broached in *Paradise Now*, a film fashioned as a thriller rather than a psychological study. (*) @Alamo Drafthouse Downtown, Wed., 7pm; \$6.50, \$5 students/seniors.



A Professional Gun

A Professional Gun (1968) *D: Sergio Corbucci; with Franco Nero, Jack Palance, Tony Musante. (R, 110 min.)* **Spaghetti Western Spaghetti Feast.** Set during the Mexican revolution, this movie about mercenaries and revolutionaries is perhaps Corbucci's best - plus it features a terrific soundtrack by Ennio Morricone. Admission includes all-you-can-eat spaghetti, Caesar salad, and focaccia. @Alamo Drafthouse Downtown, Mon, 7pm.



GOAL!: THE DREAM BEGINS

D: Danny Cannon; with Kuno Becker, Anna Friel, Alessandro Nivola, Stephen Dillane, Marcel Iures, Sean Pertwee, Kieran O'Brien. (PG, 118 min.)
 Despite employing every cliché in the sports-movie handbook, *Goal! The Dream Begins* tells a reasonably engaging story about the rags-to-riches rise of a rec-league soccer player in East L.A. to the glory of playing for England's Manchester United. Though it's not the first movie to be set within the world of professional soccer, it's the first to almost seem like a promotional tool for FIFA (not to mention Adidas, whose logos are featured prominently on the players' uniforms). Mexican TV hottie Becker stars as Santiago Munez, and appears in virtually every scene of the movie. *Goal!* has many moments that strain credibility and moves forward erratically due to the unlikely number of second chances awarded Santiago. Though there are brief off-field cameos by several soccer stars (David Beckham, Alan Shearer, Zinedine Zidane, among others), the action on the field won't be sufficient to sate the most soccer-crazed viewers. (05/12/2006) - Marjorie Baumgarten
 ★★ AMC Barton Creek Square, Tinseltown South

HOOT

D: Wil Shriner; with Logan Lerman, Brie Larson, Cody Linley, Jimmy Buffett, Luke Wilson, Tim Blake Nelson. (PG, 90 min.)
Hoot tells the story of Roy Eberhardt (the doe-eyed Lerman), a middle-schooler relocated from his beloved Montana to the pristine beaches of Coconut Grove, Fla., who befriends Mullet Fingers, a sun-bleached teen who lives to protect the Florida wildlife. Based on the Newberry Award-winning novel by Carl Hiaasen (the first young-adult novel by the Floridian journalist and author), the film strives to live up to the quirkiness of the book but falls short. While the novel is drenched in Hiaasen's wit, sense of adventure, and aggressive environmentalism, the film emerges as a vanilla comedy, only slightly more interesting than most. First-time producer Jimmy Buffett takes a silly turn as Roy's marine science teacher and contributes five new recordings to the soundtrack. And ultimately *Hoot* feels a bit like a Buffett song: kinda fun, but ultimately not contributing anything of significance or complexity to the world. Doubtless, the best sequences are the long sweeping nature shots. (05/05/2006) - Toddy Burton
 ★★ AMC Barton Creek Square, Tinseltown South

JUST MY LUCK

D: Donald Petrie; with Lindsay Lohan, Chris Pine, Samaire Armstrong, Bree Turner, Faizon Love, Missi Pyle. (PG-13, 103 min.)
Just My Luck is the first film in which Lohan portrays a full-fledged adult - a woman whose career and love life sail beyond the stratosphere, while everything her would-be boyfriend touches explodes (literally). The film operates under the laziness of too many romantic comedies today. With an entirely preposterous premise, rules can be rewritten or ignored depending on the requirements of the plot. While *Freaky Friday*, one of Lohan's breakout films in the fantastical screwball comedy genre, produced entertaining results, *Just My Luck* does not measure up. There is a smile or two to be had in simply watching Lohan fall down so much, and Love is mildly entertaining as a vain record executive. But *Just My Luck* offers up few laughs and even fewer surprises. No doubt this film will please the pre-teen set, but they'd be so much better off staying home and renting *Mean Girls*. (05/12/2006) - Toddy Burton
 ▼ AMC Barton Creek Square, Tinseltown North, Tinseltown South, Westgate

KINKY BOOTS

D: Julian Jarrold; with Joel Edgerton, Chiwetel Ejiofor, Jemima Rooper, Nick Frost. (PG-13, 107 min.)
 If you've seen *The Full Monty* (or *Waking Ned Devine* or *Calendar Girls* or *Billy Elliot*), then this film's surprises will be few and far between, although no less pleasant for it. Jarrold's lesson in tolerance centers on Charlie (Edgerton), who inherits his beloved father's boot and shoe factory, which is on the verge of going belly-up. Then Charlie discovers a bountiful niche market when he teams up with black transvestite Lola (Ejiofor), whose cross-dressing London cabaret is desperately in need of the titular, saucy footwear that's difficult to find in a size 12EEE. Can this corporate match-made-in-screenwriter heaven turn Charlie's prospects around? Will the conservative Northern England townsfolk shed their petty prejudices and welcome their incoming fashionista with anything more than muttered slurs? Will Potts' dimples consume her entire face, leaving nothing but a Cheshire grin hovering ominously in the air? Why ask why? Just do it! (05/19/2006) - Marc Savlov
 ★★ Arbor

LUCKY NUMBER SLEVIN

D: Paul McGuigan; with Josh Hartnett, Ben Kingsley, Bruce Willis, Morgan Freeman, Lucy Liu, Stanley Tucci, Michael Rubinfeld, Kevin Chamberlin, Oliver Davis, Sam Jaeger, Mykelti Williamson. (R, 109 min.)
 This fun but ultimately disappointing mistaken-identity thriller has style galore, which may actually be the crux of its problem. A clever script by Jason Smilovic and a terrific cast keep this vehicle moving, and although it all adds up, you may feel yourself snookered by the old Kansas City Shuffle, a criminal maneuver designed to distract attention that's explained at the beginning of the film. Everything about *Lucky Number Slevin*, especially the production design, is calculated to keep us unbalanced, from the loudly patterned wallpapers and flooring designs to the argyle sweater worn by Slevin (Hartnett) - who, in another move to perhaps keep us off-guard, wears nothing but a towel throughout a major chunk of the film. The film, which references a host of other films, suffers from such active overstatement of the company it wishes to keep. Still, the script is deft and abetted by some terrific dialogue. (04/07/2006) - Marjorie Baumgarten
 ★★★ Dobie

★ MISSION: IMPOSSIBLE III

D: J.J. Abrams; with Tom Cruise, Michelle Monaghan, Keri Russell, Philip Seymour Hoffman, Simon Pegg, Laurence Fishburne, Billy Crudup, Bahar Soomekh. (PG-13, 126 min.)
 Poppycock is the bread and bloody butter of the superspy genre, and J.J. Abrams, the third director to helm this orgiastic action franchise (after Brian DePalma and John Woo), both recognizes that fact and milks it for all it's worth. *Mi:III* fairly lactates ordnance, spurring out gaudy ribbons of flaming, high-tech explosivity, and hyperkinetic action sequences. Abrams works from a tight, serpentine script by co-screenwriters, Alex Kurtzman and Robert Orci, that grounds the proceedings in the realistic (so far as that goes) bedrock of Impossible Mission Force hotshot Ethan Hunt's (Cruise) personal life. Abrams has made what may be the best of the lot when it comes to these impossibly, increasingly over-the-top films. Action connoisseurs will require defib after at least two of the set-pieces here. It's all poppycock, of course, but it's done with such vim, vigor, and narrative and visual flair that you care not a jot. (05/05/2006) - Marc Savlov
 ★★★★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse South, Alamo Drafthouse Village, CM Barton Creek, Highland, Gateway, Metropolitan, Round Rock, Tinseltown North, Westgate

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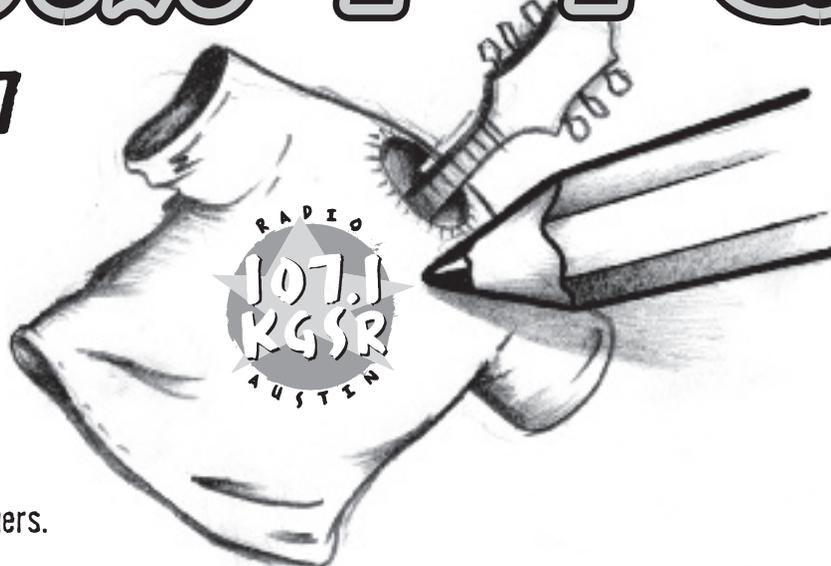
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OVER THE HEDGE

D: Tim Johnson, Karey Kirkpatrick; with the voices of Bruce Willis, Garry Shandling, Steve Carell, Wanda Sykes, William Shatner, Nick Nolte, Thomas Haden Church, Allison Janney, Eugene Levy, Catherine O'Hara, Avril Lavigne, Omid Djalili. (PG, 84 min.)

Canny casting and a sly anti-consumerist message give this splashy big-screen treatment of the eponymous comic strip extra appeal for grownups, but like a lot of animated fare, it's overly busy, lacking the comic's gentle, contemplative air. I'm also sad to report that what the MPAA calls "mild comic action" is a sort of Acme-Laboratories slapstick violence, and there's a scary-ass bear (voiced by Nolte) who may terrify small fries by growling, "And don't even think about running away because I will hunt you down and kill you." Yet DreamWorks' entry in the cartoon-blockbuster sweepstakes (alongside Fox's *Ice Age: The Meltdown* and Pixar's upcoming *Cars*) has its pleasures. Rakish raccoon R.J. (Willis) wanders into the master-planned bubble of El Rancho Camelot in search of junk food, but he finds something more: a surrogate family of gentle wilderness creatures. The cast is uniformly good, but Carell steals it as Hammy, the strip's lovable dingbat. (05/19/2006) — *Marrit Ingman*

★★★ Alamo Drafthouse South, AMC Barton Creek Square, Highland, Gateway, Lakeline, Round Rock, Tinseltown North, Tinseltown South, Westgate

POSEIDON

D: Wolfgang Petersen; with Kurt Russell, Josh Lucas, Richard Dreyfuss, Jacinda Barrett, Emmy Rossum, Mike Vogel, Mia Maestro, Andre Braugher, Jimmy Bennett, Kevin Dillon, Freddy Rodríguez. (PG-13, 98 min.)

The anthropomorphized bunnies of *Watership Down* had more pizzazz than the entire cast of this pointless and histrionic exercise in big-budget Hollywood remakes. Director Petersen (no stranger to submersibles, he helmed the brilliant, World War II-era U-Boat suspenser *Das Boot*) seems to have lost his once-fine sense of narrative flow in the briny backwash of 2000's *The Perfect Storm*. The film's giant rogue wave that capsizes the gargantuan pleasure-craft *Poseidon*, various and sundry explosions, and the waterlogged corpses bob-bob-bobbin' along are so formulaic and poorly shot that the film hardly bears viewing. So where to lay the blame? I'm going with screenwriter Mark Protosevich (*The Cell*), whose sense of characterization and backstory (extremely important in an ensemble film such as this) is almost completely absent, which means, when everything suddenly goes topsy-turvy and people begin dying in new and fascinating ways, you really don't see much of a reason to either care about or identify with them. (05/12/2006) — *Marc Savlov*

★ Alamo Drafthouse Lake Creek, Alamo Drafthouse Village, CM Barton Creek, Highland, Gateway, Metropolitan, Round Rock, Tinseltown North, Westgate

RV

D: Barry Sonnenfeld; with Robin Williams, Jeff Daniels, Cheryl Hines, Kristin Chenoweth, Joanna "JoJo" Levesque, Josh Hutcherson, Will Arnett. (PG, 98 min.)

Isn't it time to put Robin Williams out to pasture? There's precious little mirth to be had via RV after the comically nasty opening setup, during which harried soda-pop exec Bob Munro (Williams) watches his children (Hutcherson, Levesque) morph from cutesy moppethood to twin titans of teenage hellishness. After a contrived falling out with his boss, Bob is forced to cancel his family's summer vacation in Hawaii and instead rents a spectacularly garish RV, all the better to convince the hellish brood that his sudden "family-bonding road trip" idea isn't exactly what it is: a dictate

The Trouble With Harry

The Trouble With Harry (1955)

D: Alfred Hitchcock; with Edmund Gwenn, John Forsythe, Shirley MacLaine, Mildred Natwick, Mildred Dunnock, Jerry Mathers. (NR, 99 min.) **Summer Film Classics: Hitchcock Week.** Hitchcock's comedic charms shine in this delightful story about a corpse that just won't stay buried. In the interim, the dead body brings two couples together in love and gets a whole town hopping. In her film debut, Shirley MacLaine is a treat. (Double bill: *To Catch a Thief*) (*) @Paramount, Tues., 9:20pm, Wed., 7pm; \$7 adults (\$6 before 6pm), \$5 children/students/seniors, \$45 Flix-Tix (good for 10 admissions)



from said boss to be in Boulder, Colo., to deliver a key ad presentation or be fired. Hilarity, it must be noted, preferably from afar, does not ensue. (05/05/2006) — *Marc Savlov*

★ Alamo Drafthouse Lake Creek, AMC Barton Creek Square, Gateway, Round Rock, Tinseltown North, Tinseltown South, Westgate

SCARY MOVIE 4

D: David Zucker; with Anna Faris, Regina Hall, Craig Bierko, Simon Rex, Anthony Anderson, Leslie Nielsen, Cloris Leachman. (PG-13, 90 min.)

Witnessing the malingering demise of a franchise can be an unnerving experience, but *Scary Movie 4* is hardly scary, or, despite its premise, very humorous. It's such a weak collection of strung-together gags that it would barely have filled an episode of *In Living Color*, much less merit its current running time. Director Zucker helmed the original *Airplane!* and *Naked Gun* films, but you wouldn't know it from *Scary Movie 4*, which seems adrift in an ocean of cheesy mimicry and bereft of any sort of thematic focus. Planted throughout, like defective comedy landmines that maim instead of kill, are satirical jabs at everything from *Saw* to *Brokeback Mountain* to Charlie Sheen's inexplicable love life. *Scary Movie 4* is so lazy it's downright boring, something not even a naked Leslie Nielsen (!) can salvage. (04/21/2006) — *Marc Savlov*

★ Alamo Drafthouse Lake Creek, Tinseltown South

THE SENTINEL

D: Clark Johnson; with Michael Douglas, Kiefer Sutherland, Kim Basinger, Eva Longoria, David Rasche. (PG-13, 105 min.)

This serviceable action thriller about a Secret Service agent wrongly accused of conspiring to kill the president starts off promisingly but soon disintegrates into an implausible mess barely salvaged by the presence of old pros like Douglas and Basinger. *The Sentinel* has a provocative premise — what if there is a mole in the White House? — but it fails to fully deliver the goods, leaving you scratching your head about the whos, whats, wheres, and whys by the time of its climactic shootout. It's a B-movie that, in the end, aspires to be nothing more. If you don't think too much, however, there are simple pleasures to be had here, particularly in the sight of Douglas on the lam as a hard-nosed Sutherland (once again cast as a federal agent) is in hot pursuit. (04/28/2006) — *Steve Davis*

★★★ Alamo Drafthouse Lake Creek, Tinseltown South

SILENT HILL

D: Christophe Gans; with Radha Mitchell, Sean Bean, Laurie Holden, Jodelle Ferland, Deborah Kara Unger, Kim Coates. (R, 120 min.)

Imagine the town of Dante's Peak as envisioned by H.P. Lovecraft and you'll get a mental image of *Silent Hill*'s impressive art direction and production design. Now imagine it scored by German proto-industrialists Einstürzende Neubauten and helmed by the late Italian splatter legend Lucio Fulci. Then wrap your fist in barbed wire and punch the wall a few times, while reeling in a fit of existential despair. Whoa there, big fella — we didn't say "Simon Says!" But that'll give you a nudge in the total direction toward which Christophe Gans (*Brotherhood of the Wolf*) is heading with this eerie but ultimately unengaging film adaptation of Konami's smash series of video games. Roger Avari's screenplay is a smart mélange of sequences lifted from the game and fleshed out with hell's own jumble of demonic, pseudo-religious imagery, including some bizarrely unappetizing images of the damned (think of *Ghostbusters*' "Stay Puft Marshmallow Man" after a tanning-bed mishap and you're halfway there). (04/28/2006) — *Marc Savlov*

★★★ AMC Barton Creek Square, Metropolitan

SOMERSAULT

D: Cate Shortland; with Abbie Cornish, Sam Worthington, Lynette Curran, Nathaniel Dean, Erik Thomson, Leah Purcell, Hollie Andrew, Paul Gleeson. (NR, 106 min.)

The trappings of this 2004 Aussie import trip dangerously close to a post-Coppola (that's Sofia) indie darlingness. Consider: credits in a girlish cursive, a soundtrack of xylophones and handbells, a blue-hued ethereal palette, and a 16-year-old protagonist pasting unicorn in her journal. She is Heidi (Cornish), and in the film's first minutes, she has frenched her mom's trailer-park boyfriend, gotten caught, and run away to a ski resort town. Heidi is mostly guileless, not especially clever, frequently infuriating, and entirely captivating. Cornish, in her first film seen stateside, is astonishing. However, for all its arthouse ethos, Shortland's film is a pretty little portion from the "runaway with daddy issues" boilerplate. But it is pretty, and it stays just left of the dial of darlingness, and Cornish's is the most goddamn, gosh-wow debut I've seen in years. (05/19/2006) — *Kimberly Jones*

★★★ Arbor

SOPHIE SCHOLL: THE FINAL DAYS

D: Marc Rothemund; with Julia Jentsch, Alexander Held, Fabian Hinrichs, Johanna Gastdorf, André Hennicke, Florian Stetter. (NR, 117 min., subtitled)

There's no moment of release, no instant of sudden redemption in this powerful, moving, and altogether devastating film. This German Oscar nominee for Best Foreign Film chronicles the last desperate and desperately resolved hours of its Sophie Scholl, a real-life German university student who, in 1943 Munich, ran afoul of the gestapo while distributing anti-Nazi leaflets in the commons of her school yard. For her actions, Scholl (Jentsch) was found guilty of sedition and executed. What's most disturbing about Scholl's final days is how closely the words of her executioners seem to echo current political barbs aimed at painting dissent as unpatriotic and damaging to our men and women on the front lines of the war on terror. This is an unapologetically distressing film, but

Open Screen Night

Open Screen Night Two Note Solo.

Something along the lines of an open-mic night, the Alamo's long-running Open Screen invites people to come and show their best videos (under 10 minutes in length) on the big screen. These can be self-made movies, favorite moments from home videos, bloopers, training films, or whatever you'd like to share with an audience. Any entry may be gonged after the first three minutes, but a \$100 cash prize will be awarded for the favorite clip of the night. @Alamo Drafthouse Downtown, Wed., 9:45pm.



neither Rothemund nor Jentsch allow themselves or their film to devolve into hysterics. Instead, *Sophie Scholl* plods along inexorably, one step after another, to its grim, sad end. It's almost unbearable. **AFS@Dobie** (05/19/2006) — *Marc Savlov*

★★★★ Dobie

STICK IT

D: Jessica Bendinger; with Jeff Bridges, Missy Peregrym, Vanessa Lengies, Nikki SooHoo, Maddy Curley, Kellan Lutz, John Patrick Amedori, Jon Gries, Polly Holliday. (PG-13, 105 min.)

Bendinger, the writer of the hugely successful teen comedy *Bring It On*, debuts as the director of her own material with *Stick It*, a teen comedy set in the world of competitive gymnastics. In its favor, Bendinger refrains from taking the obvious Hollywood path and sublimating her story to the more immediate delights of watching limber teenage girls parading around in skintight leotards. There is actually a good story here about teenage rebellion and competitive drive and banding together to fight injustice — albeit the injustice of the judges who deduct points from a gymnast's perfect routine because of a visible bra strap. However, there's too much going on in *Stick It*, what with parent problems, boys, a mercenary coach, peer pressure, and snarky infighting. A few completely diversionary interludes that ape the elaborate choreography of Busby Berkeley sequences are delightfully out of place, although playful and inventive. (04/28/2006) — *Marjorie Baumgarten*

★★★ Tinseltown South

THANK YOU FOR SMOKING

D: Jason Reitman; with Aaron Eckhart, Maria Bello, Cameron Bright, Sam Elliott, Katie Holmes, David Koechner, Rob Lowe, William H. Macy, Robert Duvall. (R, 92 min.)

What could have been the cinematic equivalent of a rapier's tip held to the pulsing jugular of the "Unholy Three" — the alcohol, tobacco, and firearms lobbies — is instead a snarkily playful little comedy that gets so wrapped up in its own barbed witticisms that it fails to land even the lightest sucker-punches on the black, bleak big business institutions it aims to skewer. As the embattled tobacco industry's maestro of spin, Nick Naylor, Eckhart makes for a convincingly amoral scoundrel. Reitman's film (adapted from Christopher Buckley's novel) is, like a tobaccoist's teeth, a spotty affair, dull and pitted, albeit with occasional bright spots. *Thank You for Smoking* eschews biting social commentary in favor of farce, and the film's promised tone — one of outraged, surrealistic agitprop — never emerges for very long. For a film that's ostensibly about modern American society's love affair with addictive behavior, its bark is much worse than its bite. (03/31/2006) — *Marc Savlov*

★★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse Village, Arbor, AMC Barton Creek Square

UNITED 93

D: Paul Greengrass; with David Rasche, Ben Stiney, JJ Johnson, David Alan Basche, Trish Gates, Starla Benford, Christian Clemenson, Khalid Abdalla, Lewis Alsamari, Omar Berdouni, Patrick St. Esprit. (R, 111 min.)

United 93 is a sober, humanistic portrait of America's literal "first responders." While taking nothing away from the courage and quick thinking of

The Puffy Chair Preview and Panel

The Puffy Chair Preview and Panel (2005)

D: Jay Duplass; with Mark Duplass, Kathryn Aselton, Rhett Wilkins. (R, 85 min.) **Screen Door Film.** This Sundance and SXSW hit by former Austin residents Jay and Mark Duplass is a delightful relationship comedy. A panel with the filmmakers will be moderated by Jim Butler, the creative industries development manager for the city of Austin, will follow the screening. An RSVP required to attend: ess@acad.stedwards.edu. For more info, see www.screendoorfilm.com. The film opens in Austin on June 2 for a regular run. @Ragsdale Center, Jones Auditorium (at St. Edward's University), Wed., 7pm; free.



the doomed 9/11 passengers, *United 93* refrains from exploiting their heroism. What writer-director Greengrass captures best is the sense of chaos and panic that must have overtaken the passengers. What we witness is not so much an organized counter-attack as a panicked, last-ditch attempt at self-preservation. A good chunk of the film's first hour is devoted to watching the workings of the various air-traffic control towers and agencies as they struggle to gain an understanding of the events. The film's focus on the confusion and incomprehension makes it the story of all Americans. The rapid process these people went through as they shifted from frightened individuals to aligned activists is a speeded-up – and more costly – version of what we've all been going through as we struggle to come to terms with the day our world changed. (04/28/2006) – Marjorie Baumgarten

★★★★ Alamo Drafthouse Lake Creek, AMC Barton Creek Square, Tinseltown South

★ **WATER**

D: Deepa Mehta; with Lisa Ray, Seema Biswas, John Abraham, Sarala, Manorama, Vidula Javalkar. (PG-13, 114 min., subtitled)

Water examines the second-class status of women in traditional Hindu society. Although the story is set in colonial India of 1938 and coincides with Gandhi's rise to power, the film paints a picture of religious fundamentalism that remains intrinsically unchanged despite secular social advances that have occurred during the intervening decades. Only three options exist for a widow in traditional Hindu society: death, remarriage to her husband's brother, or a group ashram for widows where the women live in penance and poverty. We are ushered into the widows' ashram of *Water* through the experiences of 8-year-old Chuyia (Sarala), a new widow whose meager past will shape her entire future. Mehta and her cameraman, Giles Nuttgens, capture the area's rich interplay of light and color, land and water, and riches and poverty. The story they tell is beautiful yet sad, a tale drenched in centuries of stagnant, holy water that cleanses the body but putrefies the soul. (05/12/2006) – Marjorie Baumgarten

★★★★ Arbor

THE WILD

D: Steve "Spaz" Williams; with the voices of Kiefer Sutherland, Greg Gipes, James Belushi, Janeane Garafalo, Eddie Izzard, William Shatner, Richard Kind. (G, 81 min.)

