

THE AUSTIN CHRONICLE

VOLUME 29 ★ NUMBER 38 MAY 21, 2010

NEWS UT's Budget Wasteland
SCREENS Paramount's Classic Summer
THE ARTS Marcia Gay Harden's
Waltz Across Texas

i want to ride that wild horse into the sun

PACHANGA!

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Makes Fiesta Gardens
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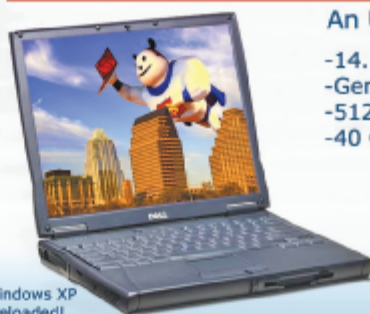
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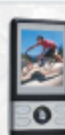
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For this week's Web Extras and more Web exclusives, go to: austinchronicle.com/webextra.

Newsdesk hits the high (and low) notes on the **CACTUS CAFE DECISION** > **CHAOS IN TEJAS THROWS ELBOWS** at Earache! > Under the Covers guesses **THIS MUST BE THE PLACE** > Chronique waves the plastic at **RENEGADE CRAFT** > Gay Place says, '**HAPPY BIRTHDAY, HARVEY MILK!**'

> '**POSTMARKS**' online - updated (almost) daily > **ASK MR. SMARTY PANTS** - sooner or later, he'll answer > '**SOCCER WATCH**' online - updates from everywhere

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Postmarks

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STOP EROSION OF TRUST

Dear Editor,

The actions of our police chief and "a few" city officials insults our citizens ["The KeyPoint Report," News, May 14].

1) Is it not a felony, Texas and federal, to withhold evidence which is important to a crime? (Here, the KeyPoint report.)

2) The excuse of withholding evidence (here the interpretation of evidence) based upon a contract provision with the police union insults the law and our citizens.

3) The police union is neither protecting our citizens nor the law. They protect their members – always!

4) For our chief to admit that he is involved in the cover-up is as disappointing as it is disturbing. The excuse of protecting the police union contract at the expense of our citizens is an insult. I thought better of Chief Art Acevedo. There is a significant disappointment factor.

It is up to our citizens to determine if our chief's credibility is so irreparably compromised that he should resign.

I would like to think that our chief is capable of learning from this gigantic mistake.

Solutions:

1) I suggest that a federal grand jury should investigate the shooting and what appears to be a cover-up.

2) The state and local authorities should also make their own investigation. However, it would be unlikely that they would be sufficiently independent to "fairly" investigate themselves.

3) I suggest that the investigations revisit the police (and Bureau of Alcohol, Tobacco, Firearms and Explosives) citizen killings (beginning with Daniel Rocha) to determine what cover-ups may have been involved in prior investigations.

4) Chief Acevedo should place himself on suspension without pay during the investigative period.

These and other actions should begin immediately to stop the erosion of trust of our "protectors" by our citizens.

Wordy Thompson

APD LOSING CREDIBILITY

Dear Editor,

Re: "The KeyPoint Report" [News, May 14]: I am so thankful for the likes of Jim Harrington and entities like *The Austin Chronicle* and the Texas Civil Rights Project for bringing issues like this into the spotlight and for the magnificent coverage. I am following this story from out of the country at the moment, but I get the impression that it is not nearly as big a deal for us Austinites as it should be. This is a critical issue – an issue that gets to the heart of what it means to live in a democratic society. The police are supposed to keep us safe, but I find myself increasingly more frightened of the erratic and dangerous actions of our police force than of those we'd normally consider criminals, because of activities like the killing of Nathaniel Sanders II. That is not at all how it should be. The chief of police made an idiotic error in failing to adequately discipline Leonardo Quintana, in seeking the heavy redaction of the report, and in what can only be called intimidation tactics such as threatening to report Mr. Harrington to the state bar. His resignation should be tendered immediately, amongst other repercussions for the Austin Police Department. The APD is rapidly losing what little credibility and respect it had.

Lindsey Peebles
Christchurch, New Zealand

Presummer Closing

The *Austin Chronicle* offices will close at 1pm on Friday, May 21, to celebrate our love of heat and humidity. Regular business hours will resume Monday, May 24.

"PAGE TWO" IS ON VACATION.

REITER RIGHT CHOICE FOR ACC NEEDS

Dear Editor,

In the June 12 Austin Community College board of trustees run-off, both candidates are good, but I urge voters to also consider where ACC most needs guidance at this time.

David Reiter seems to me to be the stronger candidate on requiring institutional accountability and balancing financial priorities – two areas where ACC is currently weak. Reiter's background in high tech industry would also enhance the board's ability to deal with the shifts under way in higher education, as would his work with many Austin-region school districts. And it is refreshing to get an education-concerned businessman and active Democrat in one package.

ACC is facing a very dangerous situation next year, when the Legislature will cut billions of dollars and may drop some or all state community-college funding (currently about 25% of ACC revenue), making community colleges rely almost exclusively on local taxes and student tuition/fees. If the Legislature takes this path and ACC is unable to get local voters to replace that money with a few cents more in tax support rate, it will be forced into a damaging combination of increases in tuition, cuts in salaries, and limits on enrollment.

ACC weathered a similar legislative storm in 2003 by a broad-based effort that led to getting more local tax support, which has also enabled its dramatic subsequent enrollment growth and program enhancements. I want ACC to be well-situated to recapture that support when needed and to make the careful choices that will be required to preserve its quality while it expands the region it serves. The election of David Reiter on June 12 would make both these positive outcomes more likely.

Hunter Ellinger

[Editor's note: Ellinger served as an ACC trustee from 1992 to 2000 and has since worked on increasing ACC resources and community accountability.]

MOSER ARTICLE BEAUTIFUL, EVOCATIVE

Margaret Moser,

Re: "Not Necessarily Stoned but Beautiful" [Music, May 14]: A beautiful and evocative article on one of the greatest musicians of contemporary times. As a 10-year-old in 1969, I had the great fortune of having two older brothers (one 15 and the other 18 at the time) who endlessly listened to Hendrix. I was quickly indoctrinated and at the same time enraptured at the sounds blasting from our console stereo. To this day, I have *Are You Experienced* in my car and frequently listen to Hendrix altering space and time on his guitar. Your comments about Hendrix influencing Texas musicians holds true – Carolyn Wonderland could easily be Janis Joplin and Jimi Hendrix's secret "love child."

Paz!

Jim Turpin

WHERE TRAILER WASTE GOES

Dear Editor,

Re: "Trailer Snack Smackdown" [News, May 14]: The idea of mobile vending is that a vehicle goes out into the community for three or four hours to provide food and beverages and then returns to its commissary to be cleaned and restocked. Under this premise, less regulation is feasible because while food temperature is a concern, the rule of time as a health control may be employed. Mobile units have hot and cold running water and thus produce gray water which needs to be disposed of properly. If mobile vending units dispose of their waste in the streets or storm drains or other unapproved facilities (and some do), the taxpayer is saddled with the bill for cleanup. Stationary units do not return to their commissary every day, which begs the question, "Where does all their waste go?"

In truth, mobile vending in Austin is largely unregulated. When an operator wants to start a mobile vending business, he need only pay certain fees and bring the trailer to the health department

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for a physical inspection. An operator can receive a mobile vending permit without possession of a driver's license. On the anniversary of his permit, he brings the trailer for another physical inspection. Most mobile vendors are rarely inspected in actual operation. There is only one health inspector assigned to mobile vending. But for biannual mobile awareness days, during which all inspectors are to canvass areas to inspect mobile vendors, operators run their businesses in peace. In contrast, restaurants are inspected every six months. Restaurants receive scored inspections which are posted on the Health Department website. Mobile vendors affect every branch of government, from public utilities to zoning to health, and movements to impose stricter regulations are cyclical. When enough bad press affects public opinion, regulators turn tail and run.

Divinity Taylor

[Wells Dunbar responds: While unresolved issues exist regarding mobile vendor permitting, waste management differs between truly mobile and stationary carts. To answer Divinity Taylor's question, one of the businesses profiled, Torchy's Tacos, has its gray water removed by a professional service, according to co-owner Bob Gentry. It seems the search for "one size fits all" regulations for truly mobile and stationary vendors alike leads to the regulatory impasse.]

VENTURA'S WISDOM

Dear Editor,
 Re: "Letters at 3AM: Of Tiers and Tears" [May 7]: Michael Ventura emerges from this series as a writer of deep insight into our culture and



as having a surprising grasp of the world of high finance and an understanding of the ruling powers of his time not seen since Machiavelli penned *The Prince*. The *Chronicle* and its readers are fortunate that one among us can see through illusion of what passes for democracy and is able to marshal the facts until it becomes self-evident that things are far from being what they seem.

Dan Crow

GRATEFUL FOR KASZTNER

Dear Editor
 Whatever one writes about Rudolf Israel Kasztner, all I can say is "Thank you" ["Killing Kasztner," Film Listings, May 7]! Because of him, my mother (92), my brother (67), and I (69) are

still alive and living (again) in Switzerland. All the rest of our immediate family (of blessed memory) were deported to Auschwitz.

I lived 15 years in Austin, the friendliest town in the world with the most polite police persons (I was professionally involved with police internationally, so I do know).

Greetings to the Austinites, i.e., AustinKnights!
 Yours most gratefully,
 Gedalyah Gabor Renner
 Zurichois Highlands, Switzerland

NOT OLIGARCHY, JUST SOUR GRAPES

Dear Editor,
 Michael Ventura's "Letters at 3AM: Of Tiers and Tears" [May 7] appears to be another rant against

those who have (or want to have) succeeded in bettering themselves. The article comes across as an intent to berate all individuals that have attained a level of wealth through hard work and incomes that reward the efforts of their labor and performance. I am proud to be one of the Professional Tier. An individual brought up in extremely poor living conditions; by wonderful, uneducated parents; taught strict accountability, personal responsibility, and initiative; and married an immigrant who recently became an American citizen. I am one of those 5% of taxpayers that carries the burden of 95% of the federal government tax bill. One of the Professional Tier that created more than 2,800 jobs for individuals from all tiers. I am a Professional Tier member who donates con-

CONTINUED ON P.10



AUSTIN PRIDE 2010
JUNE 3-6



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siderable time and financial resources to worthy charitable and social causes. I am a Professional Tier member who has made a positive difference in the lives of so many, yet Ventura calls this being isolated "socially from the lower tiers." I sent my child to a private school, and as a Professional Tier person never renege on my obligation to fund public schools. However, according to Ventura, the mere existence of the Professional Tier is cause for the complete failure of the public school system, and everyone in that tier is directly responsible for every child that drops out of school. I am looking forward to next week's continuation, to see what blame will be hurled upon the Professional Tier. By the way, when I was a poor kid, I served in Vietnam alongside a very rich kid. Wow, how many times did I wish for a Professional Tier dad to buy me a way out of that hellhole.

Ronald P. Landry

'DRILL BABY DRILL,' STILL?

Dear Editor,

Speaking of "free" markets, "Drill baby drill!" is still the Republican chant of the decade, even more so in the face of the BP spill in the Gulf of Mexico, an "accident" now approaching Exxon Valdez proportions. Does it matter that BP has spent more than \$110 million dollars lobbying Congress for relaxed standards in the 2008-2009 calendar years? Is it an accident when they fail to put the proper safety protections in place? Does it mean anything that BP's profits (what is left after paying all the costs associated with making and selling its product and presumably includes the above-mentioned lobbying, plus clean-up, if any, from previous "accidents") for 2009 were more than \$8.6 billion, up 94% from

2008? I suppose those slacker single moms and homeless welfare cheats can be put to work combing tar balls from the beach.

Daniel Lea

SHAME ON US

Dear Editor

Re: "Cops Walk in Round Rock Shooting" [News, June 20, 2008]: Shame on you all. Bobby Williams was my cousin and my best friend. He was a good guy, not a thug or a gangster or any one of those things, but an honest, trusting friend who I could always talk to and was always there to help me.

You guys really think it was right what those officers did? Four armed men shooting a naked man in the street! He was walking away from the cops (obviously confused), and they shot him in the back!

I really hope those cops see that they killed a 22-year-old man, and let's see how well they sleep at night.

I have the video of the shooting, and I'm posting it on YouTube so everyone can see it and see what those cops did. It seems a lot of news articles surrounding this have disappeared, but I'm not letting this go away. Those cops will have to face what they did.

Shame on you guys for actually thinking about taxpayer dollars over a human being's life. What kind of humanity do you have? Do you even have a heart? What if that was your family or friend that that happened too? Would you still agree with it? I would really like to know.

Timothy Seekins

THIS MODERN WORLD

by TOM TOMORROW

POSTMARKS ONLINE UPDATED DAILY austinchronicle.com/postmarks

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news

Headlines

- ▶ Austin City Attorney David Smith is retiring as city officials try to sort out the controversial handling of the KeyPoint report on the May 2009 shooting of Nathaniel Sanders II, much of which was kept under wraps until it was leaked to the press. Smith said he “take[s] full responsibility for any mistakes we have made.” See austinchronicle.com/tdh for more.
- ▶ On Monday, Mayor **Lee Leffingwell** asked City Manager **Marc Ott** for “a detailed written accounting of city staff’s decision-making process regarding the KeyPoint Report” into the police shooting death of **Nathaniel Sanders II**, “beginning with the decision to commission the report last year and ending with the decision to publicly release the report last week.” He also asked Ott to address legal issues surrounding staff’s handling of the report. Leffingwell requested answers by week’s end, May 21.
- ▶ Big news on the **Cactus Cafe** front. University of Texas officials announced Wednesday a pending marriage between the music venue and **KUT Radio**. See “Cactus: KUT to the Rescue,” p.20.
- ▶ City Council is off this week, returning May 27 to consider an interlocal agreement opening the **Austin Regional Intelligence Center**, a law enforcement “fusion center.” See “City Hall Hustle,” p.14.
- ▶ The Austin ISD board of trustees indicated this week it will not preemptively close either **Pearce Middle School** or **Reagan High**. Both schools are under threat of forced closure by the Texas Education Agency, and Superintendent **Meria Carstarphen** has drawn up plans for what to do with students and the campuses if the state drops the axe.
- ▶ As this issue was going to press, activists from around the state and nation were descending on Austin to weigh in on the **State Board of Education’s** revisions to the social studies curriculum guidelines, sure to be a fierce battle, right and left.
- ▶ Elsewhere in public education, the SBOE suggested May 18 that it will not ask the Legislature for \$393 million for new **science textbooks**, in view of the state’s anticipated \$18 billion budget deficit. “There is no way we’re going to get that funding,” Chair Gail Lowe said.
- ▶ Travis County Commissioner **Margaret Gómez** is recovering from open heart surgery performed in late April. The Precinct 4 commissioner, who in March won a tough re-election battle, is expected to be off the dais for several more weeks.
- ▶ Countering Travis County commissioners’ vote opposing construction of **SH 45 Southwest**, Hays commissioners this week narrowly passed a resolution supporting the highway’s inclusion in CAMPO’s 2035 Regional Transportation Plan. Also, CAMPO Executive Director **Joe Cantalupo** is hitting the road, effective June 30.
- ▶ Nonprofit group Liveable City has sent a seven-page memo to the mayor and City Council, asking them to reconsider a proposed 2010 city **transportation bond election** to allow for better strategic timing and more public participation, among other things.
- ▶ The ill-fated **Highland Mall**, the last major indoor shopping center in North Central Austin, took another blow last week when owners Highland Retail LLC filed for Chapter 11 bankruptcy protection.



At a community forum Monday, Jennifer McPhail of ADAPT of Texas, a disability-rights group, poses a question to the two finalists vying for the CEO post at Capital Metro. See “Cap Metro CEO Candidates on Accessibility, Finances,” p.20.

Let David Live

The execution of David Powell will not serve justice

BY MICHAEL KING

How much pain is enough to make up for irreparable harm? – David Powell

If all goes according to plan, David Lee Powell will be executed by the state of Texas, in our names, on June 15. That’s the date set by state District Judge Mike Lynch at the request of Travis County District Attorney Rosemary Lehmborg.

This is an execution more than 32 years in the making, and the story exhibits the tortured legal history of many Texas capital cases. The 27-year-old Powell was first convicted of the May 18, 1978, murder of 26-year-old Austin Police Officer Ralph Ablanado in September 1978. The first conviction was overturned for legal reasons that included prosecutorial misconduct; he was tried and convicted again in 1991, and retried for sentencing only in 1999. Only then was it revealed that Travis County prosecutors (among them then young Assistant D.A. Lehmborg) had concealed potentially exculpatory information from his defense, including their belief that a chief state witness, Powell’s companion Sheila Meinert, had participated in Ablanado’s murder. Nevertheless, Powell was again sentenced to die and has since exhausted all of his appeals.

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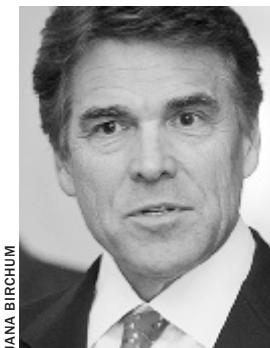
Unless Lehmborg should decide to withdraw the execution request or the Board of Pardons and Paroles recommends clemency to Gov. Rick Perry and he concurs – none of which is at all likely – Powell will be executed. Had he been sentenced to life imprisonment in 1978, Powell would have been eligible for parole in 20 years. After 32 years on death row, much of it in solitary confinement, Powell will have effectively endured – in our names – both a life and a death sentence. As Supreme Court Justice Stephen Breyer has opined, “Where a delay, measured in decades, reflects the State’s own failure to comply with the Constitution’s demands, the claim that time has rendered the execution inhuman is a particularly strong one.”

A CHANGED MAN

Powell’s crime was locally sensational, an assault-rifle execution of a police officer during a seemingly routine traffic stop, followed by a brief chase and another shoot-out with Austin Police. Ablanado left a wife and two children, and the prosecutor’s closing argument was attended by dozens of uniformed

CONTINUED ON P.15

QUOTE of the WEEK



“Love that TX Gov Rick Perry is a fan, but wish he hadn’t spent public \$ on subs.”

– *Food & Wine Magazine’s* tweet in response to reports that Gov. Rick Perry bought a two-year subscription with state cash

CONFUSION CENTER

Oh, the devil's in the details of collecting regional intelligence

BY WELLS DUNBAR

Call it a measured victory or call it acceptance, but it's telling that civil libertarians' latest complaint about the **Austin Regional Intelligence Center** – a Central Texas addition to the country's cache of fusion centers designed to track (and possibly predict) crime and terrorism – revolves around privacy issues rather than the merits of the center.

As proposed, the data-crunching clearinghouse is supposed to be less intrusive than some of its siblings around the country. Fusion failures elsewhere include the North Central Texas Fusion System, which singled out for scrutiny anti-war protesters and Muslim civil rights orgs, and the Missouri Information Analysis Center, which pointed to Ron Paul bumper stickers and beliefs in the discredited NAFTA “superhighway” conspiracy theory as signs of potential trouble. (Uninformed? Decidedly. Dangerous? Probably not.) By contrast, ARIC proponents, including Austin Police Department Chief **Art Acevedo**, have repeatedly claimed there must be a “criminal predicate” for information to appear in our center: arrests and incident reports, with no private data-mining of purchases, travel, and the like. But while that's all well and good, a discrepancy between an **interlocal agreement** among fusion center agencies and a policy to prevent **privacy abuses** has some wondering whether the ARIC's promises are worth the paper they're printed on.

At issue is that interlocal agreement between the APD – which bears “primary responsibility” for operating the ARIC – and just about every other regional police force, including Georgetown, Pflugerville, Round Rock, and San Marcos, the Hays, Travis, and Williamson county sheriffs' offices, plus the Austin ISD and UT police departments. The agreement, which broadly outlines core missions and administrative and personnel policies for the center, is tentatively scheduled for City Council approval on May 27. But with the privacy policy stripped out of that agreement, some are now calling to delay executing the agreement until the center's privacy policies are firmly in place.

The agreement was initially vetted by the **Public Safety Commission**. At a contentious May 3 meeting, the agreement was approved (to shouts of “Shame!” from opposed onlookers), with commissioner **Ramey Ko** the sole nay vote. But since the vote, the **KeyPoint-Nathaniel Sanders II** imbroglio broke (see “‘Reckless Tactics’ ... and the Blowback,” May 14), and Ko said “many of the same people” who supported keeping KeyPoint's findings secret “are now among those urging the council to push forward on the fusion center proposal. Even though critical components of the interlocal agreement and privacy policy, such as indepen-

dent auditing and the makeup and operation of the Privacy Policy Oversight Committee, are still far from complete,” Ko continued, “they are asking the council and the people of Austin to simply trust them, and supposedly everything will be worked out later.”

For Ko, the agreement's been a moving target. Initially, his understanding was that “the interlocal was going to be a shell, and the privacy policy would fill it in,” incorporated into the agreement once approved. But in the newest version of the agreement (posted on council's May 27 draft agenda), “the privacy policy is no longer incorporated into the interlocal,” he says. “It looks like the idea is they're trying to make it legally possible for council to pass the interlocal without the privacy policy as an official part of it, and that will just get adopted later.” The problem with that, Ko says, is that

since the privacy policy was predicated on incorporation into the interlocal agreement, the agreement now “has huge gaps, because from the beginning, the conceptual approach was not to put all the substantial issues” in the deal. While the agreement provides for creation of a privacy committee and allows for external audits, Ko notes there's no explanation of the committee's authority, composition, or schedule, and nothing either about audit procedure – even the question of

whether City Council is the body that will ultimately approve the privacy policy is unresolved. “We're urging the council members to consider asking for a delay,” Ko says, “until it can be worked out exactly what is the relationship between these documents, and until the point they can both be considered together, because it's very confusing to try to read the two separately.”

This week, Ko met with the offices of several council members, including **Randi Shade**. While she has her own questions, Shade says, “I think probably what's going on is, given the fact we've only got three council meetings in the summer, these things [the interlocal agreement and the privacy policy] are all working on parallel tracks. They're still shooting for an August opening.” Her concerns are somewhat assuaged by a statement in the agreement: “The Privacy Policy, as accepted by the Department of Homeland Security, shall be adopted by the Executive Board prior to the Center becoming operational.” But with so many unanswered questions – some begging for a legal analysis – should council still approve the agreement as is?

Ko “would probably say it's 50% done, and others would say it's 90% done,” Shade says. “In any case, it's not done yet.” ■

Council's meeting this week is canceled; it next convenes on May 27. For more council copy, visit the Daily Hustle at austinchronicle.com/tdh.



► **NO TAKE-BACKS** In 2007, the Texas Legislature passed the **Texas Computer TakeBack Law**, requiring computer manufacturers to provide convenient recycling options for old computers. But according to a report by **Texas Campaign for the Environment**, the organization that pushed the legislation, most computer makers did not significantly increase their recycling of electronic waste in 2009, and among states with similar programs, Texas ranked last in per capita collections. “The Texas TakeBack program is a phenomenal idea poorly executed,” said TCE's **Robin Schneider**. “Only Dell took ‘free and convenient recycling’ to heart when they designed their recycling program.” Almost 85% of Texas' total e-recycling was from Dell, Schneider said, adding that most manufacturers offered mail-back programs, the least desirable option. TCE is now calling for more teeth in the law, including standards governing convenience and collection-volume targets. Computers contain materials such as lead, mercury, and cadmium, which are safe while inside a working computer but can have toxic effects when disposed of in a landfill. The TCE report is available at www.texasenvironment.org. – *Lee Nichols*

► **NOT-SO-SUSPICIOUS PACKAGE** The **Travis County Criminal Justice Center** was closed for most of the day on Friday, May 14, after a man reported that a “suspicious package” had been left in the building. The court complex was evacuated, and the APD Explosive Ordinance Disposal Unit was called in for a look-see. The package in question, a backpack, contained paperwork but no explosive device. The building reopened at 1:40pm. The man who reported the suspicious package, **Douglas Scott Hoopes**, was arrested and charged with making a false report and booked into the jail. The charge is a felony punishable by up to two years in jail. – *Jordan Smith*

► **DEPUTY CLEARED IN WILLARD SHOOTING** A Travis County grand jury on May 17 declined to indict Travis County Sheriff's Office Deputy **Scott Schroeder** in connection with the June 1, 2009, shooting of 34-year-old **Douglas Willard**. Willard's parents called TCSO on May 31, 2009, to report that they were “alarmed” by their son's behavior, according to a press release issued Monday by the District Attorney's Office. Deputies responding to the call were told that Willard was inside his home and armed; they asked him to come out unarmed, but he refused. The sheriff's SWAT team was called to the scene, and when Willard and his girlfriend finally exited the trailer, Willard was carrying a shotgun. When he moved it “in an upward motion in the direction of the law enforcement personnel,” Schroeder shot him once in the chest, according to the release from D.A. Rosemary Lehmborg. Willard lived and made a full recovery from the injury. The grand jury decision closes the criminal inquiry into the incident. – *J.S.*

► **NO LIFE WITHOUT PAROLE FOR JUVIES** The **U.S. Supreme Court** ruled May 17 that the constitutional protection against cruel and unusual punishment bars the penalty of life in prison without parole for juveniles convicted of committing nonhomicide crimes. The 5-4 ruling, authored by swing Justice Anthony Kennedy, came in response to a Florida case involving **Terrance Jamar Graham**, sentenced to life in prison for armed burglary. “The Cruel and Unusual Punishments Clause prohibits the imposition of inherently barbaric punishments under all circumstances,” Kennedy wrote. Florida leads the nation in the number of juveniles serving life in prison for crimes that didn't involve the taking of another's life – 77 of the 129 nationwide; Texas is among six states that specifically forbid such a sentence. This ruling is likely to lead to release for some offenders and almost certainly further appeals, particularly for juveniles sentenced to life for being a party to a crime that ended in a death. – *J.S.*

res publica

FOR MORE DETAILS AND EVENTS, SEE COMMUNITY LISTINGS, P.52.