That this Disney production treads familiar ground is itself no surprise, but what catches you off guard is how little story there appears to be. The animation is top-notch, and the film sports some of the most realistic and colorful fur, feathers, and hair this side of Fashion Week in Milan. However, *The Wild* feels as though much of its backstory, along with most of the good jokes, have been cut out along the circuitous path to your neighborhood cineplex, resulting in a finished film that will probably delight the under-10 set, while leaving everyone else marveling at how bored they are. Vocally, the cast is a keeper, but beyond that there's little to recommend of *The Wild*, which, despite its title, is about as pedestrian as you can get. (04/14/2006) – Marc Savlov

★★ AMC Barton Creek Square, Tinseltown South

Also Playing

*Full-length reviews available online at austinchronicle.com.

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weren't enough, *The Iron Giant* also boasts some spectacular animation and a great score. (*) @Rounders Pizzeria, 6pm; free.

MONDAY 2 9

A Professional Gun (1968) See p.92.

E.T. The Extra-Terrestrial (1982) D: Steven Spielberg; with Henry Thomas, Dee Wallace, Robert McNaughton, Drew Barrymore, C. Thomas Howell, Peter Coyote. (PG, 115 min.) **Free Summer Kids Camp.** Sweet, heartwarming, adventuresome, and joyful, *E.T.* tugs at the believers inside each of us. (*) @Alamo Drafthouse South, 1pm; free; children under the age of 6 not allowed, children between the ages of 6 and 18 must be accompanied by a parent or guardian.

Return of the Living Dead (1986) D: Dan O'Bannon; with Clu Gulager, James Karen, Don Calfa. (R, 91 min.) Dan O'Bannon, frequent collaborator of John Carpenter and writer of *Dark Star*, the first *Alien*, and many other horror pictures, wrote and directed this take-off on George Romero's original *Night of the Living Dead*. Plus – the Belgraves play live at the Monday show only. @Alamo Drafthouse South, 10pm.

Sri Ramadasu (2006) @Tinseltown South, 3pm. (See Sun., 05/28)

Teenage Kicks: The Story of the Undertones (2001) D: Tom Collins. (NR, 72 min.) **Music Monday.** The Irish punk pop band responsible for the classic song "Teenage Kicks" is profiled in this documentary. Proceeds benefit Foyle Search and Rescue in Derry, Ireland. @Alamo Drafthouse Downtown, 9:45pm; \$2.

SPACES

Anime Movie Monday Every Monday night. For more info, see www.ventanadeloul.org. @Ventana del Soul (1834 E. Oltorf), 7:30pm.

Bottle Rocket (1996) D: Wes Anderson; with Owen C. Wilson, Luke Wilson, Robert Musgrave, Andrew Wilson, Lumi Cavazos, James Caan. (R, 95 min.) The Wilson brothers make their auspicious, no-budget film debut with this deadpan caper film. (*) @Rounders Pizzeria, 8pm; free.

Dog Day Afternoon (1975) @Java Lounge at Austin Java, 8pm; free. (See Fri., 05/26)

Fahrenheit 9/11 (2004) D: Michael Moore. (R, 116 min.) Michael Moore's award-winning agit-prop. (*) @Cafe Mundi, 8pm; free.

TUESDAY 3 0

Buffy Sing-Along The Alamo screens the musical episode, "Once More With Feeling," from TV's *Buffy the Vampire Slayer* and fills the night with trivia games, plastic vampire teeth, and a special interactive show that includes sing-alongs, yelling at the characters onscreen, drinking games, and more. @Alamo Drafthouse Village, 10pm.

E.T. The Extra-Terrestrial (1982) @Alamo Drafthouse South, 1pm; free; children under the age of 6 not allowed, children between the ages of 6 and 18 must be accompanied by a parent or guardian. (See Mon., 05/29)

Nina Simone: Love Sorceress (1998) D: Rene Letzgas. (NR, 75 min.) The great Nina Simone is shown here in a 1976 concert in Paris when she was at the peak of her musical powers. Simone's unique voice, piano playing, and history of social protest are all evident in this documentary. @Alamo Drafthouse Downtown, 7pm.

Return of the Living Dead (1986) @Alamo Drafthouse South, 10pm. (See Mon., 05/29)

The Trouble With Harry (1955) See p.94.

To Catch a Thief (1955) D: Alfred Hitchcock; with Cary Grant, Grace Kelly, Jessie Royce Landis. (NR, 106 min.) **Summer Film Classics: Hitchcock Week.** Cary Grant plays a reformed cat burglar on the French Riviera who vindicates himself from new suspicions with the help of the beautifully bedecked Grace Kelly. Hitchcock tools this mistaken-identity tale as more a romantic comedy than a thriller. It was during this location shoot that Kelly met Prince Rainer. (Double bill: *The Trouble With Harry*) (*) @Paramount, 7pm; \$7 adults (\$6 before 6pm), \$5 children/students/seniors, \$45 Flix-Tix (good for 10 admissions).

SPACES

Documentaries and Short Films

Screenings on the back patio every Tuesday. @Java Lounge at Austin Java, 8pm; free.

Out of Sight D: Steven Soderbergh; with George Clooney, Jennifer Lopez, Ving Rhames, Don Cheadle, Dennis Farina, Albert Brooks, Steve Zahn, Catherine Keener. (R, 124 min.) Soderbergh adapts Elmore Leonard in this caper movie that features great performances, gritty milieus, and clever creative flourishes. (*) @Rounders Pizzeria, 8pm; free.

WEDNESDAY 3 1

E.T. The Extra-Terrestrial (1982) @Alamo Drafthouse South, 1pm; free; children under the age of 6 not allowed, children between the ages of 6 and 18 must be accompanied by a parent or guardian. (See Mon., 05/29)

Open Screen Night See p.94.

Paradise Now (2005) See p.92.

Return of the Living Dead (1986) @Alamo Drafthouse South, 10pm. (See Mon., 05/29)

Revenge of the Cheerleaders (1976) D: Richard Lerner; with Cheryl Smith, Helen Lang, Patrice Rohmer, David Hasselhoff. (R, 88 min.) **Weird Wednesday.** Cheerleaders compete and spike the cafeteria food with drugs. However, the antics of young David Hasselhoff steal the show. (*) @Alamo Drafthouse Downtown, 12mid; free.

The Trouble With Harry (1955) See p.94.

To Catch a Thief (1955) @Paramount, 9:15pm; \$7 adults (\$6 before 6pm), \$5 children/students/seniors, \$45 Flix-Tix (good for 10 admissions). (See Tue., 05/30)

SPACES

The Puffy Chair Preview and Panel (2005) See p.94.

THURSDAY 0 1

Blood Tide (1982) D: Richard Jeffries; with James Earl Jones, Jose Ferrer, Lila Kedrova, Mary Louise Weller, Martin Kove, Deborah Shelton. (R, 82 min.) **Terror Thursday.** James Earl Jones plays a scuba diver whose underwater explorations unleash an evil monster from the deep that has a thirst for mayhem and virgins. @Alamo Drafthouse Downtown, 12mid; free.

E.T. The Extra-Terrestrial (1982) @Alamo Drafthouse South, 1pm; free; children under the age of 6 not allowed, children between the ages of 6 and 18 must be accompanied by a parent or guardian. (See Mon., 05/29)

Owen Egerton's The Best of Sex Ed Sinus-head Owen Egerton hosts this compilation of no doubt groan-inducing sex-ed films from the Forties through the Seventies. Proceeds benefit the Ashera Project, whose mission is to educate teens about sex. @Alamo Drafthouse Downtown, 7pm.

Shadow of a Doubt (1943) D: Alfred Hitchcock; with Teresa Wright, Joseph Cotten, Macdonald Carey, Hume Cronyn. (NR, 108 min.) **Summer Film Classics: Hitchcock Week.** What happens when a girl discovers her beloved Uncle Charlie is not really the avuncular type? Hitchcock here slices into the heart of Americana and exposes its rotten underbelly. (Double bill: *The Lady Vanishes*) (*) @Paramount, 7:15pm; \$7 adults (\$6 before 6pm), \$5 children/students/seniors, \$45 Flix-Tix (good for 10 admissions).

The Lady Vanishes (1938) D: Alfred Hitchcock; with Margaret Lockwood, Michael Redgrave, Paul Lukas, Dame May Whitty. (NR, 97 min.) **Summer Film Classics: Hitchcock Week.** This British Hitchcock picture is one of the master's best. An old woman's disappearance on a train kicks off this intricate murder mystery. According to critic Pauline Kael, "It is directed with such skill and velocity that it has come to represent the quintessence of screen suspense." (Double bill: *Shadow of a Doubt*) (*) @Paramount, 9:30pm; \$7 adults (\$6 before 6pm), \$5 children/students/seniors, \$45 Flix-Tix (good for 10 admissions).

Trapped in the Closet: The R. Kelly Sing-Along Rap along with R. Kelly while enjoying rubbers being thrown into the audience, a "live via satellite" interview with R. Kelly, and Chapter 1 of *Trapped* as remade by a Travis High School student. Hosted by the inimitable Henri Mazza. @Alamo Drafthouse Downtown, 9:45pm.

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PUT DOWN THE PAPER AND TURN ON TO EASY STREET

DJ A-Trak, the Rub DJs, Zeale 32 PARISH, FRIDAY 26

If the monstrous resumé of Kanye West sidekick and repeat ITF World Champion DJ A-Trak isn't enough to grab you, then consider the prowess of the Rub DJs Ayres and Cosmo Baker. The Brooklyn-based duo capped a series of SXSW appearances this spring with a study-in-self-defense street brawl that's blown up YouTube.com since March. Just when you thought their candy-coated takes on hip-hop and soul were going soft, the elfin taste-makers clear-cut an entire forest of drunken opposition. Austin MC Zeale 32, Uncle Suel, and D.O.S. open. — Robert Gabriel

Sue Foley ANTONE'S, FRIDAY 26

Like Beaumont southpaw R&B queen Barbara Lynn, Sue Foley's gigs at Austin's Home of the Blues are regenerating affairs — for both artist and audience. The Ottawa guitarist's tart parlor blues are as intimate as a love seat and equally plush, kicking up a tussle of Bonnie Raitt red at the drop of a Muddy Waters chord progression. Her latest, *Change* (Justin Time), recorded live without overdubs, is just such an intoxicant. "Here Comes the Sun," moon, and stars. Little Steph and the Chromatics open. — Raoul Hernandez

Liars, the Apes/Pinback EMO'S, FRIDAY 26

Turning a blind eye to scoffs of a sophomore slump, ex-Brooklynites Liars left their post-punk, fashion-forward surroundings for the reconstructed ambience of Berlin. Those of us who winced at the idea of one more silly hi-hat track rejoice in the trio's experimental *Drum's Not Dead* (Mute), an Einstürzende Neubauten/Brian Wilson-tinged, epic concept album. You heard right. D.C.'s

The Tough and Lovely BEERLAND, WEDNESDAY 31

The power of all good Sixties R&B was the "Baby, please don't go/I'm over you" tough love that fueled gold-plated eyelash-batting from groups like the Ronettes on one end and shaped the whiskey-saturated howl of Janis Joplin on the other. It's the perfect name, in other words, equal parts Sixties snarl and teenage tears, for the Columbus, Ohio, quintet who knows the value of an infectious two-timing beat. Adding to the punch is black-belt singer Lara Yazvac, highly skilled in the art of the croon and the evil eye. Yazvac's induction into the group came in an unlikely place: a karaoke bar.

"[Our guitarist] had wanted to get this project together with a female lead singer, and I wasn't much of a singer. I just happened to start doing a lot of karaoke," she says. "He saw me later, and I guess I had improved ... a lot."

Since forming in 2002, the Tough and Lovely has released a 7-inch and CD on Ohio garage label Spoonful Records. 2004's *Born of the Stars* keeps its Sixties soul pedigree next to its Nuggets box sets, white-hot please-please-please's snuggled next to black-eyed organ strong-arm. Tina Turner fronting the Sonics.

"There are a lot of record nerds in the band," the New Orleans-born Yazvac laughs. "We definitely wanted to go for an older, rawer sound. There was a lot of Dylan growing up, a lotta Rolling Stones."



The songs take that to heart, from the gospel truth of "Hard to Love" to "Tough and Lovely," where the singer coos, "A rose by any other name is gonna smell just as sweet, but it will still make you bleed." Then there's "The Ooh La La," a hip-shaking mama instructing the listener how to do the T&L's own patented dance. Yazvac offers a rock & roll truth on this one.

"It's best once you've gotten some alcohol in ya."

— Audra Schroeder

Local soul purveyors the Crack Pipes headline, and Good Times Crisis Band opens.

Soundcheck BY AUDRA SCHROEDER



Jan Jelinek

THE OLD HAUNTS, NUDITY Flamingo Cantina, Friday 26

Kill Rock Stars double bill keeps it loud and creepy; locals the Carrots and Dallas' Strange Boys deliver the good touch/bad touch.

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With Myrna Cabello, Mary Welch & Los Curanderos, Patricia Vonne, and Rosie Flores.

KING'S X Antone's, Saturday 27

The Texas trio's got a black flag on latest *Ogre Tones*.

MISPRINT SHINDIG

Flamingo Cantina, Saturday 27

With irony-free performances from Golden Bear, Channel, Acadia, and Pink Nasty.

EAGLES OF DEATH METAL, THE GIRAFFES

Parish, Sunday 28

Sticky Fingers-era sleaze rock from Josh Homme and Co. Bulge included.

HIP-HOP MONDAY Ruta Maya, Monday 29

With locals Notion, Los Ojos de Dios, MC Theory, Cerebral Vortex, Blacklisted, and Lionel.

BILL KIRCHEN Ego's, Tuesday 30

The axe-master licks his last Tuesday stand, starting at 11pm.

JAN JELINEK

Flamingo Cantina, Tuesday 30

German glitch-hop minimalist creates stark dances-capes. No Sprockets jokes, please.

PRINCE KLASSEN, JIMMY LAVALLE

Whisky Bar, Thursday 1

Album Leaf/Black Heart Processioner hits the decks with local DJ Prince Klassen.

guitar-less Apes and Atlanta's Deerhunter open. Outside, San Diego's Pinback headlines early with always-comforting indie pop. Ex-Helium muse Mary Timony opens. — Darcie Stevens

The Octopus Project, Loxsly EMO'S, SATURDAY 27

Fresh off a high desert sojourn to Coachella, the Octopus Project lands its well-honed electrostatic exploratorium in the big room at Emo's for what's sure to be a multisensory mind bend. Emergent locals Loxsly exude a futuristic open range vibe by commingling synthesizer and pedal steel, while Ohio-based duo Gil Mantera's Party Dream mixes Eighties dance pop with a memorial nod to the vocoded legacy of Zapp frontman/fellow Ohioan Roger Troutman. Darkly hued post-punk quartet A Featherweight Burden bats first. — Greg Beets



AUDREY EDWARDS

The Octopus Project

The Black Angels, Faceless Werewolves PARISH, SATURDAY 27

With summer around the corner, the Black Angels' *Passover* seems the best soundtrack for hazy, humid days and lysergic nights. Since they've recently infiltrated the entire country with their black tar drone, it shouldn't be long before everyone's tuned out and turned on. Helping them are locals the Faceless Werewolves, hellbent on infecting Seventies rock with full-moon fever — and packing silver bullets (not the Bob Seger kind). Openers Ringo Deathstarr emit a lovely face-melting reverb. — Audra Schroeder



The Black Angels

Dios (Malos), Hacienda STUBB'S, TUESDAY 30

Hawthorne, Calif.'s Dios (Malos) rocks the South Bay four-track style, penning eclectic indie-pop tunes that make pretty girls smile even as a certain heavy metal dinosaur phones his lawyer. Far from being left on their own like a rainbow in the dark, the quartet achieved far-reaching prominence in 2005 when "You Got Me All Wrong," a song from their 2004 debut, turned up in an episode of *The OC*. Last fall's self-titled Star Time LP was a return to their Cali pop roots. Hacienda opens.

— Greg Beets

Deadman CONTINENTAL CLUB, WEDNESDAY 31

With the release of *Our Eternal Ghosts* (One Little Indian) in March, Steven and Sherilyn Collins tipped their hand. With a royal flush of influences from Gram Parsons to U2, *Ghosts* reveals its elegiac cowboy heart in spades. Production work from the Daniel Lanois-mentored Mark Howard gives Deadman's atmospheric brood a luminous shimmer. The Collins' ace club gigs nestle neatly with Musician of the Year Jon Dee Graham, himself the proud father of an acclaimed new recording, *Full*.

— Margaret Moser



Deadman

Ghost of the Russian Empire BEERLAND, THURSDAY 1

Who knew one album could have so much influence? My Bloody Valentine's *Loveless* has been inhaled and extruded through the chorus pedals of a million bands, but local five-piece Ghost of the Russian Empire has merged MBV and modern intonation with the recent release of their debut EP, *With Fiercest Demolition* (Thirty Ghosts). Austin dark suits Rescue Mission headline with reverb veteran Rachel Goldstar in third and St. Mary's opening.

— Darcie Stevens

IN-STORES

Friday: **Giant Haystacks, Camp X-Ray, Flak**, Sound on Sound, 7pm; **Venison Whirled, Ethereal Planes Indian**, End of an Ear, 7pm

Saturday: **Dirty Water Disease**, End of an Ear, 6pm

Sunday: **Human Being Lawnmower**, Snake Eyes Vinyl, 8pm

Monday: **People Under the Stairs**, Waterloo Records, 5pm

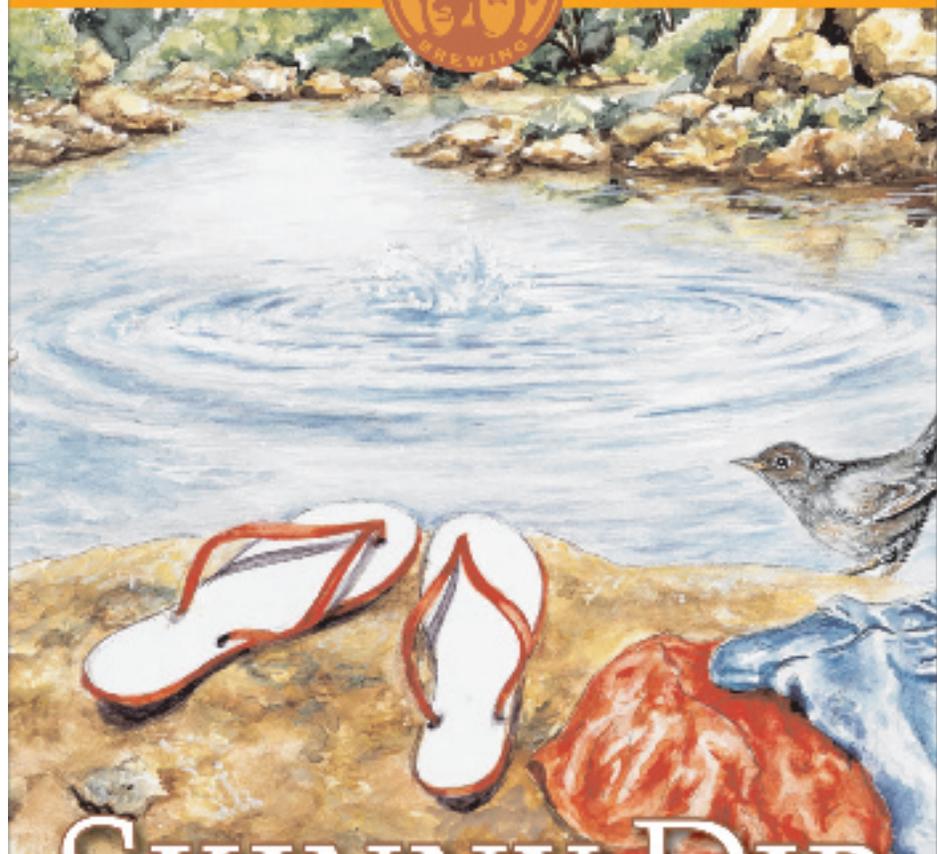
live music VENUES ▶ p.100

CLUB LISTINGS + roadshows ▶ p.102



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DAR WILLIAMS
two shows ★ 7pm & 9:30pm
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Wed ★ June 7 from australia ★ 7:30pm
bluehouse

Wed ★ June 7 10:30pm ★ FREE SHOW!
I SEE HAWKS IN L.A.

Thur ★ June 8 annual cactus show! 8pm
BILL STAINES

Fri ★ June 9
MONTE MONTGOMERY

Sat ★ June 10 BROTHERS & SISTERS
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Mon ★ June 12 8pm ★ the return of
WHEATFIELD
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 - 6/17 ★ MATT THE ELECTRICIAN
 - 6/19 ★ PAUL MINOR
 - 6/20 ★ IDGY VAUGHN
 - 6/21 ★ BUTTERCUP
 - 6/22 ★ DAVID MEAD
 - 6/23 ★ JIMMY LAFAVE
 - 6/24 ★ ELIZA GILKYSON
 - 6/27 ★ DAYNA KURTZ
 - 6/30 ★ WEARY BOYS
 - 7/08 ★ ELLIS PAUL
 - 7/10 ★ THE SAMPLES

The Cactus is located inside the Texas Union. Happy Hour 4-7pm, Monday-Friday. Tickets @ the door & all shows @ 9pm unless otherwise noted. 23rd & Guadalupe. 475-6515. www.utexas.edu/student/txunion/ae/cactus



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FRIDAY 5/26 10PM

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SATURDAY 5/27 10PM



SPUR 503

FRIDAY 6/2 10PM

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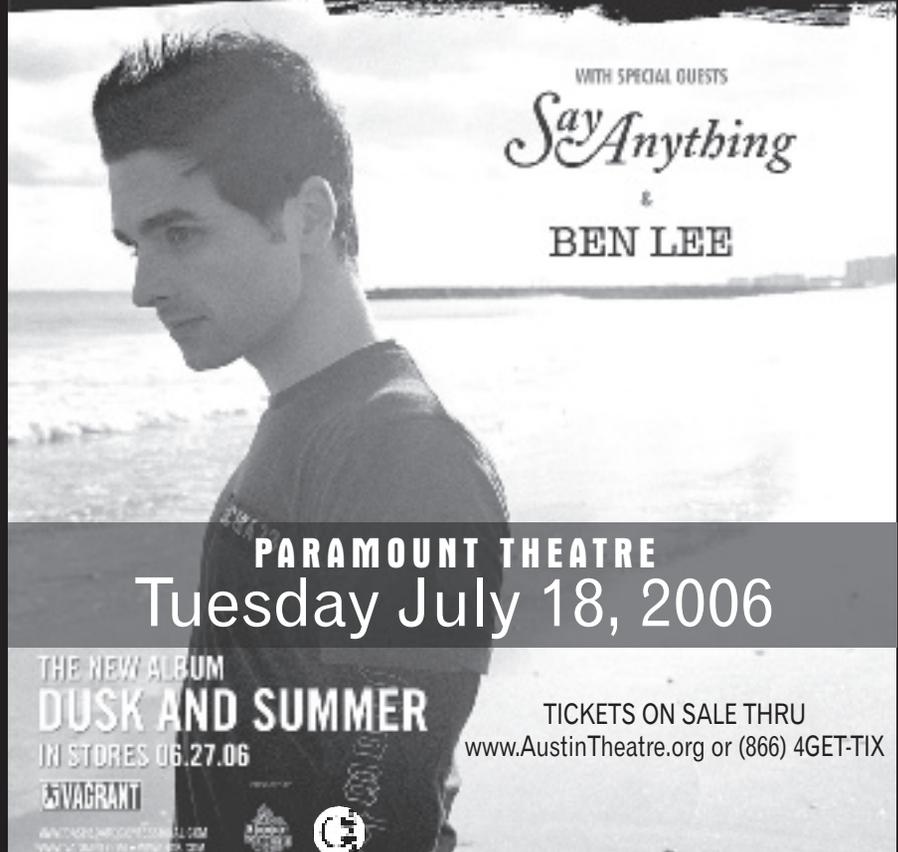
SATURDAY 6/3 10PM



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THU. MAY 25, 6PM



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IAN MCLAGAN
& THE BUMP BAND

10PM



LATER-
J. PRICE

FRI. MAY 26, 3PM



DAMESVIOLET

SAT. MAY 27, 8PM



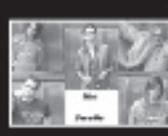
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SUN. MAY 28, 10PM



MEMORIAL DAY
WEEKEND
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TUE. MAY 30, 10PM



THE SWELLS

WED. MAY 31, 8PM



BOOMBOX

THU. JUNE 1, 10PM



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THU. JUNE 1, 11PM



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SATURDAY 5/27 \$5 COVER 7PM-10PM
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THE EGGMEN
SALLY SEMRAD 5:30-6:30PM

SUNDAY 5/28 NO COVER! 6-8PM
JELLY JAR
BURTON AND THE FREEFALLERS 2-4PM

TUESDAY 5/30 NO COVER EVERY TUESDAY BY 8PM!
8-10PM **LARRY LANGE AND HIS LONELY KNIGHTS**
8-10PM **ETHAN AZZARIAN** 6:30-7:30PM

WEDNESDAY 5/31 8:30-10:30PM NO COVER!
SETH WALKER
HARRY BODINE TRIO 6-7:30PM

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FRIDAY
DJ Holland ----- 6:00-10:00
DJ's Mel & David Miranda -10:00

SATURDAY
DJ's Kurupt & Inverse --- 10:00

SUNDAY
ALL NIGHT HAPPY HOUR

MONDAY
Open Mic night ---- 8:00-10:00
Calvin Russell, Brad ---- 10:00
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TUESDAY
JJ Usher ----- 10:00
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club listings

Thu 25

311 CLUB 3 Piece Special, Joe Valentine & Lynn (8:30)

ABIA: HIGHLAND LAKES BAR Gary Primich (3:30)

ABIA: HILL COUNTRY BAR Doak Short (3:30)

ABIA: LEFTY'S BAR ON SIXTH Tucker Livingston (1:00)

ALICE'S RESTAURANT Randy Miles & the Kilometers, Flying Dollar

ANTONE'S James Hunter

ARTZ RIB HOUSE Freddy Powers Parkinsons Foundation Benefit w/ Sonny Throckmorton (7:00)

AUNT TILLY'S ISLAND CAFE & BAR Open Mic w/ Rusty Wier (9:30)

B.D. RILEY'S IRISH PUB Trent Turner

BARCELONA DJ Tats

BEAUTY BAR Martini & Manicure Happy Hour for AIDS Services of Austin (6:00)

BEERLAND Skulkening, the Chromatics, Glass Candy

BENNIGAN'S Chad Hebert (7:00)

BLIND PIG PUB Joe Vega (10:00)

BOAT HOUSE GRILL Open Mic w/ Sidney (6:00)

BOOMERZ Karaoke

BROKEN SPOKE Chaparral w/ Jeff Hughes

BROWN BAR m.r.ripley

CAFE CAFFEINE Rod Picot, Southpaw Jones, Alastair Mook (9:00)

CAFE MUNDI Avenue Elle, Family Jewels (5:00)

CEDAR STREET LC Rocks (9:00)

COMMON INTEREST DJ Shawn

CONTINENTAL CLUB Mother Truckers (6:30), Two Timin' Three, Big Blue Hearts (10:00)

COOL RIVER CAFE The Sophisticates (9:00)

COTTON CLUB Kevin Banford

DALLAS Republic of Texas Biker Rally Pre-Party (7:00)

DARWIN'S PUB J.T. Coldfire

Acts are chronologically listed. Schedules are subject to change, so please call clubs to confirm lineup. Times are given where known and are PM unless otherwise noted.