THURSDAY 20

CONSTABLE'S OFFICE TOWN HALL MEETING with Travis County Constable Danny Thomas, Judge Richard Scott, and others. 6:30-8pm. Metropolitan AME Church, 1101 E. 10th.

LAKE TRAVIS MASTER PLAN The county wants your input on plans to improve 2,200 acres of parkland around Lake Travis. 6-7:30pm. Ned Granger Bldg., Commissioners Courtroom, 314 W. 11th. www.co.travis.tx.us/tnr/parks/default.asp.

FRIDAY 21

BIKE TO WORK DAY Anyone commuting to work on two wheels can get a free morning meal (7-9am) at one of 18 breakfast stations around town (see www.austincycling.org); after work, stop by a participating library to grab a snack (for locations: 974-3625 or www.cityofaustin.org/library).

CAR2GO Music, food, and test drives as the car-share program goes public. 4-10pm. Republic Square Park, 422 Guadalupe. www.rockregisterdrive.com.

UNITE AND FIGHT: STRATEGIZING FOR LGBT EQUALITY Texans from across the state join **Equality Across America** for a three-day conference. Fri.-Sun., May 21-23. ACC Eastview Campus, 3401 Webberville Rd. \$15. www.eaatexas.org.

SATURDAY 22

COMMUNITY GARDEN TRAINING Learn how to start a community garden. 9am. Austin Mennonite Church, 5801 Westminster, 236-0074 x105. \$5. Registration required: www.sustainablefoodcenter.org.

HARVEY MILK DAY starts with a rally at City Hall (301 W. Second) then heads to the Capitol at 7:30pm to honor the man who did so much for the gay rights movement. 6:30-9pm. www.eaatexas.org.

PROPERTY TAX PROTEST WORKSHOP 10am. Terrazas Branch Library, 1105 E. Cesar Chavez, 535-0989. Free. www.changeaustin.org.

THE TRUE COST OF OIL A talk from former Army intelligence officer **Thomas J. Buonomo** and **Antonia Juhasz**, author of *The Tyranny of Oil: The World's Most Powerful Industry*. 7pm. MonkeyWrench Books, 110 E. North Loop, 407-6925. Free. www.monkeywrenchbooks.org.

U.S. GREEN BUILDING COUNCIL All are welcome at the USGBC's Central Texas-Balcones chapter's annual meeting. 6:30-10:30pm. GSDM Idea City, 828 W. Sixth. \$30. www.usgbc-centraltexas.org.

SUNDAY 23

BRUCE ELFANT'S ICE CREAM SOCIAL The Constable is back with his annual social featuring a homemade ice cream contest; proceeds benefit

ACC's Emma Barrientos Scholarship Fund. 3-5pm. AFL-CIO Labor Hall, 1102 Lavaca, 467-2504. \$15 (\$5, students). www.constableelfant.com.

PUBLIC AFFAIRS FORUM Texas Tribune CEO **Evan Smith** talks about the state of journalism. 11:30am. First Unitarian Universalist Church, 4700 Grover, 452-6168. Free. www.austinuu.org.

MONDAY 24

ARCH OPEN HOUSE Learn about causes of homelessness and how **Austin Resource Center for the Homeless** is helping. 6:30-8pm. ARCH, 500 E. Seventh, 305-4156. Free. www.frontsteps.org.

TRANSPORTATION POLICY BOARD MEETING CAMPO representatives consider passage of the **2035 Regional Transportation Plan**. 6pm. Thompson Conference Center, Room 2.102, 2405 Robert Dedman Dr., UT campus. www.campotexas.org.

police officers wearing mourning ribbons. Even in execution-shy Travis County, Powell's sentence was virtually inevitable.

Although there was little doubt of Powell's guilt, there should have been considerable uncertainty about the degree of his culpability. There was the clouded issue of "deliberateness" or premeditation; expert testimony that at the time of the crime he was deeply addicted to methamphetamine and likely suffering from amphetamine psychosis – the chemical equivalent of insanity – was ignored, as was the fact that he had never previously committed violence. The Texas death penalty requires a jury's conviction of "future dangerousness" – prosecutors summoned psychiatrists nominally to determine Powell's sanity for trial, then used their testimony to assert Powell's propensity for violence.

Yet Powell had never been violent before the Ablanedo murder, and by the time of his final sentencing, in 1999, he had spent nearly a dozen years in prison without ever engaging in violence. Testimony in his defense included not only former gubernatorial candidate Sissy Farenthold and attorney general candidate David Van Os (who knew Powell as a young man) but also several prison guards who testified that he was not violent and presented no future threat. We now have 32 years of evidence that, despite that sentence, and now a dozen years of solitary confinement due to prison policy changes, Powell has presented no threat to anyone at all and has served his time as a model prisoner.

Once, there might have been doubt concerning Powell's "future dangerousness" – now there is none. When we execute Powell next month, we will be executing a different person than the one who, in an irretrievable moment of mad frenzy, committed his terrible crime. If nothing else, Powell's execution will confirm that the Texas death penalty is not about justice but revenge.

WHO WE'RE KILLING

Fair-minded people can certainly hold differing beliefs about the death penalty, though in my experience the more people learn about its actual practice, the less likely they are to believe that it serves justice, certainly in any equitable way. The political stakes

(especially in a sensational case like Powell's) are inevitably so high that prosecutors persistently bend the rules to get convictions. The consequent appeals strain and distort the justice system and, more cruelly, the innocent family members on all sides. Restorative justice is essentially impossible, since to avoid a death sentence the accused must not acknowledge guilt or remorse of any kind. Only when his appeals were completely exhausted was Powell able to write an eloquent letter of apology to the Ablanedo family.

"I am infinitely sorry that I killed Ralph Ablanedo," Powell wrote. "I stole from you and the world the precious and irreplaceable life of a good man."

Beyond this, Powell has been an exemplary prisoner for 32 years, teaching other inmates, consulting with experts on the Texas criminal justice system, testifying on the rights of prisoners with mental disabilities, and more. He has managed to make something useful and important of his life even in the extreme confinement of death row and the Texas prison system; to kill him now is to surrender to the nihilistic belief that there is no such thing as redemption.

But whether or not you believe that we should execute Powell, you should spend some time reviewing the background and history of his case, available at the website LetDavidLive.org, including an extended video interview with Powell on death row, members of his family, and people who have known him well. The history of the Texas death penalty is a lengthy one of obscure names and dates; it's a little less abstract when you get to know the person you're going to kill. It's undeniable that Powell took a life – "I'm so so sorry for having killed Ralph Ablanedo and stolen from him everything that he might have become," he says in the interview, "and stolen everything that he was from the people that loved him." What possible good can come from adding another name, and the inevitably reverberating sorrow, to the long list of the dead? ■

More information about David Powell's case and suggestions for potential public action are available at www.letdavidlive.org.

Powell's letter to the family of Ralph Ablanedo is posted with this story at austinchronicle.com.

TUESDAY 25

CROSS-CULTURAL REPORTING KXAN reporter **Jenny Hoff** shares the hard-learned lessons of not knowing the culture you're covering. 6pm. Mexican American Cultural Center, 600 River, 478-6222. Donations accepted. www.sietaraustin.org.

GOOGLE'S ECONOMIC IMPACT Google reps talk about the company's economic impact on Texas businesses and nonprofits. 10am. PrintGlobe, 4115 Freidrich. economicimpact@google.com.

WEDNESDAY 26

TOWN HALL MEETING: EAST 11TH/12TH STREETS Discuss redevelopment in this crucial corridor. 5:30pm. Carver Museum and Cultural Center, 1165 Angelina, 974-3100. www.cityofaustin.org/housing.

ONGOING

HELP PREVENT WATER POLLUTION Join the city's volunteer program, marking storm drains to remind people not to expose them to pollutants: www.cityofaustin.org/watershed/wq_stormdrain.htm.

NAME THAT PARK A park near Zilker Elementary needs a name, and the city launches your suggestions. 974-6716. www.cityofaustin.org/parks/namingform.htm. Deadline: June 28.

TEXAS TRANSPARENCY See how Texas is spending tax money at this new site launched by Texas Comptroller Susan Combs: www.texastransparency.org.

VOLUNTEER CALL: MEALS ON WHEELS AND MORE is losing volunteers to summer vacations and other seasonal distractions; to help out, call 476-6325 x105 or see www.mealsonwheelsandmore.org/volunteer.

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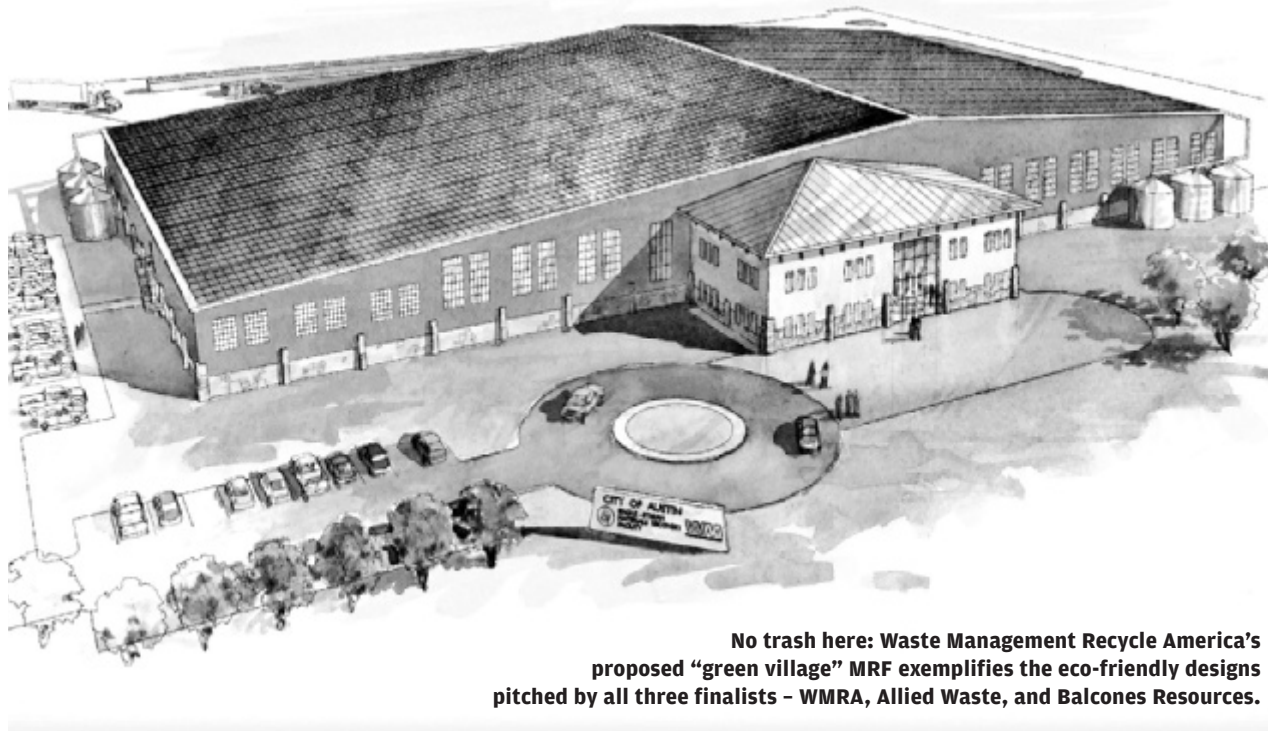
RECYCLED DREAMS: THREE MRFS AND A PHANTOM IN THE WINGS

Last week, **City Council** received presentations from three finalists proposing to build Austin its own **materials recovery facility**, a center for sorting and expediting recyclables. But, as in all the previous steps in the belabored journey toward a MRF, there were nagging questions about how the city got to its present situation.

Austin's current recycling contract with **Greenstar North America**, signed in 2008, has been widely pilloried, and with reason: Initially pitched as a way to earn money, it has instead cost the city. And with no MRF in Austin, Greenstar trucks the city's recyclables to San Antonio, directly lessening the environmental benefit of recycling. In late March, council members rejected a contract extension with Greenstar to instead allow time to evaluate seven MRF proposals and interview applicants. At its May 13 meeting, council received 20-minute presentations from the three "top offenders" in the eyes of city staff: **Allied Waste Services of Austin** and **Waste Management Recycle America**, both offering public/private partnerships, and **Balcones Resources**, offering a privately held solution.

The road to the presentations was not easily traveled. In late January, the city's purchasing officer informed council that two potential applicants, Greenstar and **Texas Disposal Systems**, were both out of the running for contacting the city while the proposals were being vetted, a violation of anti-lobbying rules (see "Muffing the MRF," Feb. 5). Ultimately, Greenstar was allowed back in the running; TDS, however, skipped the proposal process, making an end-run offer to provide MRF services as an addendum to separate services they already offer the city (see "City Hall Hustle," March 26), an offer the city legal department ultimately deemed unacceptable.