LISTINGS ARE FREE AND ARE PRINTED ON A SPACE-AVAILABLE BASIS.

HELLO, CLUBS AND BANDS: Club listings deadline is Monday, 9am, for that week's issue, published on Thursday. Send venue name, address, phone number, acts, and times to: Club Listings, PO Box 49066, Austin, TX 78765; fax 458-6910; phone 454-5766 x159; or e-mail clubs@austinchronicle.com.

THE DETOUR BAR & GRILL Open Mic w/ David John, Big Steve, Easy Dave (8:30)

DONN'S DEPOT Murphy's Inlaws

EDDIE V'S EDGEWATER GRILLE Mark Goodwin Trio (7:30)

EGO'S The Gene Pool, 2 Hoots & a Holler

roadshows

MAY

THU 25
James Hunter, Antone's
Glass Candy, the Chromatics, Skulkening, Beerland
Kevin Banford, Cotton Club
Pretty Girls Make Graves, Giant Drag, the Joggers, the Court & Spark, Shiloe, Emo's
The Press, Headhunters
December Drive, RedRum

FRI 26
Sue Foley, Antone's
Clay McClinton, Aunt Tilly's Island Cafe & Bar
Diane Walsh, Bass Concert Hall
Flaco Jimenez, Bob Bullock Texas State History Museum
Bodycode/Portable, Theory of Everything, Copa Bar & Grill
Hypnautica, Elysium
Inside: Liars, the Apes, Deerhunter; Outside: Pinback, Mary Timony, Emo's
The Old Haunts, Nudity, Strange Boys, Flamingo Cantina
Kansas City Faggots, Headhunters
Darryl Worley, La Zona Rosa
The Court & Spark, Longbranch Inn
Buckwheat Zydeco, the Oaks

SAT 27
DJ A-Trak, Cosmo Baker, DJ Ayres, the Parish
Giant Haystacks, Sound on Sound
Snow Patrol, Augustana, the Duke Spirit, Stubb's Bar-B-Q

SUN 28
Victor Essiet & the Mandators, Flamingo Cantina
The Deschamps Band, Momos
Eagles of Death Metal, the Giraffes, the Parish

MON 29
People Under the Stairs, Time Machine, Gym Class Heroes, Psalm One, Emo's
Los Ojos de Dios, Cerebral Vortex, Ruta Maya
People Under the Stairs, Waterloo Records

TUE 30
Dead Hookers Bridge Club, Beerland
Solace Bros., Club de Ville
Jan Jelinek, Flamingo Cantina
Two Tons of Steel, Gruene Hall
Tony Touch, DJ Higher, the Parish
dios (malos), Hacienda, Stubb's Bar-B-Q

WED 31
The Tough & Lovely, Beerland
Deadman, Continental Club
Rishloo, Flamingo Cantina

JUNE

THU 1
Max Cady, Emo's
Secret Annexe, the Parlor
The London Scar, Red Eyed Fly
Roman Gabriel Todd, Room 710
Jimmy Lavalley, Whisky Bar

for your benefit

THU 25
Freddy Powers Parkinsons Foundation Benefit w/ Sonny Throckmorton, Artz Rib House

FRI 26
Mexican-American Center Benefit w/ Rosie Flores, Patricia Vonne, Mary Welch y los Curanderos, Myrna Cabello, Threadgill's

SAT 27
El Amistad Club Fiesta w/ Stampede, Los Desperadoz, David Lee Garza y Los Musicales, Downtown Round Rock

Yellow Bike Project Birthday Benefit w/ Assacre, Attic Ted, Arab League, Attack Formation, Gallery Lombardi

BOBaritaville, Austin's Children's Shelter Benefit w/ Bakin' Brownies, the Mark Chandler Band, LC Rocks, Waterloo Park

SUN 28
El Amistad Club Fiesta w/ Grupo Veneno, Pride & Joy, Grupo Medaya, Ambixion, Downtown Round Rock

Alliance for Better Living Bash w/ the Bells of Joy, Uranium Savages, Mingo Fishtrap, Cyril Neville's Tribe 13, Threadgill's World HQ

See austinchronicle.com for complete listings.

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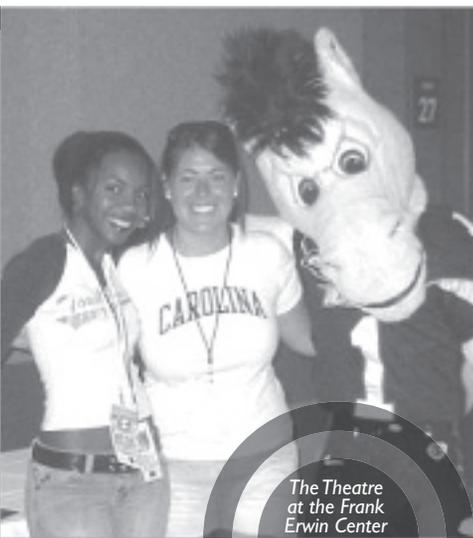
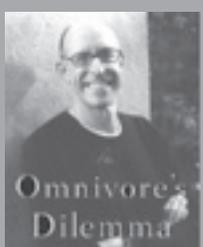
WATERLOO

- 1) ALEJANDRO ESCOVEDO
Boxing Mirror
- 2) DEL CASTILLO
Brotherhood
- 3) T-BONE BURNETT
True False Identity
- 4) JAMES MCMURTRY
Childish Things
- 5) DANIEL JOHNSTON
Welcome to My World
- 6) BLUE OCTOBER
Folled
- 7) BRUCE ROBISON
Eleven Stories
- 8) RADNEY FOSTER
This World We Live In
- 9) WILLIE NELSON
You Don't Know Me
- 10) BLACK ANGELS
Passover

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CHRONtourage

Thursday, May 25, 7pm
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The Theatre at the Frank Erwin Center

Thursday, May 25, 7pm
MOVIES IN THE PARK: DAZED AND CONFUSED

Republic Square Park
 Fourth & Guadalupe
 www.ci.austin.tx.us/downtown/republicsq.htm



Free. Movies start at dusk. Arrive early and have a picnic! With root beer keg party!

Good to know: Dogs, picnics, and lawn chairs are welcome. Alcoholic beverages are not permitted in the park. Refreshments will be available for purchase from Dog Almighty (hot dogs, veggie dogs, chili, popcorn, and drinks) and Lifeworks Ben and Jerry's (mmmm, ice cream).

Friday, May 26, 12pm
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 FRI 5/26 > SHINOLA, (PATIO) SAWED OFF SICK, BANG SUGAR BANG, (PATIO) SICK CITY DAGGERS, KANAS CITY FAGGOTS, VELVET BRICK
 SAT 5/27 > SUPER HEAVY GOAT ASS, TEABAG, EXIT THE SUN, (PATIO) BLACK IRISH, CEDE
 SUN 5/28 > ONE TRICK MONKEY, BENSON, MINDFLOW, HEMLOCK
 MON 5/29 > BRICKS ATX, the FOUR, NIGHTMARE SINEMA TUE 5/30 > KARAOKE APOCALYPSE "SING WITH A REAL BAND"
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SATURDAY-MAY 27 GRADY BROKEN TEETH OLD FAITHFUL HAPPY HOUR W/ STOVER	SUNDAY-MAY 28 SPIDERWOCKIE THE POLITICIANS THE AK 47'S In The Lounge/No Cover
MONDAY-MAY 29 EL CHARCO KIRKLAND THE SAD MACHINES In The Lounge/No Cover	TUESDAY-MAY 30 THE SUN AND AWAY EMILE MILLAR SURRENDER AVENUE In The Lounge/No Cover
WEDNESDAY-MAY 31 10TH HOMEGROWN THE LEMURS THE LORD HENRY THE CHAPTERS	THURSDAY-JUNE 1 SLAM BANG PRESENTS TRUTH FOR LEO LEAVING JULY THE LONDON SCAR BACKSLIDER BANZAI HAPPY HOUR
FRIDAY-JUNE 2 AUTHORITY ZERO OPM CAPTAIN BRIDGEMAN & THE GAZZALLERS NERVES TO NOTHING	SATURDAY-JUNE 3 MANHOLE PRESENTS HONKY LOOT TRENT TURNER & MOONTOWNERS

UPCOMING SHOWS

6-4 SOCIALBURY, SCARFUSE, BURN OVERZERS
 6-5 THE BANNER YEAR, FALLING DOWN HURTS, HAZARD OF THE HEAVENS, LAYERS FALLS, WE WERE BORN AS GHOSTS
 6-6 AS THE PHOENIX RISES, SILENCED, SMOOKING GUN, LOVE & HATE, LICKED
 6-7 SOUNDS UNDER RADIO, SYMA, THE VALENTINE, IDEAL BOYS, HAITI
 6-8 FLY BY THE SCENES, THE IVORY CLASS, THE OCCIDENTAL DRIVE
 6-9 JANGUSH FOR JUSTICE, SAVING MY GOODBYES, FOOTLOPE WORDS
 6-10 WE LEFT THE ROMAN EMPIRE IN RUINS, ETHEREN

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OPEN
IN MEMORIUM

Mon 5.29
HEART & SOUL
SOUND SYSTEM FREE POOL

Tue 5.30
PLUTO
THE HIGH COST OF LIVING
SUNTORY

Wed 5.31
SYBIL
MANHANDS
DROSS
BREATHING HOLES

UPCOMING SHOWS
 6.1 Roman Gabriel Todd's Best Kiting Out of the Sea, La Mancha
 6.2 Muzochism, Meel Pat 6.3 Pocket Paktmen 6.7 Tokazu, Dryvynka

ELYSIUM

705 RED RIVER ST.

THU SPECIAL EVENT! MAY 25
THRASHIN'
 fashion show
 designs by Mariessa & Bellatrix live music by Blackholicus & Rend

FRI LIVE! MAY 26
Ctrl
 before dawn
 death is NOT a joy ride

SAT **HAVEN** MAY 27
 goth, industrial, synthpop, & eurodance
 DJs VOID & THE GOTHEATHER

SUN retro 80's MAY 28
REGRESSION
 DJ PUMPKIN SPICE

TUE lesbian night MAY 30
SAPPHO'S ISLE
 DJs AMERYKAH & DOJA

WED NO COVER MAY 31
MID WAVE
 dark 80's retro & old school goth
 DJ PUMPKIN SPICE

UPCOMING EVENTS
 Thu Jun 1 * Live! DAX, Ghetto Princess, Destroyed for Comfort
 Sat Jun 3 * Live! CIRCUS of POWER 20th Anniversary FINAL SHOW!
 Fri Jun 9 * Live! CHANT, SubNatural, Piranha Culture

21+ only, doors @ 9:30 PM unless specified
 more detailed information available at:
 www.elysiumonline.net (512) 478-2979

BEER LAND TEXAS

Glass Candy & the Shattered
 Theater, Skulkening,
 Chromatics, Mythical Beast

Tammany Hall Machine,
 Youngmond Grand,
 Red Leaves, Cassette
 Box Spring Hogs @ 7pm

DeGuello, Superfecta,
 Spies, Caroline Casey

Austin Swim

Rock and Roll Karaoke
 1000+ songs--no cover
 Pink Swords, Apeshits,

Dead Hooker's Bridge Club,
 Bang! You're Dead
 Live Comedy @ 8pm

Crack Pipes,
 Tough and Lovely,
 Good Times Crisis Band

Rescue Mission, Rachel
 Goldstar, Ghost of the Russian
 Empire, St. Mary's

Black Joe Lewis, Human Being
 Lawnmower, Edison's Rocket

Train (fea. Raunch Hands)
 Mr. Lewis & the Funeral 5 @8pm

Flametrack Subs, Satan's
 Cheerleaders, Flamin' Hellcats

preview bands at m343.com
 711 1/2 Red River 512-479-ROCK
 beerlandtexas.com 21+only

AUSTIN,
TEXAS

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CAMEL LIGHTS

CAMEL CLUB PAGE

MONDAY MOVIE NIGHT

EVERY MON / 9PM
THE SIDE BAR
602 E. 7th St., Austin
512-322-0697
www.myspace.com/thesidebar

DRINK SPECIALS

EVERY MON & WED / 4-10PM
HOLE IN THE WALL
2538 Guadalupe, Austin
512-477-4747
www.holeinthewallaustin.com

BOOMBOX

EVERY TUES / 11PM
LUCKY LOUNGE
209A W. 5th St., Austin
512-479-7700
www.theluckylounge.com

DRINK SPECIALS

EVERY TUES,
THURS & FRI / 4-7PM
HOLE IN THE WALL
2538 Guadalupe, Austin
512-477-4747
www.holeinthewallaustin.com

SHUFFLEBOARD TOURNAMENT

EVERY WED / 7PM
LAVACA STREET BAR
405 Lavaca St., Austin
512-469-0106
www.lavacastreet.com

CHEAP DATE NIGHT

EVERY THURS
COYOTE UGLY SALOON
501A E. 6th St., Austin
512-236-UGLY
www.coyoteuglysaloon.com

LIVE MUSIC

EVERY NIGHT / 8PM
RED EYED FLY
715 Red River, Austin
512-474-1084
www.redeyedfly.com

COCKTAILS

EVERY NIGHT / 7PM
CLUB DE VILLE
900 Red River, Austin
512-457-0900

LIVE MUSIC SERVING TEXAS SINCE 1974

EVERY NIGHT
CHEATHAM STREET
119 Cheatham St., San Marcos
512-353-3777
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ELECTRO SATURDAYS W/ TODDY B

EVERY SAT
BARCELONA
209 E. 6th St., Austin
512-236-0900
www.barcelonaaustin.com

SAT 03 20TH ANNIVERSARY SHOW FOR CIRCUS OF POWER

SAT / 6.03.06 / 9PM / ELYSIUM
705 Red River, Austin | 512-478-2979
www.elysiumonline.net

HIP-HOP NIGHT

EVERY WED / 8PM
KARMA LOUNGE
119 W. 8th St., Austin
512-469-0504
www.karma-austin.com

\$1 THURSDAYS W/ DJ DIGG

EVERY THURS
FIREHOUSE LOUNGE
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EVERY NIGHT / 8PM
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JASON K.

—Bartender @ The Side Bar
Camel Special Lights Smoker



TIPS FOR A GREAT NIGHT ON THE
TOWN: Go to Side Bar.
WHAT'S UNDER YOUR BED?
I don't have one.

11 mg. "tar", 0.9 mg. nicotine av. per cigarette by FTC method.
Actual amount may vary depending on how you smoke.
For T&N info, visit www.rjrttarnic.com.

SURGEON GENERAL'S WARNING: Cigarette
Smoke Contains Carbon Monoxide.

All dates, times and entertainment subject to change.
Confirm with the venue prior to arrival.



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WEBSITE RESTRICTED TO LEGAL AGE SMOKERS.
EVENTS AGE RESTRICTED. MUST BE 21 TO DRINK.

Austin's "Original Swanky Joint"

◆ Austin Chronicle's BEST OF AUSTIN WINNER SINCE '97 ◆

speakeasy

CALL 47-PARTY
AND BOOK YOUR GRADUATION CELEBRATION WITH US!

FRIDAY, MAY 26	TUB 9:30PM
SATURDAY, MAY 27	VELVET LOVE BOX 9:30PM
SUNDAY, MAY 28	KING JAMES
MONDAY, MAY 29	JAMES GOSSETT 9:30PM
TUESDAY, MAY 30	TEXAS TUESDAYS WITH ROBERT HENRY & SATELLITE 9:30PM NO COVER
WEDNESDAY, MAY 31	LATIN WEDNESDAY THE BREW 9:30PM FREE SALSA LESSONS @ 9PM

412-D CONGRESS AVE. • 476-8017 (entrance in the alley) • speakeasyaustin.com
GIRARD DIVERSIFIED INTEREST

MARTINIS & MANICURES
at Cuba Libre

Thursdays 5 to 10
martinis & manicures
eyebrow threading
Austin vendors
409 Colorado, Warehouse
District, Austin TX, 78701
cubalibre.austin.com
Graduation? call 47-PARTY

Cuba Libre

TEXAS TUESDAYS EVERY TUESDAY NIGHT

DOORS @ 8:00 PM

SPEAKEASY MUSIC LOUNGE

NO COVER

Check out the Speakeasy website for bands!
www.speakeasyaustin.com

Downtown Austin Warehouse District 412-D Congress Ave (entrance in the alley)
www.speakeasyaustin.com 47-PARTY

Nuno's on sixth presents

HEART OF TEXAS Red, White, and Blues FESTIVAL

SATURDAY JULY 1, 2006 AT WATERLOO PARK

- FEATURING
- Dig Head Todd and the Monsters**
 - GE Smith Band w/ Hubert Sunlin & VERY SpecialGuest**
 - Charlie Sexton ★ WC Clark**
 - Malford Milligan ★ Todd Wolfe**
 - Gary Clark Jr. ★ Grady**
 - Gooding ★ Johnny Goodie**
 - Alan Haynes ★ Jo Hell and the Red Roosters**
 - Alpha Rev ★ Broken Teeth**
 - Dirty Wormz ★ Lomita ★ Pride & Joy**
 - Altar Boyz ★ Clay Jeffrey Band and more TBA**

SATURDAY JULY 1, 2006 AT WATERLOO PARK

Discounted pre-sale tickets on sale NOW
at all Front Gate Ticket Outlets, online
at www.redwhiteandbluesfestival.com,
or at Nuno's on Sixth Street (422 E. 6th)

Nuno's on sixth

Benefitting:

ASK FOR THE FLASK

Nuno's
on sixth
live blues on street level
422 E. 6th Street
 CORNER OF 6TH & NECHES
833-5133

TH **MAY 25**
PRIDE & JOY "ELECTRIC BLUES" 8-10P
ALAN HAYNES
 "TEXAS BLUES" 10P-2A

FR **MAY 26**
JO HELL & THE RED ROOSTERS 6-10P
KIM & HER
BLUES BOYZ 10P-2A

SA **MAY 27**
PREACHER KEEN 6-8P
MIZZBEHAVIN 8-10P
JO HELL & THE
RED ROOSTERS 10P-2A

SU **MAY 28**
JIMI LEE 7-10P
JO HELL & THE
RED ROOSTERS 10P-2A

MO **MAY 29**
LITTLE STEPH 8-10P
TEXCELLORATORS 10P-2A

TU **MAY 30**
RANDY PAVLOCK 8-10P
ALAN HAYNES 10P-2A
 "TEXAS BLUES"

WE **MAY 31**
JO HELL & THE RED ROOSTERS 8-10P
ALTAR BOYZ 10P-2A
 FEATURING
MIKE MILLIGAN

Nuno's
upstairs "the attic"
doors open at 8p

FR **MAY 26**
CLAY JEFFREY BAND 8P
LUCKY TUBB &
THE MODERN DAY
TROUBADOURS
AMERICAN
GRAVEYARD

SA **MAY 27**
HINDSIGHT 9P

www.nunosonsixth.com

THURSDAY, MAY 25

OUTSIDE:
PRETTY GIRLS MAKE GRAVES



GIANT DRAG • THE JOGGERS
 TICKETS AVAILABLE
 SEPARATE INSIDE SHOW:
ZIG ZAG LIVE PRESENTS



THE COURT
AND SPARK
BROTHERS & SISTERS
 PINK NASTY • ADELIN • SHILOE
 TICKETS AVAILABLE
 8PM / 18+ ONLY

FRIDAY, MAY 26

OUTSIDE: 11:30PM

PINBACK
MARY TIMONY 10PM
 TICKETS AVAILABLE
 SEPARATE INSIDE SHOW:



LIARS
THE APES
DEERHUNTER
 TICKETS AVAILABLE

SATURDAY, MAY 27

OUTSIDE: 18+ ONLY

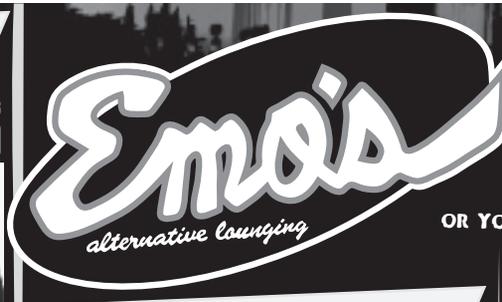
OCTOPUS
PROJECT
 WITH **LOXSLY**
GIL MANTERA'S PARTY DREAM
FEATHERWEIGHT BURDEN
 TICKETS AVAILABLE
 SEPARATE SHOW INSIDE: 18+ ONLY

PONG • WHITE GHOST SHIVERS
INVINCIBLE CZARS • THE TROUBLEMEN

SUNDAY, MAY 28

CLOSED

coming soon! • 6/10 RIVERBOAT GAMBLERS (OUT)* / CEX (IN)* • 6/15 CONSTANTINES* • 6/16 YUPPIE PRICKS BEACH PARTY
 • 6/19 ELECTRIC EEL SHOCK* • 6/20 MAN MAN* • 6/21 NEKROMANTIX* • 6/22 BOWLING FOR SOUP (EARLY)* / THE COUP (LATE)*
 • 6/23 DYNAMITE BOY REUNION (OUT) / BE YOUR OWN PET (IN)* • 6/24 CLIT 45 / KRUM BUMS • 7/1 TILLY & THE WALL* • 7/2 MAGIK MARKERS
 • 7/3 QUINTRON & MISS PUSSYCAT* • 7/6 CARLA BOZULICH (EX- GERALDINE FIBBERS)* • 7/7 DANIELSON* • 7/8 SOUND TEAM* • 7/9 RANCID*
 • 7/12 BRIGHTBLACK MORNING LIGHT* • 7/13 THE PAPER CHASE* • 7/14 SHEARWATER* • 7/15 CAMERA OBSCURA / I LOVE YOU BUT
 I'VE CHOSEN DARKNESS* • 7/16 BLUE CHEER* • 7/17 ONLY CRIME* • 7/20 DILLINGER ESCAPE PLAN* • 7/21 APPEESED CAST*
 • 7/26 ONEIDA* • 7/27 MINDERS* • 8/3 ORIGIN • 8/9 LAGWAGON* • 8/12 THE METEORS* • 8/25 GORILLA BISCUITS*



MONDAY, MAY 29

THE STEPFATHER TOUR WITH
PEOPLE UNDER
THE STAIRS
 TIME MACHINE • GYM CLASS HEROES
 PSALM ONE (RHYMESAYERS)
 TICKETS AVAILABLE

THURSDAY, JUNE 1

LIONS
AMPLIFIED HEAT
FACELESS WEREWOLVES
MAX CADY

FRIDAY, JUNE 2

COUNTRY TEASERS
 GREEN MILK FROM THE PLANET
 ORANGE • ATTIC TED • GORCH FOCK
 TICKETS AVAILABLE

SATURDAY, JUNE 3

FILM SCHOOL
MARGOT & THE NUCLEAR
SO AND SO'S
POMPEII • LALALAND
 TICKETS AVAILABLE

SUNDAY, JUNE 4

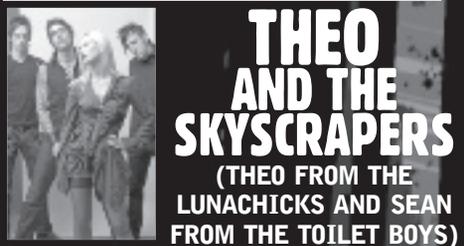
BENEFIT FOR
GUIDE DOGS OF TEXAS:
STINGERS
CHADD THOMAS
AND THE CRAZY KINGS
MONKEYS
 PLUS HEART & SOUL SOUNDSYSTEM

MONDAY, JUNE 5

CLOSED

ALL AGES, ALL THE TIME
603 RED RIVER ©477-EMOS
 OPEN FOR HAPPY HOUR FROM 8-10PM
 *TICKETS ARE SOLD ONLINE AT
www.emosaustin.com
 OR YOU CAN BUY THEM AT WATERLOO RECORDS

TUESDAY, JUNE 6



THEO
AND THE
SKYSCRAPERS
 (THEO FROM THE
 LUNACHICKS AND SEAN
 FROM THE TOILET BOYS)
THE ENDS • BLACK NOVAS
THE SWEETHEARTS
 TICKETS AVAILABLE

WEDNESDAY, JUNE 7

EARLY SHOW DOORS 5, SHOW 5:30
AGAINST ALL AUTHORITY
SOBER DAZE
NO! • HOUR OF THE WOLF
 TICKETS AVAILABLE

LATE SHOW:

YAKUZA
DYSRHYTHMIA
BEHOLD THE ARCTOPUS
GIANT SQUID

THURSDAY, JUNE 8

BENEFIT FOR JIM
BRADFORD LINE UP TBA

FRIDAY, JUNE 9

SHELLAC
 WITH
THE NEW YEAR
 TICKETS AVAILABLE

SUNDAY, JULY 9

RANCID
 WITH THE BRIEFS
 & BLACK STAR BRIGADE

MONDAY, JULY 10

RANCID SHOW ADDED!!
 WITH STREET DOGS
 & COMPLETE CONTROL
 TICKETS AVAILABLE NOW

RENEGADES EXTREME FIGHTING

TICKET
GIVE
AWAY

FRIDAY, JUNE 9
FRANK ERWIN CENTER

Tickets available at all Texas Box Office Outlets, including Central Market and H-E-B stores, charge at (512) 477-6060, or at TexasBoxOffice.com

to WIN tickets to see RENEGADES EXTREME FIGHTING log on to www.austinchronicle.com/contests

club listings <<< FROM THURSDAY

ELEPHANT ROOM Liz Morphis, Butch Miles
ELYSIUM Thrashin' Fashion Show w/ Rend, Blackholicus
EMO'S Shiloe, Adeline, Pink Nasty, Brothers and Sisters, the Court & Spark, the Joggers, Giant Drag, Pretty Girls Make Graves
EVANGELINE CAFE Craig Toungate (7:00)
FADO Patrick Fleming (10:00)
FIREHOUSE LOUNGE Rex Riddem, DJ Manny (9:00)
FLIPNOTICS COFFEESPACE Will T. Massey, Coffee Sergeants (8:00)
THE FOUNDATION Coy West
FREDDIE'S PLACE Ruth Widenburg (6:00)
GIDDY UPS Open Mic w/ Ted & Roy (8:00)
GINO'S ITALIAN GRILL Forlini & Cross, Toby Anderson
GRAFFITI'S BAR & GRILL Kris Farrow (7:30), Noltey (9:00)
GREEN MUSE CAFE Open Mic w/ Black Molly (8:00)
GÜERO'S TACO BAR Johnny Gimble (6:30)
HABANA CALLE 6 Light Up Your Bike w/ DJ Martin Perna, Ocote Soul Sounds, Mardi Gras Indians, Wanda Krudas (8:00)
HANOVER'S Karaoke
HEADHUNTERS The Press
HILL'S CAFE Quincy Harper
HOLE IN THE WALL Alice Spencer & Her Monkey Butlers, Fairlight, Summer Wardrobe (8:00)
JAVA LOUNGE AT AUSTIN JAVA Poetry, Music Open Mic (8:00)
JC'S STEAKHOUSE Adam Donnmoier
JOHNNY FINS DJ Your Way (5:00)

JOVITA'S Cornell Hurd Band (8:00)
KENNY DORHAM'S BACKYARD Marc Devine Quartet, Glenn Rexach (7:00)
LA PALAPA NTO's (8:00)
LUCY'S ON THE SQUARE Jared Francis Band
MOMOS Bonnie Whitmore, Jad Day, Brandon McHose, Dave Madden
MOTHER EGAN'S IRISH PUB Will T. Massey (10:30)
MOTHER'S CAFE Doc Grauzer (6:00)
NAT'S PUB Open Mic w/ Big Jim
NORTH BY NORTHWEST Ed Jurdi (6:30)
NUTTY BROWN CAFE Nutty Karaoke
THE OFFICE LOUNGE Rocky
THE PARISH Go Nova, For Those Who Know, Til We're Blue or Destroy, Zookeeper
THE PARLOR Doe Montoya
PLUSH Get Broke! w/ Merrick Brown
POODIE'S HILLTOP BAR & GRILL Diamond Simon & the Roughcuts
POODLE DOG LOUNGE The Moonhangers
THE PUB Karaoke
RANCH 616 Lucas Hudgins & the First Cousins (8:00)
RED FEZ Nuthin' New All-Stars (10:30)
RED'S SCOOT INN The Nortons (8:30)
REDRUM Quiet Company, Rookie of the Year, Fly by Fire, the December Drive
REED'S JAZZ & SUPPER CLUB Latin at Heart (9:00)
RENAISSANCE HOTEL Lobby Lounge: Rich Demarco (6:00)
RILEY'S TAVERN Joel Hoffmann Band
ROADHOUSE Open Jam w/ Mojo (8:00)
ROMEO'S Jacinta (6:30)

ROSS' OLD AUSTIN CAFE Dave Jorgenson
RUTA MAYA Niki Duncan & the Minklined Men, Jimmy George, Clusterfunk (8:00)
SÃO PAULO'S Aye Cafe (7:30)
SAXON PUB Carolyn Wonderland, George Devore (8:00)
SHENANIGANS Billy D
SKY LOUNGE Retro Thursdays w/ DJ Def M
SUGARDADDY'S GRILL & ICEHOUSE Jimmy Lee Jones (7:00)
TAMBALEO Evan Felts (7:00), DJ Tats (10:00)
TEXAS BAR & GRILL Open Mic w/ Henry Craft
TREE HOUSE ITALIAN GRILL Rick Glascock (7:30)
TROPHY'S Porter Davis, Jason Weems
WATERLOO ICE HOUSE Nicole Gilbert
WATERLOO ICE HOUSE SOUTH The Hudsons (6:30, 9:00)
WHISKY BAR Crash Gallery
WOODY'S SOUTH Ray Cashman (8:00)
Y BAR & GRILL Circle in a Square

Fri 26

219 WEST DJ Trace
311 CLUB The Altar Boys, Joe Valentine and Lynn (8:30)
ABIA: HIGHLAND LAKES BAR Los Jazz Vatos (3:30)
ABIA: HILL COUNTRY BAR Joanna Ramirez & Will Indian (3:30)
ALICE'S RESTAURANT Jelly Jar, Dixie Beal & the Group W Bench
ANTONE'S Carolyn Wonderland & Cole El-Saleh, Sue Foley (8:00)
ARARAT Righteous Tidings (7:00)
ARTZ RIB HOUSE Sieker Band

RIO GRANDE AND 6TH

512.476.3474

The Hottest Happy Hour starts June 5th in Austin

The Fine Print:

"The Daily Temperature Will Be The Happy Hour Price"

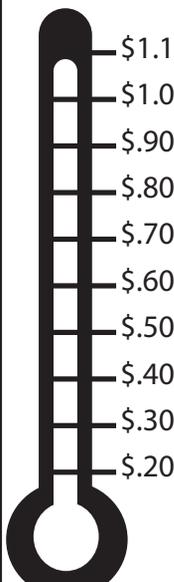
Daily High of 101 Degrees.... Happy Hour Pricing = \$1.01

"Happy Hour Pricing Applies To The Following"

10oz Frozen "Lime" Margaritas ONLY.

12oz Bud Light, Shiner Bock, and Miller Light Drafts ONLY.

HAPPY HOUR IS FROM 4PM TO 6PM MONDAY THRU THURSDAY



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APHRODITE'S

AN UNINHIBITED DANCE CLUB Formerly Anchovies
FOR ADVENTUROUS COUPLES

Introducing \$10 by 10:00 Fridays
Reduced cover charge for early arrival.

Sat. May 27th - BEACH PARTY
A super-casual beachwear (and less) evening at the club.
Will you be on the nude or the prude side as our beach goes CLOTHING OPTIONAL at midnight?

V.I.P. Service - D.J. - B.Y.O.B. - Large Dance Floor
www.aphroditessforum.com or www.anchoviesaustin.com

Friday May 26, 7-10
SOUTH AUSTIN JUG BAND
No Cover

OPEN 7 days a week ♦ www.oasis-austin.com ♦ 6550 Comanche Trail ♦ 266-2442 ♦ FULL MENU ♦ FULL BAR ♦ FULL SERVICE

Saturday May 27, 7-10
ELVIS T BUSBOY

No Cover

Sunday May 28, 7-10
THE BREW

FREE Dance Lessons!
No Cover

★ UPSTAIRS IN THE GALLERY ★
THU, FRI & SAT MAY 25, 26 & 27

MIKE FLANIGIN'S B-3 TRIO

IT'S ALL AT CONTINENTALCLUB.COM

MON. MAY 28
HAPPY HOUR 6-8:30 PARIS '49
HIGH FLYERS
WITH CINDY, ELANA & REDD

TUES. MAY 29
HAPPY HOUR
TONI PRICE
+ DOAK SHORT
TYRANT OF TX FUNK
BARFIELD

WED. MAY 31
HAPPY HOUR
GARY CLARK JR.

THUR. MAY 25
HAPPY HOUR
THE MOTHER TRUCKERS

BIG BLUE HEARTS

TWO TIMIN' THREE

JON DEE GRAHAM

FRIDAY MAY 25
H. H. THE LEGENDARY BLUES SPECIALISTS

THE MEAT PURVEYORS

DAMNATIONS

THE MOTHER TRUCKERS

BIG BLUE HEARTS

THE HEDERAILERS

FRIDAY JUNE 2
HAPPY HOUR THE LEGENDARY BLUES SPECIALISTS

Lush Life

SATURDAY MAY 27
MATINEE 3-7PM
REDD VOLKAERT

TONI PRICE

THE WEARY BOYS

TWO TONS TOP STEELS

SATURDAY JUNE 3
MATINEE 3-7PM
REDD VOLKAERT

LEROI BROTHERS

THE WEARY BOYS

SUNDAY MAY 28
MATINEE 3-7PM
WITH REDD VOLKAERT AND EARL POOLE BALL

TRUCKEE BROTHERS

1315 S. CONGRESS • OPEN: TUES.-FRI. 4PM • SAT. 3PM • SUN. 9PM • 441-2444
LISTEN & PREVIEW ABOVE ACTS @ 343.COM

Saxon Pub

1320 South Lamar 448-2552
www.thesaxonpub.com

Thurs. May 25
Carolyn 8pm
Wonderland
George Devore 11pm
Hhr. Doug Moreland Show 6pm

Fri. May 26 CD Release
Stephen Doster & Will Sexton
w/ special guest
Stanley Smith & Will T Massey \$10 cover 8pm
Hhr. The Regulars 6pm

Sat. May 27
8pm
STEPHEN BRUTON
Special Early Show
11pm
Jud Newcomb

Sun. May 28
The Resentments
w/ Stephen Bruton, Scrappy Jud Newcomb, 7pm
Bruce Hughes, Jon Dee Graham & John Chipman
11pm Carolyn Wonderland

Mon. May 29
BILLY HARVEY 8pm
7pm
Johnnie Goudie Kacy Crowley 11pm

Tues. May 30 8pm
Chris Gates & Gatesville
Active Radio 12am Will Sexton 10pm
Hhr. Denim 6pm

Wed. May 31 8pm
DANA COOPER
Robert Socia 10pm
12am Bruce James
Hhr. Pauline Reese 6pm

Up Coming Shows
6/2 -
Bob Schneider's Lonelyland
6/18 -
South Austin Jug Band
God Bless Clifford Antone

BROKEN SPOT

PHOTO BY M. DAPRA

3201 SOUTH LAMAR • 442-6189

THU., MAY 25 CHAPARRAL w/ JEFF HUGHES

FRI., MAY 26 ALVIN CROW

SAT., MAY 27 GEEZINSLAW BROS. w/ SAM & SON

TUE., MAY 30 DEBRA PETERS & THE ACCORDION NO COVER

WED., MAY 31 PEDERNALES PLAYBOYS NO COVER

THE Common Interest

AUSTIN'S PREMIER KARAOKE BAR

DRINK SPECIALS EVERY NIGHT
FREE POOL ALL DAY TUESDAYS!
THURSDAY IS COLLEGE NIGHT!
\$2 JELLO BOMBS • \$2.50 KAMIKAZES & BEER SPECIALS
TEXAS HOLD 'EM, BLACK JACK, POOL TABLES, & 12 LARGE HD TVs

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LIVE MUSIC SINCE 1974
2538 GUADALUPE 477-4747
HOLEINTHEWALLAUSTIN.COM

the Hole in the Wall

THURSDAY MAY 25 8PM
SUMMER WARDROBE FAIRLIGHT
ALICE SPENCER & HER MONKEY BUTLERS

FRIDAY MAY 26 8PM \$5 COVER
GRAND CHAMPEEN
THE PERSONALS
MILITANT BABIES
ADAM RAVEN

SATURDAY MAY 27 8PM \$5 COVER
SCOTT H. BIRAM
BLACK JOE LEWIS & THE COOL BREEZE
CHRIS BRECHT

SUNDAY MAY 28 9PM
RICKY STEIN
BRYCE CLIFFORD
REBECCA'S RAGTIME REVUE

MONDAY MAY 29 10PM
TUCKER LIVINGSTON
PAMELA RYDER BAND

TUESDAY MAY 30 8PM
LONESOME HEROES
AIMEE BOBRUK
AMANDA CUNNINGHAM

WEDNESDAY MAY 31 8PM
MOONHANGERS
LUCAS HUDGINS & HIS FIRST COUSINS
ROGER WALLACE

REDRUM

401 SABINE STREET, BEHIND GAS PIPE ON STH
512.469.0691 · myspace.com/redrumclubaustin

Thu 5:25, 8pm
The December Drive, Fly by Fire, Rookie of the Year, Quiet Company
Fri 5:26, 8pm
Echonet, The Addictions, Rainsliver, The Guest, Structure
Sat 5:27, 8:30pm
Firekills, A New Revolution, Slider, Down-Stares (Album Release!)
Sun 5:28 Lounge Night—No Cover! Sunday Caravans!
Mon 5:29 Lounge Night—No Cover!
Tue 5:30 Lounge Night—No Cover!
Wed 5:31, 8:30pm
Sothis, Ruins of Honor, Veneficum, Desinence
Thu 6:1
Screaming at the Sky, Emmure, Consider the Source, Farewell to Freeway, Closed Eyes Take Lives
Fri 6:2
Early Show—Thumbscrew Tour Kickoff Show
Late Show—Adrian's Birthday Bash
Sat 6:3
Early Show—Senseless Promotions Presents
Late Show—Shrapnel, Buried in Fire, Democrio
Sun 6:4 Lounge Night—No Cover! Sunday Caravans!
Sun, Mon, Tue, Wed—\$1.50 Domestic, \$1.50 Wells

NO COVER

NO COVER

THURSDAY, MAY 25
TOPAZ NO COVER

FRIDAY, MAY 26
THIS LIFE ELECTRIC LIVE MUSIC SHOWCASE

SATURDAY, MAY 27
GRIMY STYLES WITH DJ DREADBEARD/DJ DUBBIST
DUB REGGAE DANCE AND LIGHT SHOW

SUNDAY, MAY 28
CLOSED (WE'RE AVAILABLE FOR PRIVATE PARTIES)

MONDAY, MAY 29
AUSTIN INDIE ALLIANCE PRESENTS
"BAND PRACTICE"
SURPRISE ARTISTS TURN THE VENUE INTO ONE BIG JAM SESSION

TUESDAY, MAY 30
NOWHERE TEXAS BAND
TREY STAPLETON BAND

WEDNESDAY, MAY 31
DJ EL JOHN OF THIEVERY CORPORATION PRESENTS
"WORLD LOUNGE WEDNESDAYS"
SPINNING RARE MIXES OF FUNK, JAZZ, LATIN, AND OTHER WORLD GROOVES. DRINK SPECIALS ALL NIGHT. NO COVER!
912 RED RIVER ♠ 482-8404

club listings << FROM FRIDAY

AUNT TILLY'S ISLAND CAFE & BAR Clay McClinton
AUSTIN CITY HALL PLAZA Johnny Degollado (noon)
B.D. RILEY'S IRISH PUB Pubcrawler
BABY ACAPULCO'S #3 Gustavo
BASS CONCERT HALL Diane Walsh w/ the Austin Symphony Orchestra (8:00)
BEAUTY BAR Martini & Manicure Happy Hour for AIDS Services of Austin (6:00)
BEERLAND Cassette, Red Leaves, Youngmond Grand, Tammany Hall Machine
BLIND PIG PUB Joe Vega (10:00)
BOB BULLOCK TEXAS STATE HISTORY MUSEUM Lone Star Plaza: Flaco Jimenez (6:00)
'BOUT TIME DJ Kim Hicks
BROKEN SPOKE Alvin Crow
BROWN BAR DJ Gray, Late Night w/ mr.ripley (9:00)
CEDAR STREET Philip & Shawn (6:00)
CEDARS BAR & GRILL Darrell McCall
CENTRAL MARKET CAFE The Eggmen (6:30)
CHEATHAM STREET WAREHOUSE Big John Mills
CIPOLLINA Cienfuegos (8:00)
CLUB ONE 15 Blend Fridays w/ DJ Inverse, DJ Casanova
COMMON INTEREST DJ Shawn
CONTINENTAL CLUB The Blues Specialists (6:30), Lush Life, the Damnation, the Meat Purveyors (10:00)
COOL RIVER CAFE Newsboyz (9:00)
COPA BAR & GRILL AMODA Digital Showcase w/ Dillitex, the Lord Imperial, the Young & Adorable, Theory of Everything, Bello Ragazzi, Bodycode/ Portable (9:00)
COTTON CLUB Jamie Richards
COUNTY LINE ON THE LAKE Central Time (6:00)
DAN MCKLUSKY'S Bobby Doyle (7:00)
DONN'S DEPOT Donn & the Station Masters
THE DRISKILL Kirk Hale, Suzi Stern, George Oldziej (6:00)
DRY CREEK SALOON Damon Bramblett (7:00)
EDDIE V'S EDGEWATER GRILLE Kat Edmonson (7:00)
EGO'S Big Blue Hearts
EL SOL Y LA LUNA Russian Gypsy Trio (7:30)
ELEMENT DJ 2DQ (10:00)

ELEPHANT ROOM Whit Smith's Hot Jazz Caravan (6:00), Beto y Los Fairlanes (9:30)
ELYSIUM Hypnautica, Death Is Not a Joyride, Before Dawn, CTRL
EMO'S Inside: Deerhunter, the Apes, Liars; Outside: Mary Timony, Pinback
END OF AN EAR Ethereal Planes Indian, Venison Whirled (7:00)
EVANGELINE CAFE Gary Trimich (10:00)
FADÓ DJ Gerry (10:00)
FLAMINGO CANTINA Strange Boys, Nudity, the Old Haunts
FLIPNOTICS COFFEESPACE Plum Tucker, 100 Year Flood (9:00)
FLORES MEXICAN RESTAURANT Johnny Gonzales (6:00)
FREDDIE'S PLACE Billy Dee (6:00)
GENUINE JOE COFFEEHOUSE Open Mic (7:30)
GIDDY UPS Rand McCullough
GINNY'S LITTLE LONGHORN SALOON James Hall
GINO'S ITALIAN GRILL Jon Emery
GUERO'S TACO BAR Bobby G. & the Drive (6:30)
HANOVER'S J. Price, Eric Tessmer
HEADHUNTERS Velvet Brick, Kansas City Faggots, Sick City Daggers, Bang Sugar Bang, Sawed Off Sick, Shinola
HILL'S CAFE Bryan Brazier
HOLE IN THE WALL Adam Raven, Militant Babies, the Personals, Grand Champeen
IT'S A GRIND COFFEEHOUSE Shirley Johnson (7:00)
JAVA LOUNGE AT AUSTIN JAVA Jazzmer (6:00)
JAZZ Ray Cashman (11:00)
JC'S STEAKHOUSE Adam Donmoyer
JOHNNY FINS ND Man (7:00)
JOVITA'S El Tule, Ethan Azarian, the Gourds (6:00)
LA CABANA GRILL Blues Jam w/ Li'l Steph (8:00)
LA PALAPA Karaoke w/ Big Jim
LA ZONA ROSA Darryl Worley (9:00)
LONGBRANCH INN The Court & Spark
LUCKY LOUNGE Damesviolet (8:00)
LUCY'S ON THE SQUARE Luke Leverett
MARIA'S TACO XPRESS Leeann Atherton (7:00)
MOMOS Active Radio, Color Gray, South FM, Johnny Goudie

MOTHER EGAN'S IRISH PUB Silver Thistle Pipes & Drums CD Release
NORTH BY NORTHWEST Swamp Sauce (6:30)
NUTTY BROWN CAFE Funky Old Soul, Dysfunshun Junkshun
THE OAKS Buckwheat Zydeco (8:00)
PAGGI HOUSE DJ Skot Kees (9:00)
THE PALLADIUM Vibe
THE PARISH Zeale 32, DJ Ayres & Cosmo Baker, DJ A-Trak
PLUSH Micasa Tu Casa w/ Tarek, MC Flint (10:00)
POODIE'S HILLTOP BAR & GRILL Zack Huckabee
RACK DADDY'S Karaoke w/ Robert Wagner (10:00)
RAGGEDY ANNE'S Karaoke
RED'S SCOOT INN Book of Shadows, One Umbrella, Necessity
REDRUM Structure, the Guest, Rainsliver, the Addictions, Echonet
RENAISSANCE HOTEL Lobby Lounge: Rich Demarco (6:00)
ROADHOUSE Knee Deep
ROOM 710 Halo Rings Her Head
ROSS' OLD AUSTIN CAFE Jerry Horn
SAXON PUB Stephen Bruton, Jud Newcomb, the Regulars (6:00), Stanley Smith, Stephen Doster & Will Sexton CD Release (8:00)
SHOOTERS BILLIARDS Baby Boomers
SKI SHORES Aimee Bobruk (noon), Fingerpistol (6:00)
SOUND ON SOUND Flak, Camp X-Ray, Giant Haystacks (7:00)
STUBB'S BAR-B-Q The Duke Spirit, Augustana, Snow Patrol
SUGARDADDY'S GRILL & ICEHOUSE The Darts, the Rustones, George Devore
TAMBALEO DJ Holland, DJ Mel, David Miranda (10:00)
TEXAS BAR & GRILL The Balls
THREADGILL'S WORLD HQ Mexican-American Center Benefit w/ Rosie Flores, Patricia Vonne, Mary Welch y los Curanderos, Myrna Cabello
TREE HOUSE ITALIAN GRILL Susanna Sharp & Catavento (7:30)
VUE Mumbojumbo w/ DJ Supafly, Nathan Castle, Mike C.
THE WATER TANK Karaoke w/ R.J.
WATERLOO ICE HOUSE SOUTH Lucascokous, Des Camps Band (6:00)
WATERLOO ICE HOUSE Sean Russell (8:00), Lucascokous (8:00)

INFO LINE: 512-236-UGLY 501A E 6TH ST-AUSTIN, TX

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HAPPY HOUR*

MON-FRI 5-7PM SAT-SUN NOON - 7PM

* By Owner

RED-FEZ

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THU	Vehicular Nuthin' New All-Stars	8:00-11:00 11:00-2:00
FRI	I Need More Cowbell DJ Gibb	8:30-10:30 10:30-2:00
SAT	Vehicular DJ Kurv	8:00-11:00 11:00-2:00
SUN	DJ Kurupt	10:00-2:00
MON	DJ in/Verse with DJ Tats Motown and Funk	10:00-2:00
TUE	Twist Up DJ Manny	10:00-2:00
WED	Satisfaction DJ Shane	10:00-2:00

Thursday & Saturday

209 B West 5th St • 478.5120 • www.red-fez.com
Visit us at MySpace.com/redfezaustin and become a friend. Check out DJ update, event listings, and photos.