With that tortured legal history in mind, Balcones Resources CEO **Kerry Getter** said it felt great to address the council "after so many weeks of silence," drawing some muffled chuckles. Far more than just a dusty industrial warehouse, Balcones, like its fellow applicants, proposed a sleek, energy-efficient, high tech center. Promising to deliver "a world-class facility, on time and on budget, by September 2011," the Austin-based firm proposed a slender, LEED Silver-certified building, complete with rainwater harvesting



No trash here: Waste Management Recycle America's proposed "green village" MRF exemplifies the eco-friendly designs pitched by all three finalists - WMRA, Allied Waste, and Balcones Resources.

systems and electric vehicle charging stations. And the city could buy the center outright in the future. As to finances, Getter said, "We will pay the city 94 percent the actual sales price of the materials that are recycled," and promised 35 green jobs within the first year at a living wage, with health insurance. Recyclables could be hauled away on Balcones' "recycling train," rail cars the firm owns, which they tout as a low-carbon solution to trucking recyclables away.

Waste Management Recycle America, an arm of Houston-based nationwide company Waste Management, upped the LEED ante to Gold with its "green village" MRF, also with rainwater harvesting and solar panels that would provide 15% of the site's electricity. The company also proposes creating a separate "transfer station" so Williamson County could also process its materials – ultimately including compost – through the city's MRF, along with MRF space dedicated to recycling small appliances and computers. WMRA also estimated some 70 permanent "green collar" positions. The proposal featured two financing offers: a solely

public financing option, and a public/private partnership, through which, with the city investing nearly \$20 million to WMRA's \$13 million, the city would own the entire property after 10 years. The center could be ready for the city's single-stream recyclables by October 2011.

Allied Waste, recently merged with Republic Services, offered to build its MRF at no cost to the city, in exchange for a processing fee of \$60 per ton, while rebating to the city 80% of proceeds. AW promised the city a LEED Silver-certified, eco-friendly building with an on-site community education center – possibly integrated with green jobs training – with a \$50,000 annual education and community outreach budget. While the MRF wouldn't be ready until fall 2011, the company offered to accept the city's entire stream by 2010, using the city's Solid Waste Service facilities at Todd Lane. Its MRF plans represented a business shift, said AW municipal marketing manager **Steve Shannon**, "from one based partially on recycling to one based primarily on recycling."

Despite the impressive presentations, council still obviously bristled at the **city legal department's** restriction that keeps Texas Disposal Systems' generous offer off the table. TDS had offered to take the city's stream immediately, at no cost, and give the city 100% of recyclable sales until that totaled a year's operating cost, then splitting the spoils 50/50. Mayor Pro Tem **Mike Martinez** asked whether the TDS proposal could be measured against the three proposals; city attorney **Cary Grace**, citing "a good bit of litigation" in contract disputes, said that "once you pick [a] process, you have to follow all your rules." Mayor **Lee Leffingwell** then noted "it would be interesting to compare, side by side" the proposals, even knowing one proposal was inadmissible. When Grace said that would be "inappropriate" based upon applicants' expectations, Leffingwell pressed her, asking, "Would you like to think about it further?" Grace ultimately relented, saying a separate proposal "could certainly be discussed" as long as it wasn't in the running.

Debatable legal interpretations or not, council is on an expedited timeline to name a MRF operator. **Howard Lazarus**, acting Assistant City Manager over Solid Waste Services, said staff will continue to evaluate the proposals and make a request to negotiate with the top-rated firm June 10, then make a recommendation to council August 5.

– Wells Dunbar

Bowled Over by Solar

On Friday, May 14, in the LBJ High School gymnasium, **Austin Energy** and the **Austin Independent School District** celebrated Austin's designation as one of 25 Department of Energy **Solar America Cities** and announced a plan to establish 21 solar outdoor learning centers at AISD schools over the next year. That will bring the total number of local solar campuses to 30 AISD schools, plus two Austin Community College campuses. The program – underwritten by a \$450,000 grant from the DOE, with matching funds or in-kind contributions from AE and AISD – was welcomed by U.S. Rep. **Lloyd Doggett**, city officials, a DOE spokesman, UT engineering faculty, AISD officials, and LBJ students.

– Michael King



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A Capitol Idea? The Capitol Complex Meets the Downtown Austin Plan.

Under a concept being explored by the **Texas Facilities Commission**, the duller swath of Downtown Austin – the state **Capitol complex** – could become a whole new urban district. TFC staff – since December under the executive directorship of former Austin state Rep. **Terry Keel** – is considering a long-term, statewide “asset management strategy” that could include partnering with the private sector to redevelop the Capitol complex. The proposal could consolidate state offices currently in leased space across Travis County into new development on the Capitol complex’s 122 state-owned acres.

If the state indeed redevelops the Capitol complex as a complete live-work-play neighborhood – a big “if” under the current proposal – it could realize goals for the surrounding district in the **Downtown Austin Plan**. Today a bleak government monoculture of office buildings and parking garages – with nary a coffee shop or strolling human being – the complex long has been a “black hole” in Austin’s urban fabric, as architect and urban designer **Sinclair Black** has dubbed it. “For years now, we’ve been talking about the need to bring some new life to that area, especially north and east of the Capitol,” said Council Member **Chris Riley**. “It seems like such an opportunity now, to partner with the state and encourage their action to make those areas available for redevelopment.”

Under former Executive Director **Edward Johnson**, the Facilities Commission (responsible for all state properties and office space, leased and owned) had focused more on creating a new state campus, of 200-300 acres, along the SH 130 corridor. (See “The State Eyes an Eastern Campus,” May 15, 2009.) But Keel has signaled a new direction, focused on Downtown.

The city’s draft Downtown Austin Plan states four top goals for the Uptown/Capitol District. The first: “Promote a broader diversity of uses beyond office to contribute to a more vibrant mixed-use district.” Current TFC staff say they share that goal, but so far have supported it with little or no detail. (Johnson and former top staffer **Thomas Forrest** both had espoused a New Urbanist vision for the

complex and for a new SH 130 campus. But Johnson resigned in September, Keel was selected over interim Executive Director Forrest to replace him, and Keel then dismissed Forrest and three other key staffers – for unclear reasons, Forrest said – in putting his own stamp on the agency.)

Massing studies recently presented by TFC illustrate the scale of redevelopment potential, said TFC staffer **Audre Dukes**. They show millions of square feet of space (potentially office, condos, hotel, retail, and other uses) packed into new high-rise towers. A recent TFC staff briefing to the commissioners focused on the long-term economic benefits of moving up to one-third of state offices from leased space (the state spends more than \$42 million annually to lease about 3 million square feet in Travis County) to the Capitol complex, most likely into new buildings developed with or by the private sector.

“To make it a true urban area is a fantastic opportunity,” observed Black. “But it can’t just be an office district if it’s going to be truly part of the city. It has to be mixed-use, a diverse and integrated district, with a serious amount of housing and retail and perhaps some public institutions.”

The DAP’s second goal: “Encourage the redevelopment of underutilized properties and parking garages along the Lavaca/Guadalupe and San Jacinto/Trinity Street transit corridors.” Both of those corridors eventually would get rail transit, according to a long-term map developed for the proposed **Austin Urban Rail** project. But which corridor should get rail first has been a topic of community concern, as has the lack of a partnership agreement between the city and state defining how new transit-oriented redevelopment would transform the San Jacinto corridor into a lively people place – as it was historically, Riley noted.

“We all share that common goal for rail transit to ultimately serve the Capitol complex,” said Dukes. “We are serious about coordinating our efforts with the city to create compatible development patterns.” He said the state would not take on debt to finance redevelopment, leaving that to its private development partners: “We’re looking at this



JOHN ANDERSON

Do you see “a revitalized live-work-play district, centered on a major transit corridor”? You’ll need to look harder if you’re on San Jacinto Boulevard.

from the perspective of creating long-term revenue sources that allow the state to participate in the growth and value of its assets.”

City Council Member **Sheryl Cole**, who has had several recent meetings with Keel and his staff, expressed optimism about crafting such a partnership. “I am extremely happy that the Texas Facilities Commission has gone in this direction – to create a denser campus Downtown, in the Capitol complex, rather than out on SH 130,” she said. “It creates a wonderful opportunity for us, at the city of Austin, to become partners with them in improving Austin, as the capital for all Texans.”

Jim Robertson, in the city’s urban design division, foresaw the future need for a city interdepartmental team to assist the state with issues ranging from watershed protection to urban design guidelines. The city’s Public Works and Transportation departments would be critical in realizing the Downtown Austin Plan’s fourth district-specific goal: “Enhance streets to be more pedestrian and bicycle-friendly, and to create stronger linkages with other parts of the downtown and UT.”

“The state recognizes that the city of Austin has learned important lessons in developing successful public-private partnerships on publicly owned land, and they’ve asked us for our help,” Cole said. “The city has invested a lot in urban planning and in defining the city’s vision for that area – with the Waller Creek District Master Plan, the Austin Urban Rail Plan, and the Downtown Austin Plan.”

“All of those plans will need sound financial planning, and financial partners, to be realized,” she emphasized. “Now we have a wonderful opportunity to work with the Texas Facilities Commission and bring all of our partners together to support one unified plan for a revitalized live-work-play district, centered on a major transit corridor.”

So far, commissioners have merely given TFC staff a green light to continue developing a program and policy for long-term asset management. Ultimately, a Capitol complex redevelopment would need to win authorization, political support, and possibly budget appropriations from commissioners, the Governor’s Office, and the Legislature.

– Katherine Gregor

The Look, the Feel of East Riverside

To begin moving the **East Riverside Corridor Master Plan** from vision to reality, city planning staff held a May 17 public meeting to kick off development of a follow-up regulating plan. That process, expected to take a year, will result in a design-based (aka form-based) code that establishes the look and feel of all new development and streetscapes. New zoning along the corridor will ensure compatibility of neighboring structures, said city planner **Erica Leak**. A custom design-based code will provide more certainty for neighbors and better redevelopment, she indicated, than simply following standard city-wide “compatibility standards.”

Attendance was low – around 40 people, about two-thirds of them new to the process – despite outreach efforts by city staff. Some area residents reiterated a concern that improving the area, while desirable, would force low-income renters out of the neighborhood. Others urged the city to get wide-ranging input beyond the neighborhoods: “This East Riverside Corridor Plan is about Austin, not just East Riverside Drive,” said **Ron Throver**. Staff solicited ideas for how to ensure productive community input and engagement going forward. One approach floated: Create a small working group to dig into the details of the code,

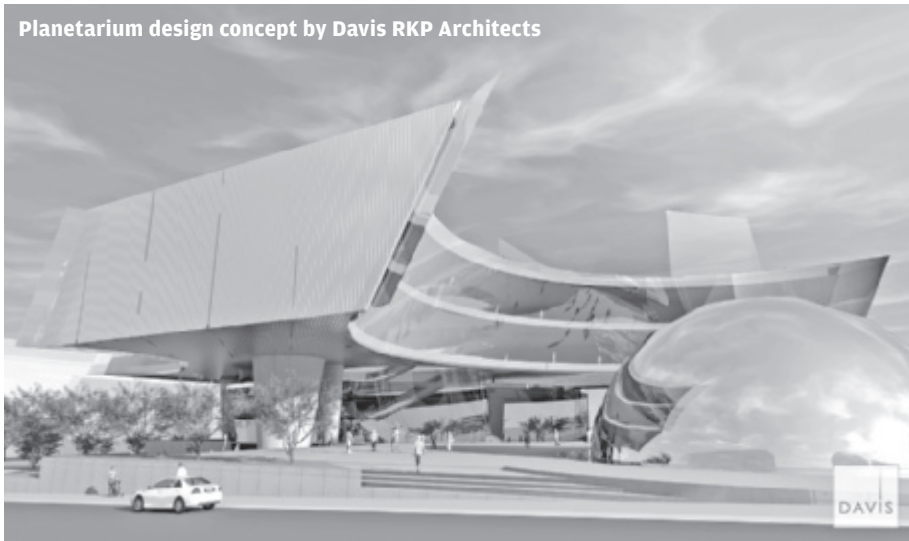
composed of one representative each from 10 stakeholder groups.

Leak said afterward that her department, **Planning and Development Review**, is charged only with completing the code; P&DR has no staff dedicated to implementing its completed urban design plans. In fact, no city department or cross-departmental group is tasked with holistic plan implementation. Realizing the vision for East Riverside will require public-private partnerships; property owners must decide to redevelop individual parcels in accordance with the vision. Leak said the **Economic Growth and Redevelopment Services Office** is looking at that side of the equation.