In Loving Memory of
CLIFFORD ANTONE
A TRULY BLUES MAN

Antones

THE HOME OF THE BLUES

This Weekend!

107.1 KGSR

THURSDAY MAY 25TH

JAMES HUNTER

ON SALE NOW AT FRONTGATETICKETS.COM

FRIDAY MAY 26TH

SUE FOLEY

with
Carolyn Wonderland & Cole el-saleh
Life Steph & The Chromatics

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SATURDAY MAY 27TH

KING'S X

MARDO • RAZR 13 • VELVET BRICK

MONDAY MAY 29TH

Brandon Rhyders

TEXAS COUNTRY FRIENDS
JASON BOLAND • STONEY LaRUE

TUESDAY MAY 30TH

Blue Tuesday WITH
DEREK O'BRIEN AND FRIENDS
WITH
GARY CLARK JR & JJ JOHNSON

THURSDAY JUNE 1ST

MICKY & THE MOTORCARS

Antones welcomes the

REPUBLIC OF TEXAS MOTORCYCLE RALLY

FRIDAY JUNE 2ND
TRACY CONOVER & FIREWALL

SATURDAY JUNE 3RD
ANAGEN
PLANE OF EXISTENCE - THE LIFTERS

NO COVER UNTIL 10:30PM!

THURSDAY JUNE 8TH

DeSol
& JOINT MOVEMENT

107.1 KGSR

FRI JUNE 9TH & SAT JUNE 10TH

MACEO PARKER

THE FUNK LEGEND THAT'S PLAYED WITH JAMES BROWN • PRINCE • BOB DYLAN • P-FUNK

2ND JAZZ 8PM - 10PM

VIP TABLES AVAILABLE
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WEDNESDAY JUNE 14TH

CRACKER
WITH THE ELMS

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THURSDAY JUNE 15TH

Edwin McCain

with GARRISON STARR
MIKE CORRADO

ON SALE NOW AT FRONTGATETICKETS.COM

FRIDAY JUNE 16TH

ROGER CLYNE & THE PEACEMAKERS

Coming Soon!

6/16: **the SCABS**
7/11: **INDIGENOUS** with TAYLOR HOLLINGWORTH

THREADGILL'S

American Food & Music Southern Style

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301 W. RIVERSIDE DR.
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FRI. 5/26

9PM 10PM

ROSIE FLORES **PATRICIA VONNE**

MARY WELCH & LOS CURANDEROS @ 8:30PM
MYRNA CABELLO @ 7:30PM

Mexican American Cultural Center Fundraiser

SAT. 5/27 @ 10PM

Monte Montgomery

XM RADIO RECORDING

OPENING: BRIAN LEE @ 9PM

SUN. 5/28 @ 11AM

GOSPEL BRUNCH

SUN. 5/28

Alliance for a Better Living

8PM

CYRIL NEVILLE & TRIBE 13

MINGO

FISHTRAP 6:30PM

URANIUM SAVAGES 5PM

BELLS OF JOY 4PM

- UPCOMING SHOWS:**
- SAT. 6/3 - GRUPO FANTASMA
 - THURS. 6/8 - RUTHIE FOSTER
 - FRI. 6/10 - RODNEY FOSTER
 - SAT. 6/11 - TODD SNIDER
 - FRI. 6/24 - BILLY JOE SHAVER
 - THURS. 6/29 - TOM RUSSELL
 - FRI. 6/30 - JAMES MCMURTRY

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Tues. 5/30 @ 7:30pm

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Waterloo Records End Of An Ear 512.389.0315

THUR 5/25 DOORS 9PM

ZOOKEEPER
TIL WE'RE BLUE OR DESTROY
FOR THOSE WHO KNOW
GO NOVA!

FRIDAY 5/26 DOORS 9PM
SUNGLASSES IS A MUST TOUR

DJ A-TRAK (KANYE WESTS' DJ)

THE RUB **ZEALE 32**
D.O.S. **UNCLE SUEL**

SAT 5/27 DOORS 9PM

THE BLACK ANGELS
FACELESS WEREWOLVES
RINGO DEATHSTARR

SUN 5/28 DOORS 8PM

EAGLES OF DEATH METAL
THE GIRAFFES

TUES 5/30 DOORS 9PM

SCION - METRO
TONY TOUCH
DJ HIGHER (POSITIVE PHYTHM N SOUND)
2006 SCION FREE UP YOUR MIX WINNER (TOP)

THUR 6/1 DOORS 9PM

THE EARLY TAPES
JOHN SCHOOLEY
TRAN TRAM

FRI 6/2 DOORS 8PM

NIGHTMARE OF YOU
BROTHERS AND SISTERS

SAT 6/3 DOORS 9PM

BUTTERCUP
GIRL IN A COMA

THUR 6/8 DOORS 9PM

BELAIRE

FRI 6/9 DOORS 9PM

TWILIGHT SINGERS
MARK LENAGAN AFTERHOURS JEFF KLEIN

SAT 6/10 DOORS 9PM

RADIO 4 SMALL SINS

6:20 BRANDI CARLILE 6:25 BAND OF HORSES 6:28 PETE YORN
6:29 TRISTAN PRETTYMAN 7:13 POWERMAN 5000
7:24 BLACK HEART PROCESSION 7:27 DIPLO of HOLLERTONIX

FLAMINGO CANTINA

515 SIXTH ST. 512-494-9336
13 GREAT YEARS LIVE MUSIC

THURS 5/25 - DOORS 8:30, SHOW 9
I EAT RECORDS SHOWCASE
THE HANDSOME CHARLIES
THE CASTING COUCH
ETHAN AZARIAN AND MORE

FRI 5/26 - ROCK - DOORS 8:30, SHOW 9
THE STRANGE BOYS
OLD HAUNTS (KILL ROCK STARS)
THE CARROTS, NUDITY AND MORE

SAT 5/27 - MIDSPIRIT SHOWING - 8:30 DOORS, 9 SHOW
THE GOLDEN BEAR
PINK NASTY
THE CHANNEL, ACADIA

SUN 5/28 - REGGAE ROADSHOW - 8:30 DOORS, 9 SHOW
VICTOR ESSIE
AND THE MANDATORS (FROM NIGERIA)
PLUS FOOD BY WINSTON

MON 5/29 - COMEDY - DOORS 8:30, SHOW 9
E. MURRY MCKINLY PRESENTS
GAMESHOW!

TUES 5/30 - AWAY-GARDE/DUB - 8:30 DOORS, 9 SHOW
JAN JELINEK (GERMANY)
GRIMY STYLES
BEE VS. MOTH

5/31 - redteango, arms in danger, rishlee (seattle), arms in danger, under the gun 6/01 - kissinger, architects (ex-godjits), mc lowie & funeral 5, basic 6/02 - business deal red showcase 6/08 - Al Shire, 245 (Houston), Hazard of the Industry 6/09 - Grimy Styles, Mau Mau, Raspaes 6/10 - Inner Weians 6/14 - Furniture Redd Welcome Home show 6/15 - Paper Fields, Radio Remate, Low Line Caller, Economy 6/21 Everything Now! 6/22 - Austin Indy Media Benefit 6/23 - Bros & Sisters, Til We're Blue or Destroy 6/30 - Slider, The Feds (Dallas)

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MAVS PLAYOFF TICKETS

Sheryl Crow
Beck
Soul2Soul Tour (Dallas)
Dashboard Confessional
George Strait (in SA)
INXS

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BUY ONLINE
OR CALL US AT 472-TIXX

Let Flipnotics Take The Strain.



Thur 25 **Wrangletown ~ Will T. Massey** 8p

Fri 26
100 Year Flood
Plum Tucker 9pm

Sat 27
Abi Tapia
Combo Mahalo 9p

Sun 28 **Twangzilla ~ Gretchen Witt** 8p
Mon 29 **Stayton Bonner** 8pm
Tues 30 **Erik Hokkanen's Laboratory** 9p
Wed 31 **Aaron Franz all night** 8pm

thur 1 **Coffee Sergeants ~ Rokkatone**
fri 2 **Grassy Knoll Boys ~ Boxcar Preachers**
sat 3 **Giff Metcalf ~ Scott Biram**

1601 BARTON SPRINGS FREE HI-SPEED WIRELESS INTERNET
WWW.FLIPNOTICS.COM 480-TO-GO



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Baby Acapulco
SINCE 1981
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Award winning Fruity Ritas
Happy Hour
Draft Beer
Best Tex-Mex
Shrimp, Veggie & Beef Fajitas
Outdoor stages

Open Mic Wednesdays
LIVE MUSIC & KARAOKE
- See Chronicle Club Listings or our Web site for showtimes

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1628 BARTON SPRINGS RD. 474-8774 • 5610 N.IH 35 302-1366

club listings ◀ FROM FRIDAY

Y BAR & GRILL Floramay
Holiday, Shelly King, & Carolyn
Wonderland
ZACHARY SCOTT THEATRE
Annex: Tina Marsh CreOp
Muse CD Release (8:00)

Sat 27

219 WEST DJ Trace
311 CLUB Dwayne Davis, Joe
Valentine & Lynn (8:30)
423 TILLERY The Rita,
Pedestrian Deposit, Oscillating
Innards
ALICE'S RESTAURANT Carolyn
Wonderland, Carley Wolf &
Blue Moon Howlin'
ANTONE'S Velvet Brick, Mardo,
King's X (8:00)
ARTZ RIB HOUSE Thad Beckman
**AUNT TILLY'S ISLAND CAFE &
BAR** James Hand
AUSTIN FARMERS MARKET
DOWNTOWN Innersong
(10:00 am)
B.D. RILEY'S IRISH PUB Eric
Tessmer
BABY ACAPULCO'S #3 Soy
Carolina
BABY ACAPULCO'S #5 Son de
Ritmo
BARCELONA DJ Berlin
BARTON CREEK RESORT & SPA
Blues & Barbecue w/ W.C.
Clark (6:00)
BASS CONCERT HALL Diane
Walsh w/ the Austin Symphony
Orchestra (8:00)
BEAUTY BAR Martini & Manicure
Happy Hour for AIDS Services
of Austin (6:00)
BLIND PIG PUB Joe Vega
(10:00)
'BOUT TIME DJ Kim Hicks (9:00)

BROKEN SPOKE Geezinslaw
Bros. w/ Sam & Son
BROWN BAR mr.ripley (10:00)
CEDARS BAR & GRILL Lost John
Casner
CENTRAL MARKET CAFE Cornell
Hurd Band (6:30)
CHEATHAM STREET
WAREHOUSE Sammy T &
Wylie 2
CLUB DE VILLE Karaoke
Apocalypse
CLUB ONE 15 Uptown Saturday
w/ Cut Creator (9:30)
COMMON GROUNDS COFFEE
HOUSE India Taylor Trio (8:00)
COMMON INTEREST DJ Shawn
CONTINENTAL CLUB Redd
Volkaert (3:00), Toni Price,
LeRoi Brothers (10:30)
COOL RIVER CAFE Mark
Chandler & Watchband (9:00)
COTTON CLUB Double Barrel
DAN MCKLUSKY'S Mac Bynum
(7:30)
DELI WERKS Carson Alexander
Band (8:30)
DOWNTOWN ROUND ROCK
El Amistad Club Fiesta w/
Stampede, Los Desperadoz,
David Lee Garza y Los
Musicales
THE DRISKILL Pat Griffin, Suzi
Stern, George Oldziew (6:00)
EDDIE V'S EDGEWATER GRILLE
Kat Edmonson (7:00)
EL SOL Y LA LUNA Crash Bam
Boom w/ Patty Ayala (7:30)
ELEMENT DJ 2DQ (10:00)
ELEPHANT ROOM Lara & Reyes
EMO'S Inside: The Troublemakers,
Invincible Czars, White Ghost
Shivers, Pong; Outside: A
Featherweight Burden, Gil
Mantera's Party Dream, Loxsly,
the Octopus Project
END OF AN EAR Dirty Water
Disease (6:00)
FADÓ DJ Gerry (10:00)

FLAMINGO CANTINA Misprint
Shindig w/ Pink Nasty, Acadia,
Channel, Golden Bear
FLIPNOTICS COFFEESPACE
Combo Mahalo, Abi Tapia
(9:00)
FREDDIE'S PLACE The Lush Life
(6:00)
GALAXY CAFE Paul White
Quartet (7:00)
GALLERY LOMBARDI Yellow Bike
Project Birthday Benefit w/
Assacre, Attic Ted, Arab League,
Attack Formation (6:00)
GINNY'S LITTLE LONGHORN
SALOON Miss Leslie & Her
Juke-Jointers
GINO'S ITALIAN GRILL Carlton
Pride & Zion, Agave Tribe
(9:00)
**GREEN MESQUITE BBQ &
MORE** Jerry Sires Band (7:00)
GUERO'S TACO BAR Shawn
Pittman (6:30)
HANOVER'S Pride & Joy, John
Deery CD Release
HEADHUNTERS Cede, Black Irish,
Exit the Sun, Teabag, Super
Heavy Goat Ass
HILL'S CAFE Devon Heath
HOLE IN THE WALL Chris Brecht,
Black Joe Lewis & the Cool
Breeze, Scott H. Biram
IT'S A GRIND COFFEEHOUSE
Matt Raines
JOHNNY FINS Newsboyz
JOVITA'S Sally Semrad, the
Eggmen (5:30)
LA PALAPA Karaoke w/ Big Jim
LUCKY LOUNGE Sounds Under
Radio (8:00)
LUCY'S ON THE SQUARE Chris
Vicious Presents
MOMOS Deschamps Band, Clay
Jeffrey, South Austin Jug Band
MOONRIVER Memorial Day
Music Festival w/ Gravelwhip,
Vagabond, X-Rated Presents,
Kinetik, Halix, Rainsliver, Point
of Contact, Jolly Garogers, Area
512

Central Market
Free Live Music
on the Patio

Central Park show times:
under the oaks 6:30 - 9pm

FRIDAY MAY 26
THE EGGMEN
music of the beatles

FRIDAY MAY 27
CORNELL HURD
10 piece country big band

SUNDAY MAY 28 12:30 - 3pm
SEAN HOPPER QUARTET
jazz

FRIDAY JUNE 2
LOS JAZZ VATOS
latin jazz

UPCOMING SHOWS:
June 3 - **THE BREW**
June 4 - **ELIAS HASLANGER**
June 10 - **REDSTICK RAMBLERS**

Call 512-206-1000 for details
Central Park
40th & North Lamar
café open 7AM-9 PM Sunday-Thursday
7AM-10PM Friday and Saturday
free music • great food
covered patio • kids playscape

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DRAUGHT HAUS
670-9617 OUTDOOR BIER GARTEN

TRAVIS COUNTY SMOKING ALLOWED
NOW OPEN FOR LUNCH AT 11AM
CHOOSE FROM A VARIETY OF DELI WRAPS

THURSDAY 5/25
KARAOKE 8PM
WIN A TRIP FOR 2 TO LAS VEGAS!

FRIDAY 5/26
JAY PRICE 7:30PM
ERIC TESSMER 10PM

SATURDAY 5/27
PRIDE AND JOY 7:30PM
JOHN DEERY CD RELEASE 10:30PM

SUNDAY 5/28
FREE POKER
5PM & 8PM

TUESDAY 5/30
PETE BENZ & KEVIN HAVRON

WEDNESDAY 5/31
LOY BONES 7PM

POOL • DARTS
HORSE SHOES

TAKING VOLLEYBALL REGISTRATIONS NOW!
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CAFE & AMPHITHEATRE

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301-4648 • NUTTYBROWN.COM

FRIDAY, MAY • 26

FUNKY OLD SOUL

w/ *Dysfunkshun*
Junkshun!

— \$5 CVR • 8PM —

SATURDAY, MAY • 27

DERAILERS

CD Release Party

— JUST \$8 COVER • 8PM —



SUNDAY BRUNCH

LIVE MUSIC
Java Jazz Band

Breakfast Standards • Gourmet Features
\$2.50 Hand-Crafted Bloody Marys & Mimosas
Children's Play Area • Huge Oak-Shaded Patio

Coming Soon

6/3 JASON BOLAND AND THE STRAGGLERS
6/10 MONTE MONTGOMERY
6/17 CORY MORROW

THE BACK ROOM
AUSTIN, TX
2015 E. Riverside 441-4677 backrm.com

THURSDAY, MAY 25

STREET LIGHT SUZIE

THE CITY
ENDING SILENCE

\$5 ZIEGENBOCK PITCHERS, \$1.50 LONE STAR
\$1 WELL DRINKS 7-10 PM

FRIDAY, MAY 26

QUARTERSHACKLE

ANAGEN DRAWBACK
VENDITOS DUNKIRK SPIRIT

\$5.50 FOSTER'S PITCHERS, 75¢ WELL DRINKS 8-10:30 PM

FREE SHOW IN BEER GARDEN, 7-9p
FOUR NINETEEN

SATURDAY, MAY 27

VESPERIAN SORROW

MEVYN
EDGE OF CHAOS LOKEY

\$5.50 PITCHERS OF FOSTER'S,
\$1 WELLS & SELECT DRAFT 8-10p

Get Loose
ON THE JUICE
SUNDAY

Outfit Along Presents...
Ladies Free 11-11:30
\$5 Miller H.L. & 10
\$5 Miller H.P. with one
\$10 Miller H.P. & 10
18 & Up

\$5 PITCHERS OF BUSCH
\$1.50 MILLER HIGH LIFE LONGNECKS

MONDAY, MAY 29

\$5 ICEHOUSE PITCHERS \$1.50 PABST
BLUE RIBBON, \$1.50 WELL DRINKS

5/30: POOL TOURNAMENT NIGHT

\$5 Bud Ice Pitchers, \$1.50 Bud, Bud Lt, Bud Select Longnecks, \$2 Wells

WEDNESDAY, MAY 31

SHREADHEADS

NO KHAOTIC VISIONS

\$5.50 PITCHERS, \$1.50 BOTTLES LONE STAR, \$2 WELLS

6/1: SPARKLE MOTION, CAPITOL SCAM, FUNCT; \$5 ZIEGENBOCK PITCHERS,
\$1.50 LONE STAR, \$1 WELLS 7-10p

FRIDAY, JUNE 2

STEEL LOADED

ANDICE LOWER LIFE

FREE SHOW IN BEER GARDEN, 7-9p
LEE PERSON

\$5.50 FOSTER'S PITCHERS, 75¢ WELL DRINKS 8-10:30 PM

6/3: DEMELICH, AVERSEFIRA, ABYTHOS, ODYSSEUM, SPLIT EYE, BIOLICH; \$5.50 FOSTER'S \$2 WELLS

6/4: JUAN GOTTI, RASHEED, LOW G

JUNE 9

Taylor Booking presents
VITAL REMAINS
INCANTATION

SIN OF ANGELS DAWN OF AZAZEL
BY ANY MEANS NECESSARY

June 6: INTL SLAYER DAY
DEAD SKIN MASK (Slayer Tribute)
with HELL AWAITS

7/14: TRACI GUNNS
7/15: RINGWORM
7/25: REEL BIG FISH,
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BRANDON McHOSE 11
BONNIE WHITMORE 8

FRIDAY MAY 26

JOHNNY GOUDIE 12:30
SOUTH FM 11
THE COLOR GRAY 9:30
ACTIVE RADIO 8

SATURDAY MAY 27 / \$10

SOUTH AUSTIN JUG BAND 11
CLAY JEFFERY 9:30
THE DESCHAMPS BAND 8

SUNDAY MAY 28 / \$5

WARREN HOOD & THE HOODLUMS 9:30
THE DESCHAMPS BAND 8
GREEN MOUNTAIN GRASS 12

MONDAY MAY 29

WELCOME TO ODDVILLE A NIGHT OF MUSIC & COMEDY **FEATURING COMEDIANS**
FRED JONES W/ KYLE ALLRED & SKRAKOWSKI 10:30
BIG BLUE HEARTS 8:30
BELLEUE JUBILEE 7

TUESDAY MAY 30 / \$10

QUITZE 12
3 BALLS OF FIRE 9
JO CAROL PIERCE 8

WEDNESDAY MAY 31 / \$5

THE HEATHENS 9:30
W/ BRIAN KEANE, COLIN BROOKS, ELDRIDGE GOINS, GORDY QUIST, ED JURDI & SETH WHITNEY WITH SPECIAL GUESTS
JURDI 9:30 THE COME LATELYS 12
NEAL KASSANOFF 8

UPCOMING SHOWS

MATT NOVESKEY & RYAN HOLLEY 06/07
MURDER MY SWEET 06/09
W/ JOSEPH KING
PATRICE PIKE 06/10

club listings << FROM SATURDAY

NORTH BY NORTHWEST Stephen Doster & Will Sexton (6:30)
NUTTY BROWN CAFE The Derailers CD Release
THE OAKS Mother Truckers, Bill Kirchen & Too Much Fun (8:00)
THE PARISH Ringo Deathstarr, Faceless Werewolves, Black Angels
THE PARLOR Consider the Source, the Moriarty's, the Quite Company
PLUSH Turntable Manners w/ J.Tats, Dirty Harry
POODIE'S HILLTOP BAR & GRILL Doug Moreland
THE PUB Karaoke w/ Billy D.
RED 7 Instafunk, Spettr (9:00)
RED FEZ DJ Kurv (10:30)
REDRUM Downstares CD Release, Slider, A New Revolution, FireKills
RENAISSANCE HOTEL Lobby Lounge: Rich Demarco (6:00)
ROOM 710 Finally Punk, Prison Folk Rock, Hug
ROSS' OLD AUSTIN CAFE Ray Ryan & Special Guests
RUTA MAYA Stanley Roy & the Pig F*#kers, Boxspring Hogs, Texcentrics, Dum Dum & the Smarties, the Murder Mystery (8:00), The Federalies, the Free Radicals, Chinga Bueno (8:00)
SÃO PAULO'S Three (7:30)
SHOOTERS BILLIARDS The Starters
SHOOTING STARS COFFEE Obatalah (1:00)
SUGARDADDY'S GRILL & ICEHOUSE The Darts, Jeff Banks Band (5:00)
TAMBALEO DJ Kurupt, DJ Inverse (10:00)
TEXAS BAR & GRILL Digital Juke

THREADGILL'S WORLD HQ Brian Lee, Monte Montgomery
TREE HOUSE ITALIAN GRILL Aunt Ruby's Sweet Jazz Babies (7:30)
TUSCANY CAFE & WINE BAR Flying Balaiaika Brothers
THE WATER TANK Karaoke w/ R.J.
WATERLOO ICE HOUSE SOUTH Sweetestday, Phunk Music & Associates (6:00)
WATERLOO PARK BOBaritaville, Austin's Children's Shelter Benefit w/ Bakin' Brownies, the Mark Chandler Band, LC Rocks (2:00)

DOWNTOWN ROUND ROCK El Amistad Club Fiesta w/ Grupo Veneno, Pride & Joy, Grupo Medaya, Ambixion
ELEPHANT ROOM Torch, Stephen Doster (5:30)
ELYSIUM Regression: Retro Eighties w/ DJ Pumpkin Spice
FADO Emerald Exiles (8:00)
FLAMINGO CANTINA Victor Essiet & the Mandators
FLIPNOTICS COFFEESPACE Twangzilla (8:00)
FRIENDS Open Mic Blues Jam w/ Walter Higgs (9:00)
GIDDY UPS Karaoke w/ Steve Douglas
GINNY'S LITTLE LONGHORN SALOON Redd Volkaert
GINO'S ITALIAN GRILL Ted Hall's Blues Church/Jam
GUERO'S TACO BAR Topaz (3:00)
HEADHUNTERS Mindflow, Benson, One Trick Monkey
HOLE IN THE WALL Rebecca's Ragtime Revue, Bryce Clifford, Ricky Stein (9:00)
JAVA LOUNGE AT AUSTIN JAVA Jazz Brunch w/ Kinket (11:00 am)
JO'S HOT COFFEE Sinner's Brunch: Tina Rose & the Jo's House Band (12:30)
JOHNNY FINS Sophisticates
JOVITA'S Burton & the Freefallers, Jelly Jar (2:00)
LUCY'S ON THE SQUARE Damaged Goodz
MANUEL'S Boomer Norman (11:30 am)
MARIA'S TACO XPRESS Gospel Project w/ PJ Liles (10:30 am), Imperial Golden Crown Harmonizers (12:30)
MOMOS The Deschamps Band, Warren Hood & the Hoodlums, Green Mountain Grass
MOONRIVER Big Daddy (4:00)

Sun 28

219 WEST DJ Trace
ALICE'S RESTAURANT Creature of Unusual Size, Patrick Godbey
AUNT TILLY'S ISLAND CAFE & BAR Monte Montgomery
B.D. RILEY'S IRISH PUB Irish Tune Session (8:00)
BABY ACAPULCO'S #2 Katie O Combo
BABY ACAPULCO'S #5 Soy Carolina
BACK ROOM Gutta Gang
BEERLAND WonderShowzen, [adult swim], Troy Dillinger
BLIND PIG PUB Joe Vega (10:00)
'BOUT TIME Karaoke w/ Margaret Miller
CEDAR STREET Les & the Funk Mob (9:30)
CENTRAL MARKET CAFE Sean Hopper Quartet (12:30)
COMMON INTEREST DJ David
CONTINENTAL CLUB Heybale Orchestra (10:00)
COTTON CLUB Can't Hardly Playboyz (5:00)

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JESSE LEE MILLER

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Thursday, June 1
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Friday, June 2



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JUN 16 DOORS 8PM SHOW 9PM

ECHO AND THE BUNNYMEN
WITH THE BILLY MAYER SHOW
JUN 17 DOORS 8PM SHOW 9PM

INXS
SWITCHED ON TOUR
WITH SPECIAL GUEST
SCOTT STAPP
TUESDAY JUNE 27 DOORS 6:30PM SHOW 7:30PM

THE WALK MEN
WITH RICHARD SWIFT AND TALKDEMONIC
JUN 19 DOORS 8PM SHOW 9PM

LES CLAYPOOL
VOCALIST AND BASSIST OF PRIMUS
WITH SPECIAL GUEST RASPUTINA
JUN 21 DOORS 8PM SHOW 9PM

THE FUTUREHEADS
with special guests FRENCH KICKS
JUN 24 DOORS 8PM SHOW 9PM

Carl Palmer BAND
JUN 29 DOORS 8PM SHOW 9PM

BRAND NEW
JUL 03 DOORS 7PM SHOW 8PM

Sevin
kut 90.5
JUL 08 DOORS 8PM SHOW 9PM

MINISTRY
REVOLTING CIRCUS
JUL 20 DOORS 8PM SHOW 9PM

joë bonamassa
JUL 22 DOORS 8PM SHOW 9PM

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live
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with Special Guest
SAUL WATERS
with
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and
PEPPER
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and friends
CINDY CASHDOLLAR
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Salsa Night - Thu - Sat | 9pm

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club listings ◀◀ FROM SUNDAY

MOTHER EGAN'S IRISH PUB Irish Brunch w/ the Tea Merchants (noon), Karaoke w/ Edie (9:00)
NUOVO LEON Mariachi Relampago (1:00)
NUNO'S ON SIXTH Open Mic w/ Jimi Lee (9:00)
NUTTY BROWN CAFE Java Jazz (6:00), Jukebox Heroes (9:30)
THE OASIS The Brew
THE OFFICE LOUNGE Karaoke w/ Mrs. K
PAGGIO HOUSE DJ Skot Kees (11:00 am), DJ Mike Swing (11:00 am)
THE PARISH The Giraffes, Eagles of Death Metal
PLUSH Car Stereo Wars
POODIE'S HILLTOP BAR & GRILL Tracy Conover
POODLE DOG LOUNGE Sunny Sweeney (8:30)
RACK DADDY'S Karaoke w/ Robert Wagner (10:00)
RAIN Hedda Layne (5:30)
RED FEZ DJ Kurupt (10:00)
RILEY'S TAVERN Open Mic
ROADHOUSE Open Mic w/ Josh RUTA MAYA Latin at Heart, Edo, Crisantes, Spigga (7:00)
SAN MARCOS RIVER PUB & GRILL Jimmy LaFave
SAXON PUB The Resentments, Walter Tragert, Jay Thomas Band (7:00)
SHENANIGANS Karaoke w/ Billy D
SNAKE EYES VINYL Human Being Lawnmower (8:00)
SUGARDADDY'S GRILL & ICEHOUSE The Darts, Sanchez Bros. (5:00)
TEXAS BAR & GRILL Acoustic Jam Session
THREADGILL'S WORLD HQ Alliance for Better Living Bash w/ the Bells of Joy, Uranium Savages, Mingo Fishtrap, Cyril Neville's Tribe 13 (4:00)
TRIPLE CROWN Open Mic w/ Molly Hayes (9:00)
THE WATER TANK Open Mic w/ Patrick
WATERLOO ICE HOUSE WEST Sunday Brunch w/ Buzz Guerra
WOOLDRIDGE SQUARE PARK Austin Symphony Summer Series w/ Large String Ensemble (7:30)

ANTONE'S Brandon Ryder's Texas Country Friends (8:00)
ARTZ RIB HOUSE Sarah Elizabeth Campbell & the Banned
AUNT TILLY'S ISLAND CAFE & BAR Ailey Boyz
B.D. RILEY'S IRISH PUB Trent Turner
'BOUT TIME Karaoke w/ Margaret Miller
CEDAR STREET Kevin Ahart (6:00), Jukebox Heroes (9:30)
CHEZ ZEE AMERICAN BISTRO Rich Demarco (6:30)
COMMON INTEREST DJ Mary
CONTINENTAL CLUB Paris '49 (6:30), the High Flyers (10:00)
DONN'S DEPOT Chris Gage
EDDIE V'S EDGEWATER GRILLE Bobby Doyle (7:00)
ELEPHANT ROOM Michael Mordecai's Jazz Jam (9:30)
EMO'S Psalm One, Gym Class Heroes, Time Machine, People Under the Stairs
FLIPNOTICS COFFEESPACE Stayton Bonner & Friends
FRIENDS Eric Tessmer (7:00)
GINO'S ITALIAN GRILL All-Star Karaoke
HEADHUNTERS The Four
THE HIDEOUT COFFEEHOUSE Open Mic Poetry & Reading (7:00)
HOLE IN THE WALL Pamela Ryder Band
JACK'S BACKYARD Karaoke w/ Stars Across Texas (9:00)
LONGBRANCH INN Singer-Songwriter Night
LUCKY LOUNGE The Swells (10:00)
LUCY'S ON THE SQUARE Robbie's Open Mic Night
MOMOS Bellevue Jubilee, Big Blue Hearts, Big Blue Hearts (8:30)
MOZART'S COFFEE ROASTERS John Wilson, Je Renee, Carl Koonce
NASTY'S DJ Mel, Jahmighty
NUNO'S ON SIXTH Butt Rockin' Blue Monday w/ the Texcellorators (10:00)
PARDNERS Karaoke
POODIE'S HILLTOP BAR & GRILL Blues Night w/ Price Porter
POODLE DOG LOUNGE The Stepsiders (9:30)
RED FEZ Motown w/ DJ Inverse, DJ Tats
REED'S JAZZ & SUPPER CLUB Marc Devine (6:00)
ROSS' OLD AUSTIN CAFE Chip Sneed

RUTA MAYA Hip Hop Monday w/ Lionel, Blacklisted, Cerebral Vortex, MC Theory, Los Ojos de Dios, Carolyn Wonderland (6:00), Carolyn Wonderland & Cole El-Saleh (6:00)
SAXON PUB Johnny Goudie, Billy Harvey, Kacy Crowley, Matt the Electrician (7:00)
SPEAKEASY James Gossett (9:30)
TAMBALEO Open Mic; Calvin Russell, Brad Brobisky & Friends (8:00)
THREADGILL'S WORLD HQ Elizabeth McQueen & Jason Roberts (8:00)
TROPHY'S The Meshbanes
THE WATER TANK Acoustic Jam Open Mic w/ Tony Fant
WATERLOO RECORDS People Under the Stairs (5:00)
WOODY'S SOUTH John Schooley's One Man Band, Bloody Tears

Tue 30

219 WEST Crucial Prophet
311 CLUB 3-Piece Special (8:30)
ABIA: HIGHLAND LAKES BAR Jean Synodinos (3:30)
ANTONE'S Blue Tuesday w/ Derek O'Brien & Friends (8:00)
ARARAT Sergey (7:30)
ARTZ RIB HOUSE Texas Old Time Fiddlers Jam
B.D. RILEY'S IRISH PUB Open Mic (7:30)
BABY ACAPULCO'S #2 Andrea Bastrop Senior Center The Kitchen Pickers (6:30)
BECK'S ON CONGRESS Chad Tracy & Jane Bond
BEERLAND Apeshits, Dead Hookers Bridge Club
BROKEN SPOKE Debra Peters' Accordion Roundup
BROWN BAR DJ Gray (9:00)
CEDAR STREET Selia, Rockstar Live (6:00)
CHARLIE'S Margaret Wright
CHEATHAM STREET WAREHOUSE Luckenbach Cultural Exchange
CLUB DE VILLE Solace Bros., Youngmond Grand
COMMON INTEREST DJ Shawn
CONTINENTAL CLUB Doak Short (5:30), Toni Price (6:30), Barfield (11:00)
CYPRESS FALLS TAVERN Open Mic w/ Bonnie & Blythe (9:00)
DONN'S DEPOT Donn & the Station Masters
EDDIE V'S EDGEWATER GRILLE Bobby Doyle (7:00)
EGO'S Bill Kirchen (11:00)

Mon 29

ABIA: HIGHLAND LAKES BAR Bonnie Whitmore (3:30)

MAY 26TH - 7:30PM
THREADGILL'S, BARTON SPRINGS RD.
LATINA ARTIST SHOWCASE
PATRICIA VONNE
ROSIE FLORES
MARY WELCH
MYMA CABELLO
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Patrick Fleming 10PM
5/26 FRIDAY
DJ Gerry 10PM
5/27 SATURDAY
DJ Gerry 10PM
5/28 SUNDAY
Emerald Exiles 8ish
5/29 MONDAY
Texas Hold'em Poker 7PM
5/30 TUESDAY
Tea Merchants 9PM
5/31 WEDNESDAY
Pub Quiz w/ Johnny 8PM

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								Artist	Headliner		
	25							Gaila Kenneally	•	LC Rocks	
	26							Shawn & Phil	•	The Atlantics	
	27								•	Les & the Funk Mob	
	28								•	Les & the Funk Mob	
	29							Kevin Ahart	•	Jukebox Heroes feat. Robert Wagner	
	30							Seela & Friends	•	ROCKSTAR karaoke	
	31							Trent & Dave	•	Spazmatics	



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club listings << FROM TUESDAY

EL MERCADO'S MUSIC LOUNGE "Writers Who Rock" Songwriters Night w/ Melissa Mullins (7:00)
ELEPHANT ROOM Stanley Smith (4:00), Ron Westray Quartet (9:30)
ELYSIUM Sappho's Isle w/ DJ Amerykah
EVANGELINE CAFE Brennen Leigh, Gene Taylor (6:00)
FADO Tea Merchants (8:00)
FIREHOUSE LOUNGE Deep Sessions w/ DJ Toddy B
FLAMINGO CANTINA Jan Jelinek
FLIPNOTICS COFFEEHOUSE Erik Hokkanen's Laboratory (8:00)
FRIENDS Erin Jaimes & Her Bad Habits, Alan Haynes (7:30)
GINNY'S LITTLE LONGHORN SALOON Billy Dee (9:00)
GINO'S ITALIAN GRILL Mau Mau Chaplains
GRAFFITI'S BAR & GRILL Open Stage w/ Felix the Kid
GRUENE HALL Two Ton Tuesday w/ Two Tons of Steel (8:00)
HABANA CALLE 6 Trey Lanshe (8:00)
HANOVER'S Pete Benz & Kevin Havron (7:30)
HEADHUNTERS Karaoke Apocalypse
THE HIDEOUT COFFEEHOUSE Singer-Songwriter Night w/ Josh (8:00)
HILL'S CAFE Singer-Songwriter Night w/ Leo Stokes
HOLE IN THE WALL Amanda Cunningham, Aimee Bobruk (8:00)
HYDE PARK THEATRE Golden Hornet Project (8:00)
IT'S ITALIAN "Frankly Singing" w/ Ken Kruse (6:30)
JOVITA'S Ethan Azarian, Larry Lange's Lonely Knights (6:30)
LA PALAPA Brewer Nation
LUCKY LOUNGE Boombox (10:00)
LUCY'S ON THE SQUARE Front Porch Story, Keller
MANCHACA FIREHALL KITCHEN K'Cee (7:00)
MOMOS Jo Carol Pierce, 3 Balls of Fire, Quitze (8:00)
THE OAKS Jessie Lee Miller (8:00)
THE OFFICE LOUNGE Karaoke w/ Billy D
PARDNERS Open Mic w/ the Michael Petty Band (7:30)
THE PARISH DJ Mel, DJ Higher, Tony Touch
PLUSH Mentalnote
POODIE'S HILLTOP BAR & GRILL Troubadillos
THE PUB Karaoke w/ Justin
RANCH 616 Lucas Hudgins & the First Cousins (8:00)
RED FEZ Twist Up w/ DJ Manny (10:15)
RED'S SCOOT INN Joanna Ramirez

REED'S JAZZ & SUPPER CLUB Denia Ridley w/ Marc Devine (6:30)
RHINOS & JOCKS ROUND ROCK Karaoke w/ Mr. K.
ROADHOUSE Dragon
ROMEO'S Jacinta (6:30)
ROPER'S NIGHTCLUB Open Mic
RUTA MAYA Poetry, Music Open Mic (6:00)
SAM'S TOWN POINT Open Mic w/ Dewey Lyon (9:00)
SARADORA'S COFFEEHOUSE AND EMPORIUM Jim Ivy's Jinxstreet Band (7:00)
SAXON PUB Denim (6:00), Chris Gates & Gateville, Active Radio, Will Sexton (8:00)
SHENANIGANS Karaoke w/ Rae Rae
SHOAL CREEK SALOON Redd Volkaert (8:00)
SPEAKEASY KKQ (9:30)
STUBB'S BAR-B-Q Hacienda, dios (malos)
T.C.'S LOUNGE DK Little's Mambo Combo (9:00)
TAMBALEO JJ Usher (10:00)
TAVERN ON THE GRUENE Songwriters Open Mic w/ Jerry Martin & Sam Sanchez (8:00)
TEXAS BAR & GRILL Karaoke w/ Raquel
TROPHY'S Singer-Songwriter Showcase w/ Jason Weems, Bill Davis
THE WATER TANK Karaoke w/ RJ
WATERLOO ICE HOUSE Will Dunlap

CEDAR STREET Trent & Dave, Spazmatics (6:00)
CHEATHAM STREET WAREHOUSE Kent Finlay's Songwriters Circle
CHEZ ZEE AMERICAN BISTRO Jacinta (7:00)
CIRCLE COUNTRY CLUB Karaoke (8:00)
CLUB ONE 15 Groove Attack w/ DJ Skorcha D. (9:30)
COFFEE CREATOR Je Renee, Cherilyn, John Wilson (8:30)
COMMON INTEREST DJ Shawn
CONTINENTAL CLUB Gary Clark Jr. (6:30), Jon Dee Graham (10:30), Deadman (12mid)
CUBA LIBRE Havana Nights w/ the Cadaques (8:00)
CYPRESS FALLS TAVERN Jam Night w/ Dennis Lee
THE DRISKILL Kirk Hale
EDDIE V'S EDGEWATER GRILLE Bobby Doyle (7:00)
EGO'S Austin Poetry Slam, Aaron Franz (7:30)
ELEPHANT ROOM Jazz Pharoahs (6:00), Steve Geraci Quarter (9:30)
EVANGELINE CAFE Cowboy Johnson (6:00)
FLAMINGO CANTINA Rishloo
FLIPNOTICS COFFEEHOUSE David Hamburger (8:00)
GINNY'S LITTLE LONGHORN SALOON Justin Trevino
GINO'S ITALIAN GRILL Open Mic w/ Rusty Wier
GRAFFITI'S BAR & GRILL Karaoke w/ Ian of Echosystemz (8:00)
HANOVER'S Loy Bones
HEADHUNTERS Everett's Rock & Roll Karaoke, Hell Half Acre, Hot Karl Show
HILL'S CAFE Bobby Pounds, Bonnie Bishop
HOLE IN THE WALL Roger Wallace, Lucas Hudgins & the First Cousins, Moonhangers (8:00)
JC'S STEAKHOUSE Adam Donmoyer
JOVITA'S Harry Bodine Trio, Seth Walker (6:00)
LA PALAPA Los Flames (7:00)
LAS PALOMAS Javier Chaparro, Rick McRae, Terry Hale, Art Kidd (6:30)
LUCKY LOUNGE Alpha Rev. w/ Casey McPherson (9:00)
LUCY'S ON THE SQUARE Electric Mayhem
MOMOS Neal Kassaroff, the Heathens, the Come Latelys
MULLIGAN'S Karaoke w/ Stormy (9:00)
THE OAKS Jim Stringer & Friends
PARDNERS Kara
PLUSH Original Block Party w/ DJ Tats (10:00)
POODIE'S HILLTOP BAR & GRILL Jimmy Lee Jones
THE PUB Jam Session w/ Frank
RAGGEDY ANNE'S Karaoke
REALE'S PIZZA & CAFE "Frankly" Singing w/ Ken Kruse (6:30)

Wed 3 1

219 WEST The SG Project (7:00)
311 CLUB Sindrome (8:30)
ABIA: HIGHLAND LAKES BAR The Hudsons (3:30)
ABIA: LEFTY'S BAR ON SIXTH Rick Hornyak (1:00)
AGAVE Eric Tessmer (9:00)
APPLEBEE'S NEIGHBORHOOD BAR & GRILL Marty Linville
ARARAT Shirley Johnson, Siddhah (7:30)
ARTZ RIB HOUSE Shelley King, Carolyn Wonderland
AUNT TILLY'S ISLAND CAFE & BAR David Cummings Trio
AUSTIN MUSIC CO-OP Laydeez Open Mic
AUSTIN'S PIZZA Natalie Zoe Jazz Trio (8:00)
B.D. RILEY'S IRISH PUB The Rustones (10:00)
BABY ACAPULCO'S #3 Open Mic
BEERLAND Good Times Crisis Band, the Tough & Lovely, the Crack Pipes
BLIND PIG PUB Joe Vega (10:00)
BROKEN SPOKE Pedernales Playboys
BROWN BAR DJ Manny
CAFE MUNDI Matt the Electrician, Southpaw Jones (8:00)

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SUN 28	AIMEE BOBRUK	7PM
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WED 31	IDGY VAUGHN	8PM
THUR 1st	GRAHAM WILKINSON	8PM

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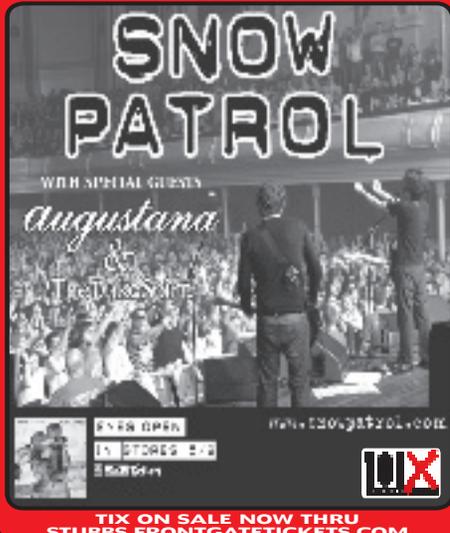
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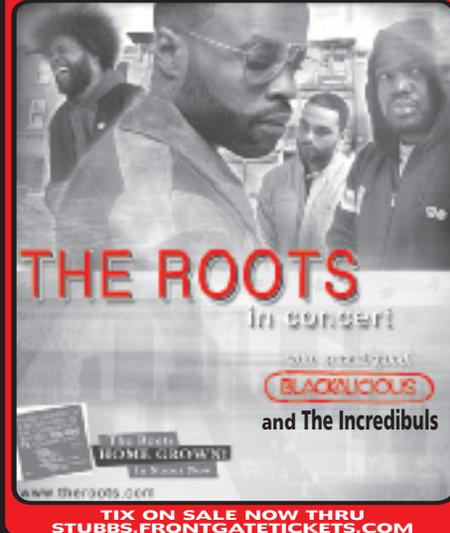
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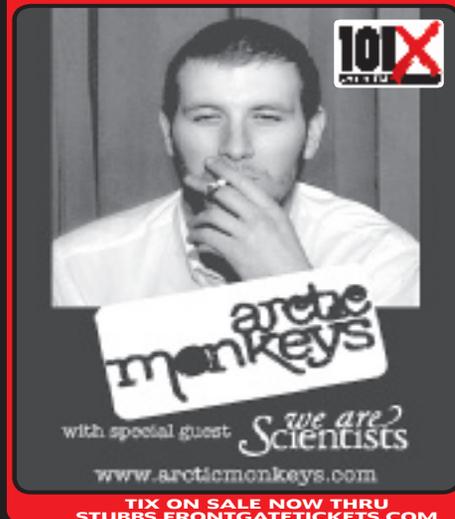


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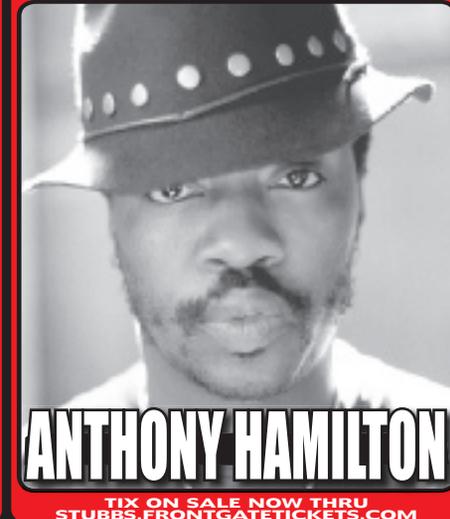
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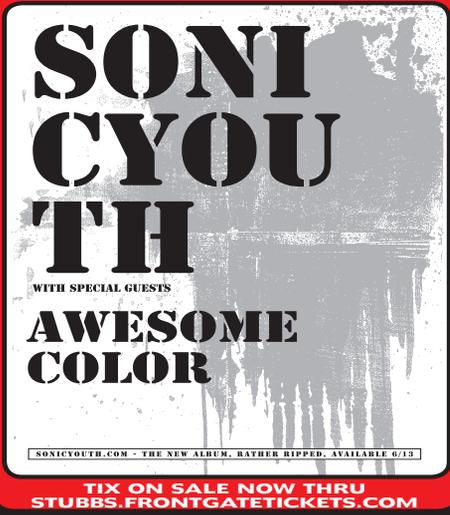


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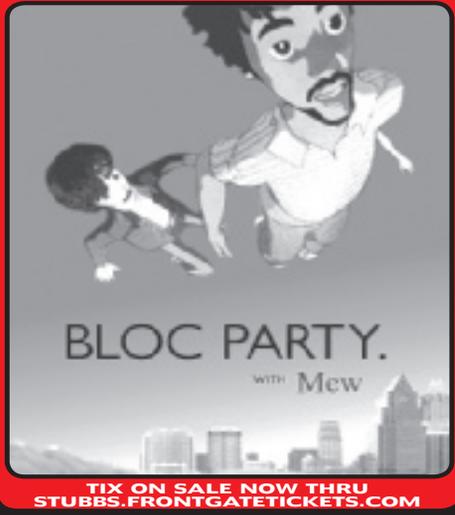


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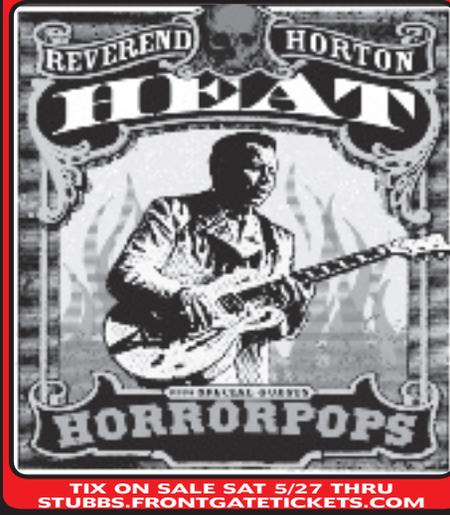
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Carlton Pride & Zion 9pm

Fr 26 **Los Gallos** 6pm
Mark Jungers 9pm

Sa 27 **Fambly, Prom Night, Sigma Prime, Park Nast** 9pm

Su 28 **Open Mic w/ Pat, Holly or Nate**

Mo 29 **Erickson** 6pm

Tu 30 **Molly Hayes** 6pm
The Thrillbillies 9pm

We 31 **RC Banks** 6pm
Opposite Day, Enemy Of Mankind, Muchas Backflips! 9pm

Th 1 **Phil Stevens** 6pm
Fluffers Union, Pink Nasty, The Archibalds 9pm

Fr 2 **Johnny Gringo** 6pm
Zydeco Blanco 9pm

Sa 3 **The Word Association, Tee Double** 10pm

club listings ◀◀ FROM WEDNESDAY

RED EYED FLY The Chapters, the Lord Henry, the Lemurs

RED FEZ Satisfaction w/ DJ Shane

REDRUM Desinence, Veneficum, Ruins of Honor, Sothis (8:30)

REED'S JAZZ & SUPPER CLUB Marc Devine Trio (7:00)

RENAISSANCE HOTEL Lobby Lounge: Rich Demarco (6:00)

ROADHOUSE Karaoke w/ Billy D

ROSS' OLD AUSTIN CAFE Glenn Collins Open Mic

RUTA MAYA Noelle Hampton, Suzanna Choffel (8:30), First Thurdaze w/ Austin Daze (8:30)

SAKE ON SIXTH Get Broke Wednesdays w/ Merrick Brown

SAM'S TOWN POINT Ramsay Midwood & Friends (8:30)

SAXON PUB Pauline Reese (6:00), John Pointer, Robert Socia, Bruce James (8:00)

SHOOTERS BILLIARDS Karaoke

SOUTH FORTY Karaoke w/ J.R. the DJ (9:00)

SPEAKEASY Salsa Lessons w/ Tony, the Brew (9:15)

TAMBALEO DJ Mike Swing, Tee Double (10:00)

TRAVIS COUNTY EXPO CENTER Skyline Club: Republic of Texas Biker Rally Press Party w/ Van Wilks (7:00)

THE VELVET SPADE World Lounge Wednesday w/ DJ El John

VENTANA DEL SOUL Songwriter Showcase w/ Mr. Gregg (6:00)

VICTORY GRILL Blues Specialists (6:30)

WATERLOO ICE HOUSE Ptarmigan

WOODY'S SOUTH Mike Cross & Natalie Zoe (7:00)

Y BAR & GRILL Singer-Singwriter Night w/ Bruce Newton, Jerry Wayne Cook (6:30)

Z'TEJAS Stephen Doster, Will Sexton & Friends (6:00)

BEAUTY BAR Martini & Manicure Happy Hour for AIDS Services of Austin (6:00)

BEERLAND St. Mary's, Ghost of the Russian Empire, Rachel Goldstar, Rescue Mission

BENNIGAN'S Chad Hebert (7:00)

BLIND PIG PUB Joe Vega (10:00)

BOAT HOUSE GRILL Open Mic w/ Sidney (6:00)

BOOMERZ Karaoke

BROKEN SPOKE Chaparral w/ Jeff Hughes

BROWN BAR mr.ripley

CAFE MUNDI Avenue Elle, Family Jewels (5:00)

CEDAR STREET LC Rocks (9:00)

COMMON INTEREST DJ Shawn

CONTINENTAL CLUB Mother Truckers (6:30), the Derailers, Big Blue Hearts; Gallery: Denny Freeman & Friends (10:00)

DARWIN'S PUB J.T. Coldfire

THE DETOUR BAR & GRILL Open Mic w/ David John, Big Steve, Easy Dave (8:30)

DONN'S DEPOT Murphy's Inlaws

EDDIE V'S EDGEWATER GRILLE Mark Goodwin Trio (7:30)

EMO'S Max Cady, Faceless Werewolves, Amplified Heat, Lions

EVANGELINE CAFE Liz Morphis (7:00)

THE FOUNDATION Coy West

GIDDY UPS Open Mic w/ Ted & Roy (8:00)

GINNY'S LITTLE LONGHORN SALOON Heybale!