P&DR has put East Riverside Corridor funding requests into its Capital Improvements Program list for the city’s next fiscal year, said Leak. However, she did not know what projects might be in other departments’ budgets. Bonding could be another way to fund streetscape and transportation improvements, she said – such as the future rail transit on East Riverside assumed in the plan. P&DR requests for capital improvement funds in 2011 include improved crosswalks, consulting services for an economic and form-based analysis to ensure that the regulating plan will actually spur desired redevelopment, and a feasibility study for the transit plaza at East Riverside and Pleasant Valley, recommended as a first catalytic project in the master plan.

– K.G.

Planetarium design concept by Davis RKP Architects



Planetarium, AISD PAC: Two Dreams to Come True?

Austinites have been waiting a long time for both a city **planetarium** and a districtwide **performing arts center** for the Austin Independent School District. Now both additions to the city's cultural and educational landscape are edging closer to completion.

Plans for building a local planetarium have been discussed for decades – proposals for one near MoPac were included in renderings for the 1964 Town Lake Beautification Plan – but the **Austin Planetarium** group hopes recent events will finally end Austin's run as the largest American city without one. On April 16, the body announced two new directors – **Karin Richmond**, former chair of the Texas Enterprise Zone, and **Anthony Plattsmier**, president of the Experimental Aircraft Association's local chapter. In addition, said Austin Planetarium Executive Director **Torvald Hessel**, "We've expanded our advisory board significantly," with National Instruments co-founder **Jeff Kodosky**, NASA astronaut **Richard Linnehan**, and other local dignitaries joining a body that already includes gaming guru and private cosmonaut **Richard Garriott**.

However, the biggest developments may be in the move toward construction. "We've really seriously started to sit down with both the city and the state to talk about potential locations," said Hessel. They've already met with Council Member **Chris Riley**, the **Greater Austin Chamber of Commerce**, and the **Texas Facilities Commission**. With the commission working on its new Capitol complex (see "A Capitol Idea? The Capitol Complex Meets the Downtown Austin Plan," p.18), Hessel said, "We are exploring to see if we can be included in that." While the greatest interest has centered on the open lot opposite the Blanton Museum of Art and the Bob Bullock Texas State History Museum, Hessel said other downtown sites are

under consideration. After five decades of on-again, off-again discussions, he said, "We hope to have a site memorandum of understanding within three to six months."

That just leaves finding the money to pay for it. The current plan is for a \$60 million state-of-the-art planetarium: A land donation and corporate sponsorships could cut those costs significantly, but that still means a lot of fundraising. However, the latest numbers are encouraging. "Last year was by far our best year," Hessel said, "and to be able to say that in this economy is quite impressive."

While AISD is still looking for a home for its long-delayed performing arts center, at least there's money to pay for it. In fact, Austinites have approved the cash twice as part of larger bond packages. In 2004, voters approved \$8.8 million in bonds for a \$15 million PAC. In 2008, with inflation kicking in, the board asked for \$40 million and got it. Currently, AISD has no large performance facility and loses out on hosting interdistrict events, so the proposed 1,200- to 1,500-seat performance space would be a prestigious addition to its facilities inventory. But as with the planetarium, the question is where to build. While the district has made no formal announcement, speculation has centered around two locations, both close to I-35 and just north of Downtown: the Mueller development and the old Concordia campus. The board has held repeated discussions with staff in executive session, and while they're not quite ready to make any announcement, AISD Facilities Executive Director **Paul Turner** said, "We're on third base."

As with the planetarium, a land donation could help to cut the project costs, but Turner said he also hopes to take advantage of the current dip in construction costs. "We're hopeful," he said, "that it won't be too much longer before we're able to move forward." – *Richard Whittaker*

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Cap Metro CEO Candidates on Accessibility, Finances

The two finalists for the CEO/president job at **Capital Metro** came to town Monday and got a taste of the full-contact sport we know as local politics. "Austin is the poster child for public engagement," said one candidate, **Deborah Wathen Finn**, to knowing laughter from the 100 or so gathered at **IBC Bank's** conference room in East Austin. "I think I'm going to write a story about this process, because I don't think that any of the other agencies have done it quite this way." That process included morning meetings with the Cap Metro board of directors, more meetings with selected stakeholder groups, and then the public forum at IBC.

Wathen Finn comes from the New York area, most recently as a private-sector consultant on transportation issues but previously in executive positions with transit systems in New Jersey and Buffalo. Her competitor for the job is **Linda S. Watson**, the CEO of LYNX, the transit authority for Orlando and Central Florida who previously directed Corpus Christi's public transportation and was an assistant in Fort Worth.

The meetings with the board and stakeholders were held behind closed doors, but at the public forum, the pair got an earful. Some questions predictably were the impossible-to-answer variety ("How can we trust you?") or the too-early-to-answer (about specific plans before they even have the job). But the best ones were directed at the applicants' philosophies, and the community pressing the hardest was **people with disabilities**, who are angry that Cap Metro still has so many stops that are not fully accessible (especially on Airport Boulevard) and that paratransit service has been cut back, especially while the agency spent millions on a rail line that has yet to attract substantial ridership.

"Your transit trip does not begin at the bus stop," said Watson. "It's a much larger footprint, and if there are not sidewalks, accessible driveways, and things that allow people to get to the stop, then people can't use your service." That's a point the *Chronicle* made in

"Can't Get There From Here," Jan. 22 – even if Cap Metro made all its stops compliant with the **Americans With Disabilities Act**, the city needs to step up and provide better sidewalk connections. How to fix that situation? "If funding is an issue," said Watson, "I know there are federal funds available from different areas that can be used for improvements like that."

Wathen Finn made it clear that she believes tweaking the system at a policy level drives overall improvements, and she applied this line of reasoning to the Airport Boulevard question. "You start to engage along corridors," she said. "If that's an area that we think is an important one that's a barrier to people with disabilities, we might make that one of the first things we look at. I get the sense that the agency has tried to be all things to all people, and not everyone can be happy.

"It goes back to making sure the guidelines are in place that address that," Wathen Finn said, answering a similar question from activist **Jennifer McPhail** of **ADAPT of Texas**. "What does the policy say? What do they currently do? And if that isn't addressed in the policy, start to raise that question."

Touched on more lightly was the much bigger question of Cap Metro's overall finances – precarious in recent years. "My very first job in transit was developing the operating and capital budget," Watson said. "So I've been through the process many times. I know what goes into every single line item to come up with a \$116 million budget." Watson said she would be pleased to work with a dedicated tax stream – in Orlando, she had to go before three different county governments to ask for money.



Cap Metro CEO finalists Deborah Wathen Finn (l) and Linda S. Watson

Another thorn for Cap Metro has been **labor relations**. "We've been fighting for eight years here," said **Bob Johnson** of the bus drivers' union to Wathen Finn. "It's a waste of time with any of management."

"It feels familiar," Wathen Finn replied. "I heard the same thing in Buffalo." She detailed her efforts to boost employee morale and productivity and said one of the first things she'd do would be to meet personally with drivers.

Some key figures in these debates had mixed opinions on the candidates. **Jay Wyatt**, the president of the union, said he favored Watson. "Both candidates are nice people, but [Watson] has the most experience in running a transit system, because she's currently running one and she's been at more than one [agency] for long periods of time. Ms. Finn, she only ran Buffalo transit for a couple

of years. ... And from my understanding, not a good rapport with the employees."

But the disability advocates favored Wathen Finn. **Diane Bomar-Aleman** of Cap Metro's **Access Advisory Committee** said, "I'm very, very biased at this point toward Deborah." She and attorney Pat Bartel complained that LYNX's accommodations for the disabled – and its committee process for dealing with such issues – were less than sterling, despite Watson's assurances that LYNX complies with the ADA.

In the audience were two figures prominent for their opposition to rail – former Travis County Commissioner **Gerald Daugherty** and anti-rail activist **Jim Skaggs**. They didn't seem particularly impressed with either. Wathen Finn "frightens me that [she comes] out of the Northeast and she sure wanted to talk about rail a lot," said Daugherty afterward. "I think rail has proven up as exactly what we thought it was going to be. It's just not going to attract that many riders." Referring to a previous CEO, **Karen Rae**, Daugherty said, "The thing that scares me is we had one of those Buffalo girls before." Added Skaggs: "What I heard was fundamental transit philosophy, of land-use, trains, all those things we've seen failing in many, many cities. They didn't address what I think is one of the most important issues, which is: How do you operate an agency with some people viewing it as a social service agency and some viewing it as a transportation agency? Those are two diametrically opposed objectives."

The board is reportedly hoping to make a decision by Monday, but board Chair **Mike Martinez** has previously said it will take as long as necessary.

– Lee Nichols

Cactus: KUT to the Rescue

The **Texas Union** and **KUT Radio** have struck a handshake deal over the future of the **Cactus Cafe**. On May 19, Juan González, vice president for student affairs, announced that as of August the local NPR affiliate will take over year-round booking for the music side of the venue at the University of Texas, while the Texas Union will continue to manage the bar operations. This scenario is a long way from the situation in January, when Texas Union management announced it was shutting down the venue. With hindsight and after massive student outcry against the decision, González said, "We never should have used the word 'closure.'" He praised KUT as a business partner and fellow UT-based institution, but what was lacking from the announcement was any kind of detail on the proposal. No decisions have been finalized about core issues like staffing and revenue splitting, but KUT management said they expected these issues to be hashed out over the summer. "We're all family," said station general manager Stewart Vanderwilt. See "Off the Record," Music, p.45, for more details.

– Richard Whittaker



KUT director and General Manager Stewart Vanderwilt (c), joined UT Vice President for Student Affairs Juan González (r) and station Program Director Hawk Mendenhall in announcing plans to split management of the Cactus Cafe between the Texas Union and KUT.

Living La Vida Local

Liveable City, the local nonprofit that advocates for quality-of-life issues, last week handed out its 2010 Vision Awards to those who do their part to make Austin a better place to live, work, and play. The May 12 celebration, held at the Mexican American Cultural Center, marks the group's seventh annual presentation of the awards.

This year's event carried a couple of new twists: The LC board chucked its usual method of selecting the winners outright and instead asked members to nominate individuals or organizations for the awards. The board then whittled down the nominees to winners who fit the "E" profile in five categories – from "Economy" to "Esthetics" (opting for an alternative spelling of aesthetics). They also added a surprise category this year with a special award to Council Member **Laura Morrison** for increasing the level of public participation at City Hall, according to LC board Chair **Brian Donovan**. Morrison originally had been nominated in one of the five categories, Donovan said, but the board decided instead to add a surprise-award element to the evening's bill. Morrison, a former president of the Austin Neighborhoods Council, typically votes on the side of neighborhoods and community activists.

And now for the Vision Award winners in their respective "E" categories:

- **Economy:** The **Austin Independent Business Alliance**, for its work championing locally owned businesses through advocacy and training.

- **Engagement:** **Franklin Gardens** and the **Chestnut Neighborhood Revitalization Corporation**, for helping to tackle the ramifications of gentrification in East Austin, where older residents are being priced out of their neighborhood. Franklin Gardens, a rental home complex for seniors, is drawing on public funds to get off the ground at East Martin Luther King and E.M. Franklin. Local treasure **Edna Rhambo** accepted the award and also turned out to be a big hit with the LC crowd.

- **Environment: Sustainable Food Center**, for helping promote good eatin' while spreading the "grow local" word through farmers' markets and outreach programs to low-income residents.

- **Equity: TexHealth Central Texas**, for providing low-cost health coverage for businesses in Travis, Williamson, and Hays counties and offering grants to help cover health care costs for lower-wage workers.



JANA BIRCHUM

Laura Morrison

- **Esthetics: SunFlowers – An Electric Garden** by artists Mags Harries and Lajos Heder, for adding a touch of eye-pleasing, solar-powered dazzle to what otherwise would have been a drab space between the I-35 access road and the back of a big-box store. The installation, which involved the cooperation of several public and private entities, is part of the residential and commercial redevelopment at the site of the old Mueller airport.

– Amy Smith

For more about Liveable City and the award winners, go to www.liveablecity.org.

ARA: Neighborhoods Back on Board?

The **Robertson Hill** and **Swede Hill** neighborhood associations once again have representation on the **Austin Revitalization Authority**, although not without some debate. The two associations' previous appointees to the board got booted off in April for signing a letter from those organizations to City Council, requesting that the city's financial relationship with the ARA be terminated and the authority's role in the **East 11th Street/East 12th Street redevelopment project** be eliminated – an action "contrary to the interests of the ARA," as ARA board Chair Charles Urdu put it (see "Naked City," April 30). On Tuesday, while architect **Eric Standridge** of the RHNA was seated without debate, the SHNA rep drew scrutiny. SHNA suggested three possible choices, the first being SHNA President **Tracy Witte** – which didn't sit well with some, as she was also a signatory. Debate then ensued about whether Witte could rightfully be kept off the board because of actions committed when she wasn't a board member, whether the SHNA should appoint someone who is against the organization's mission, what exactly the mission is, and whether anyone from SHNA could be found who would be a team player. Another SHNA choice, developer **Robert Hageman**, finally declared he was willing to serve. "It's incredible to me that neighborhoods [and] local residents directly affected by the implementation of a plan for urban renewal have to pledge allegiance to a failed steward-organization in order to just hold a seat on its board and represent our interests in a manner that does not get us removed," Witte told the *Chronicle* afterward.