GINO'S ITALIAN GRILL Slow Burn

GRAFFITI'S BAR & GRILL Kris Farrow (7:30), Noltey (9:00)

GREEN MUSE CAFE Open Mic w/ Black Molly (8:00)

HANOVER'S Karaoke

HOLE IN THE WALL Alice Spencer & Her Monkey Butlers, Breathers, Brother Will & Friends (8:00)

JAVA LOUNGE AT AUSTIN JAVA Poetry, Music Open Mic (8:00)

JC'S STEAKHOUSE Adam Donnemoyer

JOVITA'S Cornell Hurd Band (8:00)

LA PALAPA NTO's (8:00)

LUCKY LOUNGE Anagen (10:00)

LUCY'S ON THE SQUARE Bloodshot Pyramid

MOTHER'S CAFE Doc Grauzer (6:00)

NAT'S PUB Open Mic w/ Big Jim

NUTTY BROWN CAFE Nutty Karaoke

THE OAKS Scott H. Biram, Tracy Conover (6:00)

THE OFFICE LOUNGE Rocky

THE PARLOR Secret Annex

PUSH Get Broke! w/ Merrick Brown

POODIE'S HILLTOP BAR & GRILL Larry Salinas

THE PUB Karaoke

RANCH 616 Lucas Hudgins & the First Cousins (8:00)

RED EYED FLY The London Scar, Leaving July, Truth for Leo

RED FEZ Nuthin' New All-Stars (10:30)

RED'S SCOOT INN The Nortons (8:30)

REDRUM Closed Eyes Take Lives, Farewell to Freeway, Consider the Source, Emmure, Screaming at the Sky

RENAISSANCE HOTEL Lobby Lounge: Rich Demarco (6:00)

ROADHOUSE Open Jam w/ Mojo (8:00)

ROMEO'S Jacinta (6:30)

ROOM 710 Roman Gabriel Todd

ROSS' OLD AUSTIN CAFE Dave Jorgenson

SÃO PAULO'S Aye Cafe (7:30)

SAXON PUB Carolyn Wonderland, George Devore (8:00)

SHENANIGANS Billy D

SHOAL CREEK SALOON Reid Wilson & His So-Called Friends, the Gunhands (8:00)

SKY LOUNGE Retro Thursdays w/ DJ Def M

SUGARDADDY'S GRILL & ICEHOUSE Bang, Jeff Banks

TAMBALEO Evan Felts (7:00), DJ Tats (10:00)

TEXAS BAR & GRILL Open Mic w/ Henry Craft

TREE HOUSE ITALIAN GRILL Aunt Ruby's Sweet Jazz Babies (7:30)

WATERLOO ICE HOUSE Nicole Gilbert

WATERLOO ICE HOUSE SOUTH The Hudsons (6:30, 9:00)

WHISKY BAR Jimmy Lavalle, Prince Klassen

Y BAR & GRILL Kim & Her Blues Boys

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Sunday May 28th
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Monday Nite Hootenanny Hosted
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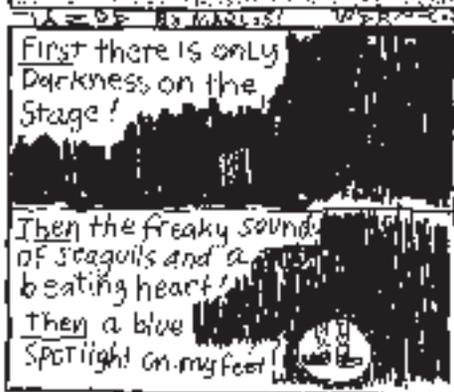
COMICS

How to Be Happy

by Shannon Wheeler



THE PERFECT DANCE

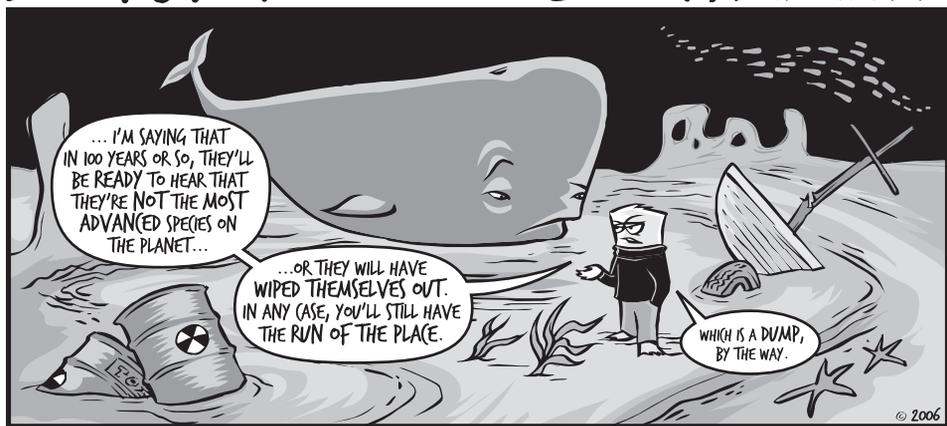


Then The Song **BALETERIA GIRL**. The light shows I am sadly dancing by a huge mirror. The man is singing my ballerina girl! Oh ballerina girl! Oh girl! Oh girl!



The Audience is all crying! And my dad is not even actually dead! There's nothing saying you can't do this dance either way! A live Dad could sing it too! BUT I LIKE IT MORE tragic!

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According to *The New York Times*, Americans are about four times as likely to be hit by lightning than to have to pay estate taxes on small businesses or farms.

The U.S. Army, which missed its recruiting goal last year, has relaxed its policy banning certain types of tattoos in a bid to attract new soldiers.

According to author Fred Pearce, it takes 25 bathtubs-full of water to grow 9 ozs. of cotton – the amount needed for something like a simple cotton T-shirt bearing a slogan "Save the Bay." It takes 650 gallons of water to make a pound of cheddar cheese.

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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135 HOSPITALITY

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Please apply in person at Santa Rita Tex Mex Cantina @ 26 Doors Shopping Center 1206 W. 38th street (across from Seton Medical Center) Apply only Mon-THURS 9-11 am or 2-4 pm No phone calls please or email resume to: goodfood@34thstreetcafe.com



ALL Ruggles Grill Hiring Experienced Servers for Upscale restaurant in Westlake. Apply Monday -Friday 3-5 Pm. No Phone Calls Please. 701 South Capital Texas Hwy, in the Village at Westlake (78746).



ALL INTERCONTINENTAL OPEN POSITIONS as of May 24, 2006

Housekeeping Coordinator (2)PM Laundry Attendant PM Turndown (PT) Café Server Banquet Bartender (On-Call) PBX Operator (PT) Accounts Receivable Coordinator Reservations Agent Group Coordinator Front Desk Agent Banquet Captain Banquet Server (On-Call) Host (PT) Housekeeping Houseperson Barback

We only accept applications for available positions on Wednesday between 9:00 a.m and noon.The Inter-Continental Stephen F. Austin provides an excellent benefits package, which includes Health/Dental Insurance, 401(K), Short and Long Term Disability, Worldwide Employee Discount, Free Shift Meals, and more.

FREE ADS Got a car you need to sell? Looking for a roommate? Want to unload that old refrigerator? Got a great idea for a band, but missing some musicians? All you need to do is go online to www.austinchronicle.com/classifieds and post your ad for FREE. Make it stand out with pictures! Highlight it by making it a featured ad! You can even run it in print! Ads run online for 30 days, and are posted immediately. After all, immediate gratification takes too long!

ALL POSITIONS Current Employment opportunities:

- Waitstaff
• Host Staff
• Busperson / Steward
• Front Desk Supervisor
• Concierge
• Reservation Agent
• PBX Operator
• Housekeepers AM/PM
• Night Cleaner
• Dishwashers
• Camp Counselors
• Golf Shop Clerk
• Golf Range Attds.
• Nail Technician
• Massage Therapist
• Tennis Shop Clerk
• Spa/Fitness Desk Attd.
• Water Aerobic Instructor
• Kids Club Attd.
• Lead Locker Rm. Attd.
• Spa Retail Attd.
• Greenskeepers

Apply in person Monday-Friday 8:30-5PM, 8212 Barton Club Drive, Austin, Texas 78735. Email resumes to jobs@bartoncreek.com or fax your information to 512-329-4014. Website: http://www.bartoncreek.com Barton Creek offers a complete benefits package & competitive wages. EOE

ASST. MGR. Dirty Martin's Hamburgers, Full-Time. Exp. & Ref. required. Fax resume to 477-3631.

BARRISTA Mozart's Coffee, Now Hiring Barristas. Send resume to roasteratx@yahoo.com or fax 477-1971, or come by & apply at 3825 Lake Austin Blvd.

BARTENDER Up to \$300/day. No experience necessary. 1-800-965-6520 x207

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BUSSERS LIKE LINE COOKS EMBASSY SUITES ARBORETUM is now hiring • AM BUSSERS • PM LINE COOKS Apply in person at 9505 STONELAKE BLVD or call 512-372-8771

COCKTAIL SERVER Upscale sports bar in the warehouse district now hiring for cocktail servers. Restaurant/Bar experience a plus. Please apply in person at 415 Colorado St. Monday through Friday only between 2 and 4 pm.

COOK Dirty Martin's Hamburgers, Part-Time. 20-25 hours a week. Apply in person, M-F, 3-5PM.

COUNTER/CATERING DELIVERY/MARKETING Samurai Sam's Teriyaki Grill has immediate P/T positions avail. for Front Counter, Catering Delivery, & a Marketing Rep. Must have great customer service skills. For more info, stop in or call after 2pm. 183 N. & Burnet Rd. Next to Gold's Gym. Call 977-9988

DANCERS & WAITRESSES

The Landing Strip MAKE BIG \$\$\$ FT/PT, flex. sched., no exp. nec., 745 Bastrop Hwy, one mile from the airport. 385-2878.

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Gerson Lehrman Group Gerson Lehrman Group, the leading global provider of customized consulting to professional investment firms, has immediate openings in the Austin, TX area: COUNCIL MANAGERS IN THE FOLLOWING SECTORS: HEALTHCARE MEDIA SOFTWARE INSURANCE For more information regarding the duties and requirements of these positions, please see the full job descriptions in this week's Austin Chronicle. To apply, please submit your cover letter and resume to jobs@glgroup.com or visit our Web site at www.glgroup.com. Favored applicants will demonstrate their ability to develop longstanding relationships with senior professionals in the industry. Gerson Lehrman is an Equal Opportunity Employer

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A clinical study is seeking volunteers diagnosed with schizophrenia. In order to participate, study volunteers should be:

- Between ages 18 and 65
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- Able to be treated in an outpatient setting

Participation in the study includes:

- 28 outpatient visits over two years, including visits every 6 months to an ophthalmologist
- FDA-approved investigational study medication
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If you or someone you know is affected by schizophrenia, you can learn more about this clinical study by calling:

FutureSearch Trials
517-4658

Is Your Low Back Pain Getting to You?

If you suffer from chronic low back pain and take pain medication on a regular basis, you might qualify to participate in a clinical research study of an investigational pain medication.



Participants must be 18 years of age or older and must have a history of chronic low back pain for 3 months or longer in order to be eligible for this study.

Qualified participants will receive study-related exams, lab tests, and study-related care, all at no cost to the participant.

Participants may be eligible for compensation for their time and travel.

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1-800-369-2875
For more information
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RESORT STAFF We are Redefining Hospitality in Resort Communities! Join this new division of one of America's largest & most respected companies as we create our Lake Travis masterpiece, The Hollows. Centex Hospitality Group is bringing to life a 1200 acre resort community on the Northshore of Lake Travis & we are looking for visionary leaders in the following positions. Maintenance Promote care of the resort and other use areas by cleaning and performing maintenance to grounds and facilities. Maintenance personnel must possess basic skills in maintenance and repair

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SERVERS Curra's Grill at Parmer and McNeil is now hiring experienced, energetic food servers and hosts. Apply daily before 5pm. 6101 West Parmer St 600 directly behind the Whataburger.

SERVERS & HOSTS Servers- 1 yr. min. exp. Las Palomas Restaurant/Bar, Westwood Shopping Center, 3201 Bee Caves #122. Apply in Person, Tues.-Sat.

WEBSITE Looking for something more? Check out austinchronicle.com/classifieds for even more great ads online.

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Gerson Lehrman Group, the leading global provider of customized consulting to professional investment firms, has an immediate opening for a Council Manager to focus on the Software and Technology sector in our Austin, TX office. This individual will be responsible for leading the recruitment, management and marketing of our Technology Council. Duties include: developing deep relationships with software vendors, distributors, value added resellers, system integrators, IT buyers, and CIO's while engaging them in productive research activities and events as Council Members; identifying, targeting and acquiring strategic technology populations, focusing on individuals with impressive or unique experience relevant to key client investment themes;

the Austin Chronicle will be

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for Memorial Day.

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MONDAY, MAY 30.

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- Golf Range Attds.
- Kids Club Attd.
- Nail Technician
- Tennis Shop Clerk
- Spa Retail Attd.
- Spa/Fitness Desk Attd.
- Water Aerobics Instructor
- Massage Therapist
- Lead Locker
- Room Attendant
- Greenskeepers

Apply in person Monday - Friday 8:30am-5pm, 8212 Barton Club Drive Austin, Texas 78735.

Résumés can be e-mailed to **jobs@bartoncreek.com**

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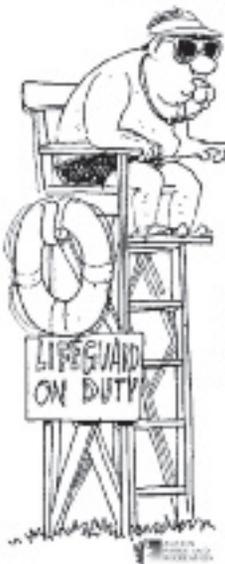
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CENTRAL Nice, spacious, well maintained 3/2+ 2nd Liv. Saltlito tile, FP covered porch, copper bar, + office. \$1195, 5903 Dunbury Agt. 933-1311

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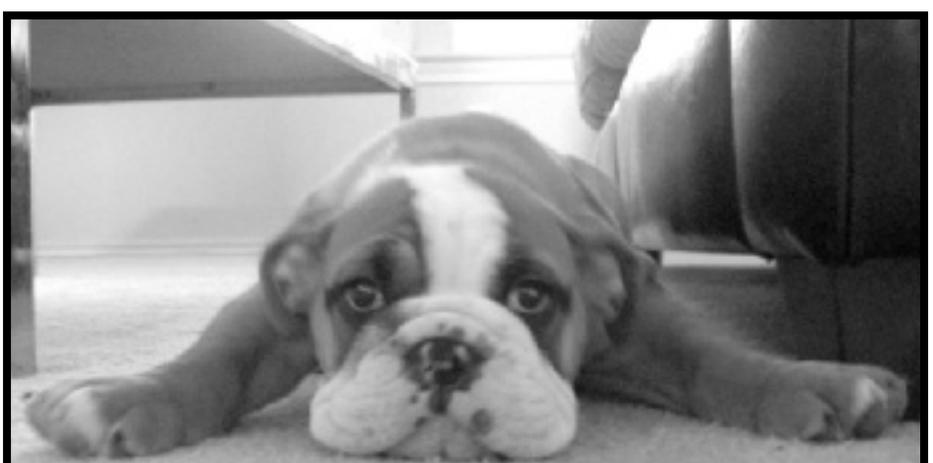
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- 4th and Colorado, warehouse district flats, walk to nightlife! \$1150+

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RMT #03482



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- Full Body Massage
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- Chair
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Registered Massage Therapist #031330
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Intuitive healer researches Akashic records, past lives, karma. Soul clearing process releases limiting patterns, beliefs, energy distortions blocking change. Awaken purpose, abundance, joy! Deborah renown clairvoyant Phone apt. only 462-9993 <http://www.streamsoflight.com>

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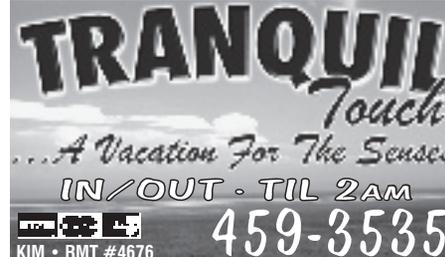
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391.1792
OPEN 7 DAYS PER WEEK
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\$70 for 90 minutes
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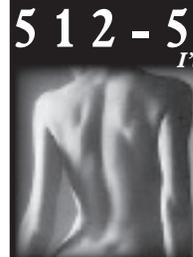
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TEXAS ASSOC. OF MASSAGE THERAPISTS



CODE OF ETHICS

AS A MEMBER OF THE T.A.M.T. ALL TEXAS REGISTERED MASSAGE THERAPISTS SHALL:

- Provide quality care to those who seek professional massage therapy and maintain high standards of professional competence.
- Recognize the scope of massage therapy and refer to other health care professionals when appropriate for the client's/patient's health and well-being.
- Administer all treatments in a professional manner with respect for client-patient confidentiality, boundaries, safety and privacy.
- Maintain honest and accurate records, a clean and professional work environment, and high standards of personal hygiene.
- Respect the client's/patient's right to continue, modify, or discontinue massage therapy at any time, and respect the integrity of each person by avoiding any sexual conduct or activities involving their clients/patients.
- Respect all ethical health care practitioners and work together amicably to promote health and natural healing.
- Invest in their communities by fostering an understanding and acceptance of massage therapy as a valuable health service, abiding by all laws governing the practice of massage, and working for the repeal of revision laws detrimental to the legitimate practice of massage.

MESSAGE TO TAKE YOU AWAY
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10am-11pm MT# 037283



CV-400477
CONSTABLE'S NOTICE OF SALE
REAL PROPERTY
DELINQUENT TAXES
BY VIRTUE of a certain Order Of Sale issued by the clerk of the 201st District Court of Travis County, on the 18th day of April, 2006...

of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof.
Witness my hand this 25th day of April, 2006.
BRUCE ELFANT,
CONSTABLE PRECINCT 5
TRAVIS COUNTY, TEXAS

AVO608 POUND SALE
NOTICE OF SALE OF MOTOR VEHICLES
IMPOUNDED BY ORDER OF THE CHIEF OF POLICE IN ACCORDANCE WITH SECTION 683.011 ET SEQ., TEXAS TRANSPORTATION CODE, REGULATING THE IMPOUNDING AND SALE OF ABANDONED VEHICLES BY DELEGATE OR PERSONALLY.

THE PURCHASER SHALL TAKE TITLE TO THE MOTOR VEHICLE FREE AND CLEAR OF ALL LIENS AND CLAIMS OF OWNERSHIP AND IS ENTITLED TO REGISTER THE PURCHASED MOTOR VEHICLE AND RECEIVE A CERTIFICATE OF TITLE.

June 8, 2006 @ 10:00 AM @ AUSTIN POLICE DEPT., 220 RALPH ABLANEDO, AUSTIN, TX 78748

- 065022735 1986 FORD PK 8CMX05 TX 1FTFC15N3GK060382
065023795 1984 TOYT VN DV3394 TX JT3YR26V9E5032276
065023800 1979 FORD PK F15GKJ5699 TX F15GKJ5699
065023979 1993 MERC SW 241D1J TX 1MELM584SP650691
065023981 2004 CHEV CP 932CHZ TX 1G1JC12FX47290675
065024180 1993 DODG VN F41ZVR TX 2B4GH2534PR102565
065024181 1993 NISS 4DR L681TSG TX 1J1EB31P5PU211729
065024185 1991 HOND 4DR P28BFW TX 1HGC87651ML000050
065024186 1987 CADI 4DR 068KHZ TX 1G6GD5182H4251581
065024189 1993 FORD SW YCK71B TX 1FACP5747PG235632
065024191 1995 MITS 2DR 811F5N CO JA3AA31CASU048431
065024345 1990 DODG PK 5MWC99 TX 1B7GL26V9L600126
065024346 1984 CHEV 2DR V66SNH TX 1G1A1H11X2ET166646
065024347 1993 STRN 4DR 792CRH TX 1G6BZ45593P2212427
065024348 1984 CHEV PK 8NNV16 TX 1GDCD14H8ES178362
065024350 1993 LINC 2DR 078KJD TX 1LNLN1M91VB7Y775587
065024352 1986 BUIC 4DR N17DNR TX 1G4CX69XBG1423426
065024867 2001 DODG PK 585LTD CO 1B7FL26P91S188900
065024881 1998 CHRY 2DR C96PPRK TX 3C3EL55H3WT248459
065024884 1997 KIA 4DR ZLR51W TX 1KNAFA1253V5317378
21. 065024903 1966 FORD PK 4PJF14 TX F106K783071
22. 065024905 1987 CHEV LL 4P68TB TX 1GNCT18R9H8146494
23. 065024907 1990 PONT 4DR J06JMJ TX 1G2J354KXL7517183
24. 065025069 1995 STRN 4DR V19JNS TX 1G6BZ45593P2212427
25. 065025070 1993 PONT 2DR X89NJL TX 2G2FV22P3P2201342
26. 065025072 1985 TOYT 4DR R9G55B TX J2RAE82L4F3216297
27. 065025075 1988 HOND 4DR K86VKM TX JHMC45633JC093362
28. 065025078 1994 MERC 4DR 201GMX TX 1MPEPM36XRK619924
29. 065025081 1987 NISS 4DR W05KJV TX 1JN1H11P0HX862925
30. 065025089 1997 HYUN 4DR W68KJP TX 1KMJHF24M5V14547005
31. 065025093 1985 CHEV VN T35MDS TX 2GCEG25H6F4100983
32. 065025097 1986 CHEV 4DR 578BCK TX 1G1AW19R5SG6195846
33. 065025361 1987 CHRY 2DR L20MFW TX 3C3CJ41K9H7751327
34. 065025362 1995 DODG 4DR SKM75J TX 1B3EJ56H4S4N583418
35. 065025376 1996 LINC 4DR J64NTB TX 1LNLN97V3VTY622990

63/62, Travis County, Texas and being more particularly described in Volume 9181, Page 894, Volume 9202, Page 997, Volume 10193, Page 264 and Probate Cause No. 74,198 of the deed records of Travis County, Texas.

THE ABOVE SALE to be made by me to satisfy the above described judgment for \$21,604.75 Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof.
Witness my hand this 25th day of April, 2006.
BRUCE ELFANT,
CONSTABLE PRECINCT 5
TRAVIS COUNTY, TEXAS

CV-400535
CONSTABLE'S NOTICE OF SALE
REAL PROPERTY
DELINQUENT TAXES
BY VIRTUE of a certain Order Of Sale issued by the clerk of the 353rd District Court of Travis County, on the 21st day of April, 2006...