– Lee Nichols



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Austin's Greenest 'Yellow Pages': Seventh Edition Hits Stands

Though some 40,000 copies of *The Austin Environmental Directory* have appeared throughout the city over the last month, you can be forgiven if you haven't noticed. The AED is an unassuming little booklet, staple-bound, with a cover illustration of the Barton Creek Greenbelt depicted in subdued yellows and greens – and looking just a bit blurry on the unforgiving newsprint. The directory blends in easily at places like Central Market and Half Price Books, where you're most likely to find it displayed among other free publications, usually weeklies and monthlies. The AED, however, is no weekly or monthly. This edition, the seventh since the inaugural issue in 1995, took three years to complete and is available for free mainly at the personal expense of founder and Editor **Paul Robbins**.

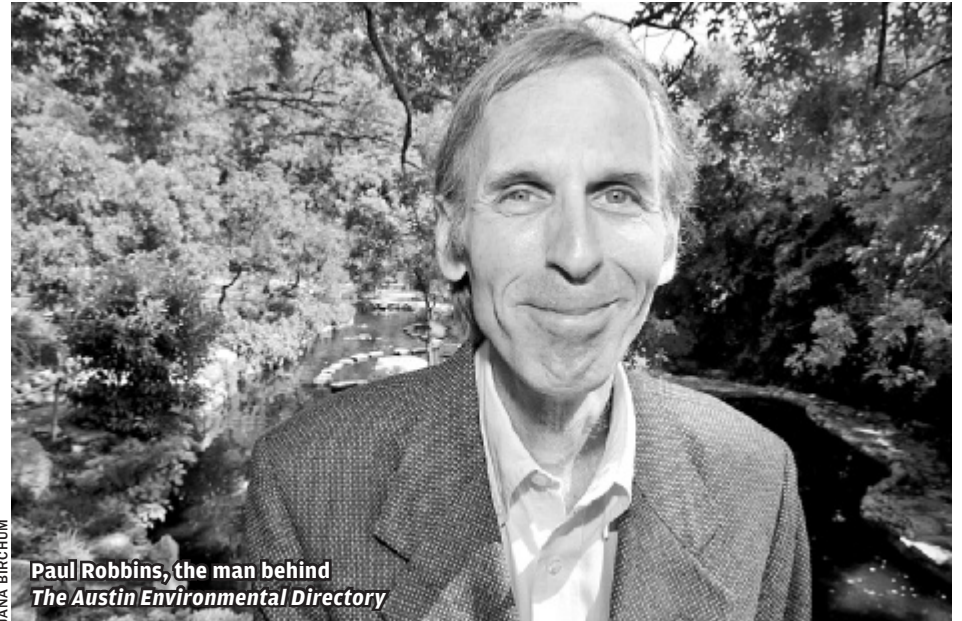
While Robbins is perhaps most easily recognized from his regular appearances at City Council meetings, where he has been goading local officials toward more transparency and better environmental stewardship for the last three decades, he has lately found himself behind a desk more often than a podium. "The directory keeps me out of a lot of trouble I wish I could get into," says the activist. As you might guess, the AED provides information about local environmental resources and organizations (**Gail Vittori** of the Center for Maximum Potential Building Systems calls it "the *Yellow Pages* of the green movement"). The current issue fills about 100 pages with details on recycling, green building, water and energy conservation, locally grown food, and even hiking and vegetarian restaurants. Want to know where to recycle batteries, compact fluorescent light bulbs, food waste, pill bottles, Styrofoam – even building materials? Just check out the AED's two-page spreadsheet of 64 different recycling drop-off sites.

But the directory long ago evolved into something more than its name humbly sug-

gests, which explains the four-year stretch since the last issue. After publishing the 2006 edition, Robbins went back to saving money – and energy – to begin the next one. Then Robbins, who says he follows the adage that "a little bit of knowledge is a dangerous thing," began the long process of writing what he describes as his "theme" articles, each of which requires months of full-time research. "I do give myself a time limit," says Robbins, "and 80% of the time I miss it."

"The articles ... oftentimes summarize significant changes in energy policy that no one else has really ever studied," says Public Citizen's **Tom "Smitty" Smith**, who calls Robbins "an institution" whose work has inspired many "to consider energy advocacy as a career." According to Smith, Robbins "catches trends and understands data better than anybody else in Austin – and the country, in many instances." In the current edition, Robbins tackles synthetic fuels, electric cars, and the "zero-energy suburb," all topics that he says people need to understand more closely. "Humans aren't descended from apes, but lemmings," says Robbins. "What are they going to do when they run out of oil? They are going to do all these things that no one expects them to do. And one of them is synthetic fuel." Most "synfuels," as Robbins calls them in his "Synfuels and Redemption," produce higher carbon dioxide emissions – up to 172% higher – than conventional petroleum, and they're becoming more popular. "One of the things that I figured out was that 10% of our liquid fuel is now coming from synfuels," says Robbins. "That's a huge amount, and nobody I knew had figured it out yet."

Robbins' work has not gone unnoticed. In 2007, the city named a cooling plant after him ("Downtown Coolin' Plant Chillin' Like Paul Robbins," July 27, 2007), a nod to his work on energy issues, which began during the late-



**Paul Robbins, the man behind
The Austin Environmental Directory**

Seventies fight against the **South Texas Nuclear Project**. "Many people who become activists start with something small like putting in a sidewalk," he says. "I wanted to stop a nuclear plant." He was one of the first in Austin to promote the idea that money could be better spent on energy conservation than on power plants, a philosophy now institutionalized at Austin Energy. "Austin began doing energy conservation in 1982," he says, "and one of the things in my life I'm proud of is that I helped start that program with 20 other people." Robbins went on to do consulting work for nonprofits, serve on campaigns for council candidates, and fight for policies that protect natural resources. "Our council office has gone to him for research questions because he has such great historical knowledge on so much dealing with the environment," says **Barbara Rush**, aide to Council Member **Laura Morrison**. "That's the thing about Paul – really, he's sort of a one-stop shop."

While environmental organizations and agencies contribute to the AED through spon-

sorships and ads, the new edition burned through both that money and a lot of Robbins' savings. "I would call it his labor of love," says Vittori, who helped edit the current issue. In hopes of returning that love, she will join the Barr Mansion's **Melanie McAfee** and a dozen others in hosting a fundraiser in Robbins' honor. Vittori sees the event as a way to recognize the man who has contributed so much to "knowing who we are as a community of people engaged in all kinds of levels of green initiatives." The directory, she says, "is both an incredible representation of that collective knowledge and also a fantastic resource to connect people with this network that's here."

– Nora Ankrum

The Austin Environmental Directory is available at www.environmentaldirectory.info, along with expanded versions of Robbins' theme articles from both current and past issues. *The Friends of Paul Robbins* will be holding the fundraiser Wednesday, May 26, 6pm, at the Barr Mansion, 10463 Sprinkle. Suggested donation: \$25. See www.austineconetwork.com for details.



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the hightower report

BY JIM HIGHTOWER

BILLION DOLLAR TAX LOOPHOLE

I look at GE, and I think, "Gee, how does it get away with that?"

Then I remember: Oh yeah – it has a horde of Washington lobbyists, and it hands out bales of campaign cash to key Congress critters. That's how **General Electric** and other multinational conglomerates get our tax laws rigged so that the rates they pay are a fraction of what you and I have to pay.

Actually GE paid less than a fraction. Even though the corporation had income totaling more than \$10 billion, it paid nothing into our national treasury on April 15. Indeed, it paid less than zero, for it is getting a billion-dollar tax rebate!

This is due to a loophole called "**transfer pricing**" – a bit of accounting hocus pocus that transfers corporate profits to subsidiaries in low-tax countries abroad, while ascribing GE's expenses to operations here. Incredibly, one General Electric subsidiary posted a \$6.5 billion loss in the U.S. last year but showed a \$4.3 billion profit overseas. Overall, GE has \$84 billion parked indefinitely in offshore accounts, thus dodging its fair share of taxes needed for the upkeep of our nation.

President Obama is calling for repeal of this overseas tax dodge, and of course the tax dodgers are howling. One corporate-funded front group, the **Tax Foundation**, even claims that, "The average Joe should be in favor of lower corporate taxes." Why? Because, says a spokesman, by avoiding taxes, outfits like GE can raise wages and lower consumer prices.

Is he stupid enough to think we're that stupid? Corporate chieftains are slashing wages, moving our jobs to cheap-labor countries, and raising consumer prices as fast as they can – while pocketing outrageous salaries and fat profits. Let's at least make them pay their tax bills like the rest of us Americans do.

OIL SPILL BLAME GAME

Luckily, with yet another ecological catastrophe hitting our country, we have national analysts with the expertise, insight, and calm reasoning to pull our nation together and guide us to rational long-term solutions. For example, **Rush Limbaugh**.

Yes, as **BP's** disastrous deepwater well in the **Gulf of Mexico** began spewing a gusher of crude that has spread across an area bigger than Delaware, Limbaugh rushed out with a one-word analysis that went right to the core of the problem: "environmentalists." The ecological and economic nightmare gushing from BP's well was not a product of technological failure, corporate greed, or regulatory laxness but – in Limbaugh's twisted mind – the result of sabotage by maniacal greens. "What better way to head off more oil drilling than by blowing up a rig?" asked the Sherlock of right-wing radio.

Meanwhile, some of the noisiest and oiliest politicians who were demanding deregulation of offshore drilling only two years ago – chanting "Drill, baby, drill" – are now deflecting criticism of that policy by saying that there's only one culprit to blame for BP's oozing mess: God. Among the finger-pointers is right-wing slick **Rick Perry**, governor of Texas. "From time to time," Perry recently explained, "there are going to be things that occur that are acts of God that cannot be prevented."

Hmmm. So Perry is saying that God exploded BP's rig, killed 11 of the workers, shut down the livelihoods of countless Gulf fishing families, and spread a deadly oil slick across the shores of at least four states. Wow, that's one angry god!

Of course, if Perry is right, this god-awful disaster could be a message from on high, saying to oil giants and other politicians, "Get the hell out of my waters with your money-sucking, creation-destroying rigs."

For more information on Jim Hightower's work – and to subscribe to his award-winning monthly newsletter, The Hightower Lowdown – visit www.jimhightower.com. You can hear his radio commentaries on KOOP Radio 91.7FM, weekdays at 10:58am and 12:58pm.



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Clouds Over Campus

With less funding, more competition, and a wavering vision, UT-Austin faces an uncertain future

BY RICHARD WHITTAKER

The landscape of higher education is changing in Texas. More research universities and changing academic priorities mean the University of Texas at Austin faces new competition for research dollars, while state contributions decrease. Whatever the inevitable changes, UT System Chancellor Francisco Cigarroa insisted recently, "Nobody is going to turn our back on the educational mission, because that's our primary responsibility." At the same time, he said, "UT-Austin is having to make some difficult choices, and those decisions are best made on the campus."

Unfortunately, at the moment no one on campus appears to have a clear vision of what the state wants or needs from its flagship university. House Higher Education Committee member Rep. Donna Howard, D-Austin, said: "I would love to tell you that there's some consensus there. I don't know we've had that direct a conversation." The problem, she said, is that "UT means a lot of things to a lot of different people, and those things can vary depending on where you live." As for Cigarroa's belief that all these changes can be made without undermining the "primary mission" – teaching – Howard said, "There's a real quandary about how we're going to do that."

The recent shifts all started with the Texas Legislature, which last session made higher education a priority. The Senate finally established a Higher Education Committee (previously it had been a subcommittee under Education). The top 10% rule, whereby state universities must accept anyone in the top 10th of their graduating class at any Texas high school, became the top 8% – only for UT-Austin. There were attempts to set new controls on spiraling tuition costs, and extra money was designated for student financial aid. More recently, Cigarroa has announced that he intends to work with the UT System's six medical facilities to ensure they are ready for, and will benefit from, federal health care reform. However, statewide and long-term, the biggest ramifications may come from House Bill 51 – and its goal to increase the state's number of Tier One universities (unofficially, those ranked nationally among the first 50 or 60 major research institutions).

Currently there are three Texas universities generally classified as Tier One: UT-Austin and Texas A&M, among public institutions, and Rice, a private school. The Texas Higher Education Coordinating Board has designated seven state institutions as "emerging research universities": UT-Arlington, UT-Dallas, UT-El Paso, UT-San Antonio, Texas Tech, the University of Houston, and the University of North Texas. The plan, over time, is to upgrade all of them to major research centers.

But the Legislature didn't enact HB 51 just because it wanted more Nobel Prizes in the trophy cabinet. According to Howard, it's at least in part due to a stark economic reality facing Texas. She explained: "The jobs of the future, the economy of the future, are going to be driven by the marriage of research in academia and entrepreneurship in emerging technology. We can't just rely on oil or gas or cattle any longer."

It's no secret that higher education in Texas is not a level playing field. Financially, UT-Austin is at the top of the slope: As part of the UT System and along with A&M, it has access to major cash supplies such as the Permanent University Fund that are not available to other state institutions. On the other hand, Cigarroa was also quite clear that he expects

more from UT-Austin than he does from smaller, less research-centered campuses like UT-Brownsville. Yet what happens to that culture of expectations if, say, UT-San Antonio becomes serious competition? And what happens to UT-Austin if it's no longer the biggest dog in the yard?

The Scholarly Bottom Line

That's not a problem UT will face overnight or arguably in the next decade. The second-tier universities must overcome many hurdles to become Tier One campuses – the first being that there is in fact no such thing as Tier One status. While the term is regularly bandied around by policymakers, it never appears in HB 51 because there is no strict national or even regional definition. The consensus is that it's about research. Beyond that, there are no clear guidelines for what a Tier One university should look like. Howard said, "The difficulty is, do we want every university in our state to

be the same and to offer the same programs and to have the same emphasis on every aspect of programming?"

A bigger problem is that while there is general support for the idea of adding new research centers, there are few resources to do so. To reach the goal, for example, of \$100 million to \$150 million in research cash for each of the seven emerging research campuses would take a vast and long-term cash commitment from both businesses and the state, and that kind of money has historically been in short supply. The main reason the state passed tuition deregulation in 2003, said Howard, was to "pass the funding burden on to the universities," and they can't deregulate twice. As for raising fees, while Cigarroa has claimed that he has heard no complaints about the most recently approved 4% tuition increase, families are already struggling to find the roughly \$5,000 per semester in tuition UT-Austin requires. That raises serious questions about value for money: With a 78% six-year graduation rate in 2007, UT-Austin and A&M lead the field among Texas universities. But they lag severely behind UCLA (90%), MIT (93%), and Notre Dame (96%) – all institutions UT would like to consider its peers.

As for the state's contribution to the university budget, that's plummeted from around 40% of the total annual budget in the mid-1990s to only 14% today. For all the endless Capitol griping about federal interference, that puts the state's contribution barely ahead of the federal component – currently around 12%. Forget any incipient new cash: Courtesy of Texas' ineptly constructed (and recently deconstructed) tax system, the Lege faces an \$18 billion deficit next session. Universities are as likely to have their general revenue budgets cut as much as any other state agency, and the impact could have a disproportionate effect on some academic disciplines. It's simple economics: Schools like science and engineering derive a larger proportion of their income from research and federal funding than do the liberal arts, broadly defined.

With a fixed or shrinking budget, academic priorities will become a hotly contested issue. So while Center for Public Policy Priorities Executive Director Scott McCown says he supports some expansion of research institutions, he argues that any money might be better spent invested in broader job creation and training through two-year community colleges. Unfortunately, he added: "The state doesn't have the fiscal capacity to do [either]. Until it solves that problem, everything else is just talk."



JASON STOUT/JOHN ANDERSON

Not only will there be no future windfalls, but UT-Austin recently announced major cuts to both administrative and teaching budgets. Less than eight months after signing what he called a balanced budget, in January Gov. Rick Perry requested that all state agencies find 5% savings in their general revenue expenditure. The UT System prepared a list of \$176 million in savings over the biennium from across its 15 institutions, with UT-Austin shouldering about one-sixth of that burden. On May 10, President Bill Powers announced that the proposal will become a cost-cutting reality, with departments having to find a total of \$14.6 million a year in savings.

Under this new proposal, 83% of the cuts will come from the administration and the rest from academics and estimated fringe benefits. By absorbing the bulk of the cuts into administration, the plan is that departments will only have to find 0.2% savings. While that might sound easy, that means Liberal Arts will need to save \$193,735, while Natural Sciences will be looking for a massive \$231,182. As for those administration cuts, UT-Austin has already lost 125 positions in the last year: When these cuts are implemented, that number will be closer to 200, and there are real questions about the long-term impact of losing skilled support staff in essential areas like information technology.

With the state deficit looming, UT-Austin's Chief Financial Officer Kevin Hegarty also wants departments to prepare for potentially greater future cuts. This time, Perry asked state agencies to find a 5% reduction in their general

CONTINUED ON P.26

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Rep. Donna Howard

JOHN ANDERSON

revenue spending. If departments really want to prepare for the future, Hegarty said, the question they must ask themselves is, "If you had to cut 10 percent, what would it be like?"

What the administration has handed down is just numbers: It's going to be up to the individual deans to make the final decisions on what services or staff they slash from their budgets. Hegarty suggested that the best savings will come from stretching further what the university has in hand. He said: "The deans have really gotten into the analytics of how they are using their resources, like what are the semester credit hours produced in a given class? That way," he added, "You can really identify the classes that only have a handful of students. ... If you're going to cut anything, that's the kind of thing that you cut and then redeploy the faculty member to something that attracts more students." When the decisions are made, he said, "The last reduc-

tions that will be made are the ones that affect students in the classroom directly."

Unfortunately, classroom cuts have already been made. Even before this latest round of cuts, there had already been an impact on course offerings, driven by financial pressures. For one telling example, even though it is the third most commonly spoken language in Texas, Vietnamese will no longer be offered to undergraduates: Budgetary pressures have made it untenable for the Department of Asian Studies to continue the courses, so the program was canceled (see "Putting the 'UT' in 'Cut,'" April 16). At the time, department Chair Joel Brereton explained that his department in general and Vietnamese in particular had always been underfunded. With only one dedicated lecturer and no higher division courses provided, it was a case of cutting his losses and dumping a language course he would rather expand.

**"UT means a lot of things to a lot of different people, and those things can vary depending on where you live."
- state Rep. Donna Howard**

Balancing Acts

What may be most surprising is that even with these cuts trickling down to the departments, Powers has recommitted to his proposal to establish a 2% merit pay raise pool. This means that while some staff will be facing the axe, others will get a pay raise. The declared purpose of this policy is to attract and retain the kind of top-flight researchers on which UT-Austin has built its Tier One reputation. Even before the latest announcement, Texas State Employees Union Vice President Mike Gross warned that this inevitably means sacrificing lecturing jobs to attract researchers. He said, "From our perspective, it looks like they're waiting for the smoke to clear or for the problem to have a lower profile, but it doesn't look like [UT-Austin has] changed direction in any serious way."

There's always a balancing act: At a simple level, lecturers don't research, and researchers don't lecture. While Cigarroa has said that he hopes to see more professors in the undergraduate classroom filling the contact hours traditionally provided by lecturers, tutors, and adjuncts, faculty who were hired to do research may not be so interested in nor suited to teaching undergraduate classes. That classroom/lab divide is clearly shown in the current search for a director for the School of Journalism. The school is partially a practical skills instruction for young journalists and partially a research facility for communications theorists. There are two very different finalists for the directorship: Linda Steiner, director of research and doctoral studies at the University of Maryland's School of Journalism, and Glenn Frankel, a 27-year

veteran of *The Washington Post*. It was a third candidate, *San Antonio Express-News* Editor Robert Rivard, who revealed the extent of the tension. In his letter of withdrawal, he wrote that the faculty is "deeply divided [over] whether the next director should come from a newsroom or within academia."

Yet even while UT-Austin is cutting staff and graduate positions, it's also going on a building spree. On March 25, the College of Communication broke ground on the \$50 million Belo Center for New Media. In 2011, the College of Liberal Arts will start construction on its \$100 million new home on the East Mall. "We've also got donor money to go ahead with a new Computer Science complex," said Hegarty.

It's another balancing act: Take out bonds now to build the facilities that are desperately needed, or wait in hopes of an economic uptick before the buildings fall down. However, deferred maintenance can only be deferred so long. Hegarty called Taylor Hall, the Computer Science Department's current home, "one of our worst buildings on campus" and described the ROTC building that will be replaced by the Liberal Arts building as "terrible." Since no one expects universities to be awash with cash any time soon, the decision has been to spend a lot of money now rather than even more later. For example, by taking advantage of the current slump in construction costs, Liberal Arts hopes to shave \$5 million off its expenses on the new building. However, even after savings and donations, that still means issuing up to \$68 million in bonds. That may sound like a major investment, but there are too many aging and unsuitable buildings to ignore. Hegarty explained: "You can only deny it for so long. You either have to get to it or just board it up and shut it down."

The pressure on facilities isn't just age but also increasing demand. While UT-Austin's total fall enrollment has fluctuated around the 50,000 mark over the last five years, students are facing creeping increases in courseload demands. The average workload rose from 12.09 credit hours per semester in 2002 to 13.33 hours in 2008. In part that's because UT-Austin is providing more remedial courses, to bring incoming freshmen up to the minimum standards required to begin their undergraduate studies (basically, backfilling the educational gaps left by the state's ailing high school system). The recent legislative adoption of a college or career readiness standard for high schools is designed to alleviate that pressure, but that will take years to have much effect. On top of that, currently enrolled students are mandated to take more out-of-department credit hours, known as "service courses," than ever before. On the other hand, those courses may not be a top priority for a department that is also being pressured to become a research

Lege: Give 'Em More Founding Fathers!

Do students at Texas universities need to think more like the most conservative Founding Fathers? That was the subtext at the April 20 meeting of the House Higher Education Committee, when members discussed the proposal from House Speaker Joe Straus to offer "an optional curriculum that emphasizes ethics, Western civilization, and American traditions to satisfy portions of the Texas Core Curriculum." While right-wing think tanks like the Texas Public Policy Foundation back the plan, terms like "American traditions" set off alarms in curriculum circles as code words for a conservative doctrine of American exceptionalism.

First established in 1987, the core curriculum is supposed to broaden students' education beyond their chosen majors. By statute, it's the job of the Texas Higher Education Coordinating Board to approve what courses count: The law simply states the core cur-

riculum must include liberal arts, humanities, and sciences and political, social, and cultural history. While details were scant on exactly what an alternative curriculum would entail, Lorraine Pangle of the Thomas Jefferson Center for the Study of Core Texts and Ideas at the University of Texas at Austin called it "a better version of the general education that makes up the core."

The politically and culturally loaded proposal would place the United States of America as a philosophical and political descendent of ancient Greece and would study any culture outside that tradition either as critics or for comparison. This isn't the first time that the Lege has contemplated dabbling in the curriculum. Last session, Rep. Lois Kolthorst, R-Brenham, proposed a School of Ethics, Western Civilization, and American Traditions for UT-Austin: At the time, critics noted it would be the state's only constitutionally mandated

school and would come with immense political baggage. While that proposal died in committee, this curriculum change in its potential effects would be more pervasive and statewide.

With far more pressing charges like the funding crisis on the committee's plate, it would seem Western civ courses aren't exactly a top legislative priority. Committee member Rep. Donna Howard, D-Austin, said, "I asked the question during the hearing, 'Why are we doing this?' and the response I got from the chairman [Dan Branch, R-Dallas] was basically that the speaker had put this on the list of charges."

In his testimony, Commissioner of Higher Education Raymund Paredes said all three topics proposed in the charge are already commonly taught. The real issue, he said, is to "make sure that students have better advising so they can pick from among the plethora of courses available."
- R.W.



UT Chief
Financial Officer
Kevin Hegarty

JOHN ANDERSON

“You can really identify the classes that only have a handful of students. ... If you’re going to cut anything, that’s the kind of thing that you cut and then redeploy the faculty member to something that attracts more students.”
– UT Chief Financial Officer Kevin Hegarty

center. Hegarty said, “If we’re not careful, we don’t necessarily incent departments to provide service courses, but just to provide courses that directly relate to their majors.”

No School Is an Island

In coordination with the anticipated state-wide changes, Cigarroa stressed that universities need to have strong community relations. The problem for UT-Austin is that, historically, it’s often as though Austin and Travis County stop at the border of the Forty Acres – creating yet another balancing act. UT-Austin attracts students from all around the state and researchers from around the world – yet it’s also the local college for tens of thousands of Central Texas students. When the Legislature introduced the top 10% restriction for UT-Austin last session, it was because 81% of the freshman class had been admitted under that rule, compared to 54% at A&M. The aim was to leave open more admissions opportunities for non-top 10% students from around the state. The concern now is that the change hurts Austin families by restricting access to the nearest state university. As Rep. Dawnna Dukes, D-Austin, told her colleagues last session, they shouldn’t punish high-achieving Austin kids just because seniors from Dallas don’t want to move to College Station. Howard shared her fellow Travis County delegate’s concerns and noted that, whatever the state’s plans, they must remember that “it’s our main regional university.”