THE PURCHASER SHALL TAKE TITLE TO THE MOTOR VEHICLE FREE AND CLEAR OF ALL LIENS AND CLAIMS OF OWNERSHIP AND IS ENTITLED TO REGISTER THE PURCHASED MOTOR VEHICLE AND RECEIVE A CERTIFICATE OF TITLE.

June 8, 2006 @ 10:00 AM @ AUSTIN POLICE DEPT., 220 RALPH ABLANEDO, AUSTIN, TX 78748

- 065022735 1986 FORD PK 8CMX05 TX 1FTFC15N3GK060382
065023795 1984 TOYT VN DV3394 TX JT3YR26V9E5032276
065023800 1979 FORD PK F15GKJ5699 TX F15GKJ5699
065023979 1993 MERC SW 241D1J TX 1MELM584SP650691
065023981 2004 CHEV CP 932CHZ TX 1G1JC12FX47290675
065024180 1993 DODG VN F41ZVR TX 2B4GH2534PR102565
065024181 1993 NISS 4DR L681TSG TX 1J1EB31P5PU211729
065024185 1991 HOND 4DR P28BFW TX 1HGC87651ML000050
065024186 1987 CADI 4DR 068KHZ TX 1G6GD5182H4251581
065024189 1993 FORD SW YCK71B TX 1FACP5747PG235632
065024191 1995 MITS 2DR 811F5N CO JA3AA31CASU048431
065024345 1990 DODG PK 5MWC99 TX 1B7GL26V9L600126
065024346 1984 CHEV 2DR V66SNH TX 1G1A1H11X2ET166646
065024347 1993 STRN 4DR 792CRH TX 1G6BZ45593P2212427
065024348 1984 CHEV PK 8NNV16 TX 1GDCD14H8ES178362
065024350 1993 LINC 2DR 078KJD TX 1LNLN1M91VB7Y775587
065024352 1986 BUIC 4DR N17DNR TX 1G4CX69XBG1423426
065024867 2001 DODG PK 585LTD CO 1B7FL26P91S188900
065024881 1998 CHRY 2DR C96PPRK TX 3C3EL55H3WT248459
065024884 1997 KIA 4DR ZLR51W TX 1KNAFA1253V5317378
21. 065024903 1966 FORD PK 4PJF14 TX F106K783071
22. 065024905 1987 CHEV LL 4P68TB TX 1GNCT18R9H8146494
23. 065024907 1990 PONT 4DR J06JMJ TX 1G2J354KXL7517183
24. 065025069 1995 STRN 4DR V19JNS TX 1G6BZ45593P2212427
25. 065025070 1993 PONT 2DR X89NJL TX 2G2FV22P3P2201342
26. 065025072 1985 TOYT 4DR R9G55B TX J2RAE82L4F3216297
27. 065025075 1988 HOND 4DR K86VKM TX JHMC45633JC093362
28. 065025078 1994 MERC 4DR 201GMX TX 1MPEPM36XRK619924
29. 065025081 1987 NISS 4DR W05KJV TX 1JN1H11P0HX862925
30. 065025089 1997 HYUN 4DR W68KJP TX 1KMJHF24M5V14547005
31. 065025093 1985 CHEV VN T35MDS TX 2GCEG25H6F4100983
32. 065025097 1986 CHEV 4DR 578BCK TX 1G1AW19R5SG6195846
33. 065025361 1987 CHRY 2DR L20MFW TX 3C3CJ41K9H7751327
34. 065025362 1995 DODG 4DR SKM75J TX 1B3EJ56H4S4N583418
35. 065025376 1996 LINC 4DR J64NTB TX 1LNLN97V3VTY622990

ABILITY AND FITNESS FOR A PARTICULAR PURPOSE. YOU BUY THE PROPERTY "AS IS". BIDDERS ARE FURTHER ADVISED THAT PURCHASE OF THE PROPERTY AT THIS EXECUTION SALE MAY NOT EXTINGUISH ANY LIENS OR SECURITY INTERESTS ON THE PROPERTY.

LEGAL NOTICES
THE AUSTIN CHRONICLE accepts LEGAL NOTICES at the low rate of \$21 per column inch.

Notarized affidavits of publication and audited circulation statements are provided upon request.
Call Jessica @ 512-454-5765 ext. 168 for more info.

NOTICE OF ABANDONED VEHICLES Pursuant to the Texas abandoned vehicle motor act, the following vehicles will be auctioned off by the Travis County Sheriff's Office unless charges are satisfied within 10 days.

NOTICE OF ABANDONED VEHICLES Pursuant to the Texas abandoned vehicle motor act, the following vehicles will be auctioned off unless charges are satisfied within 10 days.

NOTICE OF ABANDONED VEHICLES Pursuant to the Texas abandoned vehicle motor act, the following vehicles will be auctioned off by the Travis County Sheriff's Office unless charges are satisfied within 10 days.

NOTICE OF NEW TRAFFIC REGULATIONS Notice is hereby given that Travis County, Texas, proposes the approval of the following traffic regulations:

PLACE STOP SIGNS ON SASKATCHEWAN DR SOUTHEAST BOUND AND SOUTHWEST BOUND AT HUNTERS PASS.
PLACE STOP SIGN ON HILL LANE SOUTHWEST BOUND AT BEACH RD.

NOTICE OF NEW TRAFFIC REGULATION Notice is hereby given that Travis County, Texas, proposes the approval of the following traffic regulation:

1997 CHEVROLET CAVALIER
VIN: 1G1JC1242V7166075
LP: H91CXV
9)OWNER: DONALD CHAPMAN

NOTICE OF PUBLIC AUCTION FOR PUBLICATION A public auction will be held to satisfy landlors lien pursuant to chapter 59 of the Texas Property Code.

NOTICE OF ABANDONED VEHICLES Pursuant to the Texas abandoned vehicle motor act, the following vehicles will be auctioned off unless charges are satisfied within 10 days.

NOTICE OF SALE OF REAL PROPERTY
State of Texas
County of Travis
Cause: D1GN05002235
By virtue of a Writ of Execution issued by the clerk of the 201 DISTRICT COURT of TRAVIS COUNTY, Texas, April 21, 2006...

NOTICE OF NEW TRAFFIC REGULATIONS Notice is hereby given that Travis County, Texas, proposes the approval of the following traffic regulations:

PLACE STOP SIGNS ON SASKATCHEWAN DR SOUTHEAST BOUND AND SOUTHWEST BOUND AT HUNTERS PASS.
PLACE STOP SIGN ON HILL LANE SOUTHWEST BOUND AT BEACH RD.

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PLACE STOP SIGN ON HILL LANE SOUTHWEST BOUND AT BEACH RD.

NOTICE OF NEW TRAFFIC REGULATION Notice is hereby given that Travis County, Texas, proposes the approval of the following traffic regulation:

AUTO DEPOT

#1

Timing belts ... CV axles ...
Brakes ... Clutches ...
Body Repair ...
And in time for summer ... A/C!!!

Voted four times #1 by *The Chronicle*,
including the last two years,
'Best Repair Shop in Austin.'

And we give you a 30 day guarantee to
find a better price, and we'll match it
and beat it by 10% of the difference...

★ Car Stereo Installation! Head units, speakers, ★
★ amplifiers, subwoofers and mobile video ★

SPECIAL CARS OF THE WEEK:

- 2005 Honda Civic LX, prior accident damage but professionally repaired, 9500 miles, can trade, one year warranty - \$12,900
- 1995 Honda Del Sol Si, V-tec, 5 sp., alarm, cold air. \$5500
- 1993 Nissan Sentra, 5 sp., 2 dr., runs, drives super \$2950
- 1996 Nissan Sentra, 4 dr., auto, 130K. \$3950
- 2000 Toyota 4Runner 2000 70K, Limited. Loaded/leather. 2 year warranty Can trade. \$13,950
- 2002 Toyota Corolla LE, 4 dr., AT, loaded with sunroof. Prior cosmetic damage to right fender but professionally repaired. One year power train warranty. \$8500
- 1999 Honda CRV. Rare 5 speed. Beautiful car with all features. Never wrecked, full warranty. \$6450
- 1989 Buick LeSabre. 2 dr., 101k, really nice clean car that drives exceptionally well. \$3250
- 1998 Honda Civic LX 4 dr., AT, power windows, door locks, cruise. Only 48,000 miles. This pretty car has 1 year power train warranty! 30 DAY TEST DRIVE! \$6650.

Just south of Braker Lane, off Lamar at 909 Prairie Trail.
836-9767 or **294-2885****
(*NIGHTS AND WEEKENDS 'TIL 9PM)
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autodepot@austin.rr.com

CONTINUED 545 LEGAL NOTICES

DATED the 22nd day of May, 2006
Ellen Martin
Attorney for Kay Brock
State Bar No.: 00784531
12591 Research Boulevard,
Suite 203
Austin, Texas 78759
Telephone: (512)258-0500
Facsimile: (512)506-9775

OFFICIAL PUBLIC NOTICE TO BIDDERS

TRAVIS COUNTY, TEXAS

Notice is hereby given that sealed bids will be accepted by Travis County for the following items:

1. Asphaltic Road Materials
Delivered or FOB Plant,
B060203-DR

Opens: June 5, 2006 @ 10:00 a.m.

Bids should be submitted to: Cyd Grimes, Travis County Purchasing Agent, Ned Granger Building, 314 West 11th, Room 400, P.O. Box 1748, Austin, Texas 78767. Specifications can be obtained from or viewed at the Travis County Purchasing Office at no charge or by downloading a copy from our website: www.co.travis.tx.us/purchasing/solicitation.asp. Bidders should use unit pricing or lump sum pricing, if appropriate. Payments may be made by check. The successful bidder shall be required to furnish a Performance Bond in the amount of One Hundred percent (100%) of the contract amount awarded, if applicable.

SECTION 00010

NOTICE TO BIDDERS

Sealed proposals addressed to Taylor Woodrow Communities/Steiner Ranch, Ltd. for furnishing all labor, materials, equipment, and performing all work required for the construction of Quinlan Park Road - Phase 4B Water, Wastewater, Drainage and Roadway Improvements will be received at the office of: Bury+Partners, Inc., 3345 Bee Caves Road, Suite 200, Austin, Texas 78746 until 2:00 p.m., June 20, 2006. Bids will be opened publicly and reviewed by the Owner. Any proposal received after the closing time will be returned unopened. Proposals shall be plainly marked with name and address of the BIDDER and the following words:

PROPOSAL FOR Quinlan Park Road - Phase 4B WATER, WASTEWATER, DRAINAGE AND ROADWAY IMPROVEMENTS.

The QUINLAN PARK ROAD - Phase 4B Water, Wastewater, Drainage and Roadway Improvements proposal includes approximately: ±34,600 SY Right of Way Preparation; ±1,900 LF of 18"-48" Class III RCP storm sewer with inlets, headwalls, manholes, and drainage appurtenances; ±1,900 LF of 8"-12" water line with fire hydrants, valves and associated appurtenances; ±3,900 LF of 8" wastewater-for-certain, manholes, clean-outs, valves and associated appurtenances; 2 water quality ponds with associated maintenance and outfall structures; ±16,200 SY of Sub-grade Preparation; ±14,700 SY HMA Paving; ±11,000 LF of 5 ft Concrete Sidewalk temporary erosion controls, temporary traffic control, and all necessary appurtenances for the proposed water, wastewater and drainage improvements. All work must conform to State of Texas, City of Austin, County of Travis and Water Control and Improvement District #17 rules and criteria.

Copies of the Plan, Specifications, and Bidding Documents will be on file at the office of Bury+Partners, Inc., 3345 Bee Caves Road, Suite 200, Austin, Texas 78746, where they may be examined without charge. Copies may be examined or obtained from the ENGINEER on or after 1:00pm, May 26, 2006, for a non-refundable fee of \$100.00 per set. Checks for

Plans and Specifications, and Bidding Documents, shall be made payable to Taylor Woodrow Communities/Steiner Ranch, LTD.

A Cashier's Check, Certified Check or acceptable BID-DEP'S Bond payable to Taylor Woodrow Communities/Steiner Ranch, Ltd. in an amount not less than five percent (5%) of the Bid must accompany each bid as a guarantee that, if awarded the Contract, the BIDDER will enter into a contract and execute bonds within ten (10) days of award of the Contract. Performance and Payment Bonds shall also be executed on the forms furnished by the OWNER and shall specifically provide for "Performance" and for "Labor and Materials Payment". Each bond shall be issued in an amount if one hundred percent (100%) of contract price by a solvent Surety company, authorized to do business in the State of Texas and acceptable to the OWNER.

The OWNER reserves the right to reject any and all bids to waive any and all technicalities and formalities in bidding. The OWNER reserves the right to determine which bids are lower and best, and to award the Contract on this basis. No bid may be withdrawn for a period of forty-five (45) days after opening of the bids. If a submitted bid is withdrawn within said period, bid guaranty shall become the property of the OWNER, not as penalty, but as liquidated damages, or OWNER may pursue any other action allowed by law. A mandatory pre-bid conference will be held on **June 8, 2006 at 10:00 a.m.** in the Steiner Ranch Development Office at 3405 Grimes Ranch Rd., Austin, Texas 78732. Prospective bidders are encouraged to visit the project site.

TRAVIS COUNTY

PUBLIC AUCTION: SURPLUS PROPERTY WEDNESDAY, JUNE 14, 2006; 1:00 PM

**TRAVIS COUNTY
WAREHOUSE
7811 BURLERSON-MANOR
ROAD, MANOR, TEXAS**
*A VARIETY OF OFFICE SUPPLIES, FURNITURE, CLOTHING, LAWN EQUIPMENT, APPLIANCES, AND MANY OTHER VARIOUS ITEMS MAY BE AVAILABLE FOR BIDS

*VIEWING OF ITEMS WILL BE HELD ON WEDNESDAY, JUNE 14, 2006 AT 9:00 AM, UNTIL TIME OF AUCTION. ALL ITEMS SOLD AS IS, WHERE IS. BUYERS WILL BE RESPONSIBLE FOR PROPERTY AS SOON AS DEAL IS CONCLUDED. BUYERS MUST REMOVE PROPERTY BY 4:00 PM, ON THE DAY OF THE AUCTION. ALL BIDDERS ARE REQUIRED TO REGISTER PRIOR TO AUCTION. ALL PURCHASES MUST BE SETTLED AT END OF SALE. BUYER IS RESPONSIBLE FOR THE REMOVAL OF PROPERTY FROM AUCTION SIGHT. TRAVIS COUNTY EMPLOYEES AND FAMILY ARE PERMITTED TO BID.

*FOR FURTHER INFORMATION CONTACT DAN ROLIE AT (512) 854-6459 OR RON DUBE AT (512) 854-6458.

DRIVING DIRECTIONS:
TAKE HWY 71 (BEN WHITE BLVD.) INTO DEL VALLE. TURN LEFT AT HWY 973. TURN RIGHT ON HWY 969. TRAVEL 5 MILES AND TURN LEFT ON BURLERSON-MANOR ROAD. TRAVEL 1 MILE AND TURN RIGHT AT COUNTY WAREHOUSE.

GASTON & SHEEHAN AUCTIONEERS, TXL #6497

X99-10071

CONSTABLE'S NOTICE OF SALE

**REAL PROPERTY
DELINQUENT TAXES**
BY VIRTUE of a certain Order Of Sale issued by the clerk of the 53RD District Court of Travis County, on the 21st day of April, 2006 in a certain cause numbered X99-10071, wherein City of Lago Vista, Lago Vista Independent School District, Travis County and Travis County Emergency Services District No. 1 are plaintiffs, and Jay S. Wil-

iams, if alive and if deceased, the unknown owners, heirs, assigns and successors of the Estate of Jay S. Williams, Ola B. Williams, if alive and if deceased, the unknown owners, heirs, assigns and successors of the Estate of Ola B. Williams, NRC, Inc. (In Rem Only), Texas Higher Education Board (In Rem Only) and Interventional Cardiovascular Consultants, Inc. nka Texas Cardiovascular Consultants, PA (In Rem Only) are defendant(s), in favor of said plaintiffs, for the sum of \$4,362.42 Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 53RD District Court of Travis County, Texas, on January 22, 2003.

I, on the 24th day of April, 2006, at 2:00 o'clock P.M., have levied upon, and will, on the 6th day of June, 2006, at 10:00 o'clock, A.M., at 1000 Guadalupe in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit:

Lot 13046, Bar-K Ranches Plat 3, Plat No. 68/21 as described in Volume 10421, Page 266 of the deed records of Travis County, Texas.

THE ABOVE SALE to be made by me to satisfy the above described judgment for \$4,362.42 Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof.

Witness my hand this 25th day of April, 2006.

BRUCE ELFANT,

CONSTABLE PRECINCT 5

TRAVIS COUNTY, TEXAS

BY /s/ Joe Rosser DEPUTY

ON THE PROPERTY SOLD, THERE ARE NO WARRANTIES, EXPRESS OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. YOU BUY THE PROPERTY "AS IS". BIDDERS ARE FURTHER ADVISED THAT PURCHASE OF THE PROPERTY AT THIS EXECUTION SALE MAY NOT EXTINGUISH ANY LIENS OR SECURITY INTERESTS ON THE PROPERTY. YOU ARE SIMPLY PURCHASING WHATEVER INTEREST THE DEBTOR HAS IN THE PROPERTY. IF YOU HAVE ANY QUESTIONS, YOU NEED TO CONSULT COUNSEL OF YOUR CHOICE.

X99-11072

CONSTABLE'S NOTICE OF SALE

**REAL PROPERTY
DELINQUENT TAXES**

BY VIRTUE of a certain Order Of Sale issued by the clerk of the 98th District Court of Travis County, on the 18th day of April, 2006 in a certain cause numbered X99-11072, wherein City of Lago Vista, Lago Vista Independent School District, Travis County Emergency Services District No. 1 and Travis County are plaintiffs, and Derek K. Linebarger (In Rem Only 1995-2000 and Individually all other years) are defendant(s), in favor of said plaintiffs, for the sum of \$6,400.32 Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 98th District Court of Travis County, Texas, on September 12, 2003.

I, on the 24th day of April, 2006, at 2:00 o'clock P.M., have levied upon, and will, on the 6th day of June, 2006, at 10:00 o'clock, A.M., at 1000 Guadalupe in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit:

Lot 2275, Country Club Estates, Section 9, Plat No. 48/30 as described in Volume 6706, Page 2045 of the deed records of Travis County, Texas.

THE ABOVE SALE to be made by me to satisfy the above described judgment

for \$6,400.32 Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof.

Witness my hand this 25th day of April, 2006.

BRUCE ELFANT,

CONSTABLE PRECINCT 5

TRAVIS COUNTY, TEXAS

BY /s/ Joe Rosser DEPUTY

ON THE PROPERTY SOLD, THERE ARE NO WARRANTIES, EXPRESS OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. YOU BUY THE PROPERTY "AS IS". BIDDERS ARE FURTHER ADVISED THAT PURCHASE OF THE PROPERTY AT THIS EXECUTION SALE MAY NOT EXTINGUISH ANY LIENS OR SECURITY INTERESTS ON THE PROPERTY. YOU ARE SIMPLY PURCHASING WHATEVER INTEREST THE DEBTOR HAS IN THE PROPERTY. IF YOU HAVE ANY QUESTIONS, YOU NEED TO CONSULT COUNSEL OF YOUR CHOICE.

X99-12006

CONSTABLE'S NOTICE OF SALE

**REAL PROPERTY
DELINQUENT TAXES**

BY VIRTUE of a certain Order Of Sale issued by the clerk of the 98th District Court of Travis County, on the 21st day of April, 2006 in a certain cause numbered X99-12006, wherein City of Lago Vista, Lago Vista Independent School District, County Education District, Travis County and Travis County Emergency Services District No. 1 are plaintiffs, and Kyle W. Kuriplach are defendant(s), in favor of said plaintiffs, for the sum of \$3,421.79 Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 98th District Court of Travis County, Texas, on November 28, 2001.

I, on the 24th day of April, 2006, at 2:00 o'clock P.M., have levied upon, and will, on the 6th day of June, 2006, at 10:00 o'clock, A.M., at 1000 Guadalupe in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit:

Lot 4255, Bar-K Ranches Plat 4, Plat No. 56/99 as described in Volume 12523, Page 517 of the deed records of Travis County, Texas.

THE ABOVE SALE to be made by me to satisfy the above described judgment for \$3,421.79 Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof.

Witness my hand this 25th day of April, 2006.

BRUCE ELFANT,

CONSTABLE PRECINCT 5

TRAVIS COUNTY, TEXAS

BY /s/ Joe Rosser DEPUTY

ON THE PROPERTY SOLD, THERE ARE NO WARRANTIES, EXPRESS OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. YOU BUY THE PROPERTY "AS IS". BIDDERS ARE FURTHER ADVISED THAT PURCHASE OF THE PROPERTY AT THIS EXECUTION SALE MAY NOT EXTINGUISH ANY LIENS OR SECURITY INTERESTS ON THE PROPERTY. YOU ARE SIMPLY PURCHASING WHATEVER INTEREST THE DEBTOR HAS IN THE PROPERTY. IF YOU HAVE ANY QUESTIONS, YOU NEED TO CONSULT COUNSEL OF YOUR CHOICE.

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CONTINUED

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OTHER Sunday MR (musicians referral jam) is going strong at the Imagine Music Ranch @ 3421 E. Cesar Chavez just 2 miles from downtown. Come make new friends, bandmates, or enjoy a lazy Sunday on the Colorado River. Beer, Bar-B-Q, refreshments, house instruments(guitar and bass amps and cabs, drumkit, And PA) are provided but bring your own if you like. All ages and all music styles are welcome. There is no admission so musician or not, hope to see you at the ranch.

VOICE Male/23-Vocalist/Lyricist- Prof trained/13 yrs vocal exp/12 yrs lyric writing exp/Prof band exp/Looking to start/join ROCK band/ages 19-29/no cover bands/serious minded people only/CONTACT-Andrew (512)963-4322/superdrew@hotmail.com

VOICE Singer looking for band, PUNK/RNR hooks, anthems, beer, contact misfit1195@lycos.com

VOICE Female vocalist needs more music! Huge range, very diverse. Can and will sing most anything. Contact Rose 921-7175.

WEBSITE Vocals? Check. Guitar player? Check. Keyboards? Check. Still looking for that magic drummer to make your dreams come true? They might be online...check out austinchronicle.com/classifieds.

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BASS player wanted for established, indie-pop band, the fall collection. ages 21-35. think: the jam, jawbreaker, the smiths, e.costello & the attractions, descendants, and supergrass. something like that. motivated, experienced, and have good equipment. serious inquiries only. no hired guns. check us out at: www.thefallcollection.com

BASS and Drummer wanted for acoustic band willing to play out of town, contact: 254-723-2369 myspace.com/thompsonbrend

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GUITAR METAL vocalist,Bass,rhythm needed in the vein of Darkest hour, atreyu, lamb of god, meshuggah, no flakes,16-27 and be serious about having fun, while we pursue goals. Aaron 786-9427

GUITAR If AC/DC played disco! INDEED! Experienced male original songwriter/singer seeks serious female/model-types for lead guitar and dancable drums. Backing vocals and/or keyboards a plus. Flexible schedule, chops and pro gear a must. Minimal drama please. newrockdiscoband@yahoo.com

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NEW STUDIOS and rhythm. Sound -White Zombie/Alas/Tool/ Rage Agianst Machine. Call Fire 659-8654

LOOKING FOR SINGERS between the ages of 21-40 to start a local group, email feudoj@yahoo.com

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OR ELECT. DRUMMER w/Double Kick. Sound like White Zombie/Rage Agianst Machine/Danzing/Alas.call Fire 659-8654.

OTHER Sunday MRJ (musicians referral jam) is going strong at the Imagine Music Ranch @ 3421 E. Cesar Chavez just 2 miles from downtown. Come make new friends, bandmates, or enjoy a lazy Sunday on the Colorado River. Beer, Bar-B-Q, refreshments, house instruments(guitar and bass amps and cabs, drumkit, And PA) are provided but bring your own if you like. All ages and all music styles are welcome. There is no admission so musician or not, hope to see you at the ranch.

OTHER Producer/engineer wanted for paid demos and album projects for local indie label. You have your own Nuendo or ProTools setup. We have bands, gear, and a lot of recording work to do. Studio: your place (near downtown) or ours. Genre pop rock, hip-hop. Cool attitude more important than experience. rw_rushing@yahoo.com

OTHER Producer/engineer wanted for paid demos and album projects for local indie label. You have your own Nuendo or ProTools setup. We have bands, gear, and a lot of recording work to do. Studio: your place (near downtown) or ours. Genre pop rock, hip-hop. Cool attitude more important than experience. rw_rushing@yahoo.com

VOCALIST THAT CAN sing and scream needed for hard rock band. See www.myspace.com/televisionnends.com

WANT KEYS PLAYER to + strings, piano etc. to acoustic gtr & vox myspace.com/MatthewQuinet mattquinet@yahoo

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