If the plan is that communities will become advocates for their local university, then this couldn’t have come at a worse time for UT-Austin. Relations with the community and local alumni have been stretched to a breaking point over the closure of the Cactus Cafe and discontinuation of the informal classes program, both historically core parts of UT-Austin’s community outreach. A minor national media

scandal erupted when former UT law professor Thomas Russell published an academic paper noting that Simkins Hall Dorm on the UT-Austin campus is actually named after Ku Klux Klansman William Stewart Simkins. UT-Austin characteristically made the problem worse by ignoring requests to consider changing the name. Meanwhile, the Lyndon B. Johnson School of Public Affairs unexpectedly raised its national profile by becoming part of the scandal over the Upper Big Branch Mine disaster in West Virginia, in which 29 miners were killed. The holder of the school’s Centennial Chair in National Policy, retired Adm. Bobby Inman, is being sued by various shareholder groups as a director of mine owners Massey Energy. Inman’s early public response was largely belligerent defense of Massey and its beleaguered CEO, Don Blankenship. More recently, the company hired Austin-based spin doctors Public Strategies, a PR firm which employs as vice chairman Inman’s fellow LBJ lecturer Mark McKinnon. Inman hasn’t helped his case by claiming that the dozens of safety violations recorded at the mine by the U.S. Mine Safety and Health Administration had nothing to do with the disaster – while advising outsiders to wait for the full investigation before jumping to conclusions. The closest he has come to criticism is to call Blankenship “tone deaf, politically.”

Alas, that’s a charge often leveled at UT-Austin itself. In part that comes from the long-established state tradition of Austin-bashing, an out-of-towner reflex that will only make it harder for UT to make its case in the next session. Howard said: “People love to talk about all the bad things that happen in Austin, meaning anything that comes out of government. In some ways, UT falls into that same trap and is perceived as the big university that gets all the funding and shouldn’t have any wants or needs or complaints.”

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A Paradox of Oligarchy

BY MICHAEL VENTURA

Less government does not necessarily mean less Oligarchy. More government does not necessarily mean more Oligarchy.

Think not? Examine two game-changing pieces of legislation: the federal government's Servicemen's Readjustment Act of 1944 and California's Proposition 13 of 1978.

Otherwise known as the GI Bill, the Servicemen's Readjustment Act "provided college or vocational education for returning World War II veterans ... as well as one year of unemployment compensation. It also provided many different types of loans for returning veterans to buy homes and start businesses. ... An important provision of the G.I. Bill was low interest, zero down payment home loans for servicemen. This enabled millions of American families to move out of urban apartments and into suburban homes" (Wikipedia).

The bill was a masterpiece of bipartisanship. Originally proposed by the ultimate Democrat, President Franklin Delano Roosevelt, the GI Bill owes its scope and passage to people whom few remember. Harry W. Colmery, a former Republican National Committee chairman, broadened FDR's concept considerably, outlining the finished bill (so the story goes) on a paper napkin. Then, with the crucial support of Warren Atherton, national commander of the American Legion, the bill was shepherded through Congress by an Arizona Democrat, Sen. Ernest McFarland, and a Massachusetts Republican, Rep. Edith Nourse Rogers. I didn't know their names until I researched this column, but in creating the GI Bill, they did more for America than Ronald Reagan and John F. Kennedy put together.

No nation before or since has attempted a project of such scope. Through the GI Bill's massive government subsidies, for the first time in history millions of common people achieved higher education, bought houses, and started businesses, creating the nation of prosperity and opportunity that was the United States, circa 1945-1975 – creating, in short, the America that people across the political spectrum now pine for and long to return to.

"Irony" is an overused word, but no other suffices when you learn that the "18 percent of Americans who identify themselves as Tea Party supporters" in a New York Times/CBS News poll "tend to be Republican, white, male, married and older than 45" (*The New York Times* online, April 14). These people are literally children of the GI Bill and the America it created. The country they clamor to "take back" is the country of their parents, a coun-

try made possible by a big government program that dwarfs any proposed today, a program that enabled the phenomenon we name by the catch-all phrase "the American middle class" – a class that would certainly not have been "middle" without the GI Bill. Yet, were such a bill proposed today, Republicans, tea party enthusiasts, and many Democrats would call it "socialist."

It was "big government," but it wasn't Oligarchy. Oligarchy redistributes resources from the bottom up, whereas the GI Bill distributed resources from the government to all of society. This was not "state control" but state-sponsored incentive, a government program that gave Americans opportunities that otherwise would have been beyond their reach.

The visionaries of the GI Bill acted on a simple principle. Call it "social capitalism." To be more precise, call it "nonauthoritarian social capitalism" (to distinguish it from the authoritarian social capitalism practiced today by China). At the core of the GI Bill's social capitalism was the belief that a nation

fulfills its greatness when as many people as possible are guaranteed a chance by a responsive representative government that referees but does not control. That was the ideal. In practice, it fell short in many ways. But it worked well enough to create a society in which unions and industries gained strength; a society in which the civil rights movement, the anti-war movement, and the women's and gay liberation movements took root and thrived; a society of unprecedented creativity in its arts, its social aspirations, and its technological leaps. That society didn't just happen. It was the result of a social framework supported by legislation that was nothing short of enlightened.

The death knell of that society was another legislative act that, again ironically, sought to freeze America's advantages in time: California's Proposition 13 of 1978, which instigated the "tax revolt" that transformed this nation into a dysfunctional polity that serves Oligarchy.

I'll spare you the details of Proposition 13's tax codes. The law "and [its] implementing legislation caused a shift in support for schools from local property taxes to state general funds. ... The percentages allocated to cities, counties, special districts, and school districts were set in 1978 ... and [could] be changed only through legislation" (www.ed-data.k12.ca.us). "[T]he initiative also contained language requiring a two-thirds majority in both legislative houses for future increases in all state tax rates. ... It also



JASON STOUT

require[d] a two-thirds vote majority in local elections for local governments wishing to raise special taxes" (Wikipedia).

California's government became stuck in the world of 1978. The two-thirds legislative voting requirement made structural government change virtually impossible. In order to meet basic operating expenses, funding was continually cut for public schools, state colleges and universities, libraries, fire departments, hospitals, and social programs of every stripe. "California public schools, which in the 1960s had been ranked nationally as among the best, have fallen to 48th in many surveys" (Wikipedia).

Nor have homeowners fared as well as they intended. "The biggest beneficiaries are commercial property owners, not residential property owners"; Proposition 13 gave commercial property owners "a lesser percentage of the overall tax burden than private homeowners" (Wikipedia). This encouraged the growth of malls and "big-box" stores like Wal-Mart and Costco that overwhelm local outlets and are prime Oligarchy moneymakers.

Proposition 13 was the GI Bill's polar opposite. Proposition 13 not only ignored but contradicted and combated the fundamental principles through which a society grows and thrives. It denied government the capacity to change with the times. It refused to see that if everybody's kids don't get a decent education, the quality of life eventually declines for everybody. It denied the basic, uncomfortable, unavoidable fact that everyone is connected to

everyone else and that no segment of society can thrive for long if every other segment is forced into decline. It stripped representative government of its capacity to allocate and referee; instead, it created a power vacuum that was greedily filled by the forces and mechanisms of Oligarchy. This nation's richest, most innovative state became its first failed, helpless state.

With Proposition 13, California became the poster child for the crippling paradox that lower taxes and less government can add up to more and stronger Oligarchy. California is still a rich state, but its riches go to the Top Tier and the Professional Tier of Oligarchy. Everybody else is left out. The mechanism of that exclusion continues to be Proposition 13 – a cry for lower taxes that's been taken up across this continent.

On May 12, the front page of *The New York Times* featured an analysis by David Leonhardt that stated our situation succinctly: "We have not figured out the kind of government we want. We're in favor of Medicare, Social Security, good schools, wide highways, a strong military – and low taxes." Leonhardt called this a "disconnect." "Disconnect" is an oh-so-polite, *Times*-style way of saying "crazy."

The question Cain posed to his God – "Am I my brother's keeper?" – is the fundamental question of government. It implies another and perhaps more existential question: If I am not my brother's keeper, what am I?

To be continued. ■



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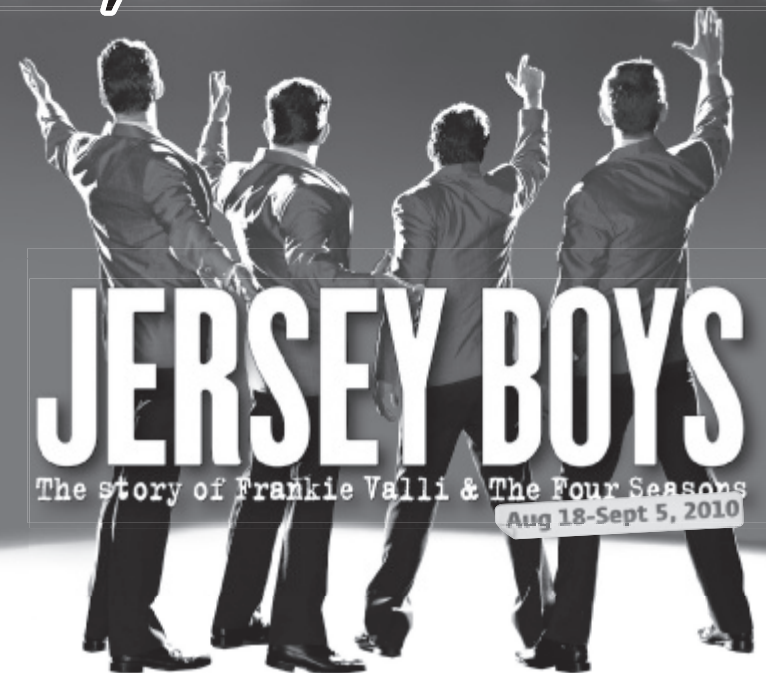
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Lucas Molandes

FUNNIEST PERSON IN AUSTIN 2010

Lucas rules!

The storms over Austin this past Monday night might have given King Lear pause, but they didn't deter the crowds wanting to see the finals of the 2010 Funniest Person in Austin contest. Cap City Comedy Club was packed with eager if soggy stand-up enthusiasts and maybe the only spot in town that could be described as sunny. Certainly the 15 comics in the finals were beaming, and why not? They had survived the longest marathon run in the quarter-century of the contest's existence, with 127 competitors – the most ever – whittled down in nine preliminary rounds and three semifinals over six weeks.

And as they made their final push for the title, these comics showed why they made the cut, all confident and firing off their material – most of it smart and well-crafted – with a steady aim. Nothing rattled them, not even a recalcitrant cord that refused to stay hooked to the mic, leaving many a comic stranded in silence mid-joke. (It happened enough times to become a painful running gag of the night.) The evening was further testament to the depth of the bench on the local comedy scene, especially considering that only one 2010 finalist was in the equally impressive finals round of 2009.

With that many comics at that solid a level of professionalism, though, rising above the crowd is a bigger challenge. But this night, three contestants distinguished themselves with the kind of sets that comics dream about. Each was in full control of his material, and the energy each brought to the stage took the audience to a whole new level. Third-place winner Matt Willis was the most striking in that regard, as he

took the stage last, when the crowd, having sat through sets by his 14 competitors and departing FPIA Bryson Turner, might well have been laughed out. But the lanky Willis' enthusiasm proved infectious, and his attempt at the sound of a woman having an orgasm – his high-pitched squeal was like a teakettle on boil – earned one of the night's loudest responses. Ramin Nazer had managed the same trick earlier, with a persona that put quotes around what he was doing as a "comedy act" and material with an absurdist edge. (Fave bit: Nazer wanting to take a copy of *Where's Waldo* into the Gap, and when the clerk asks if he can help Nazer find something, he slowly opens the book.)

But in the end, the night belonged to Lucas Molandes, who was on fire with his set of stories about failure and the little guy getting screwed. (Talking about his warehouse job, he says: "Workers' comp is like the poor man's version of the lottery, but then the lottery is for poor people, so I don't know how that works.") Winning the comedy crown was a vindication for Molandes, who had earned some national recognition years ago but had given up stand-up for more than a year. He returned to it last summer with a new focus and drive, and it's earned him the admiration of his colleagues. In announcing Molandes' win, Turner told the crowd that there wasn't a person in the contest's 25 years who was more deserving.

Molandes next takes the stage at the Velveeta Room, 521 E. Sixth, Friday and Saturday, June 4 & 5. For more information, visit www.thevelveetaroom.com.

– Robert Faires

'69 LOVE SCENES'

Gnap! brings the Magnetic Fields to the stage

In 1999, the Magnetic Fields, led by the brilliant and curmudgeonly Stephin Merritt, released the triple-disc album *69 Love Songs* to much critical acclaim and a steadily increasing cult popularity. Ten years later, Gnap! Theater Projects decided to pay homage to the creation by remaking those songs into skits and sketches, sans music, and presenting them to the public – an idea which might seem absolutely cuckoo. With the show, titled *69 Love Scenes*, about to open at Salvage Vanguard Theater, we asked Gnap! head honcho Shannon McCormick what led him to begin this transformational adventure.

"Not me, man," says McCormick. "This was Kerri Lendo's idea, and it seemed appropriate to let her run with it. She's better known as a stand-up comic, but she's been doing sketch stuff at No Shame Theatre for years, and I know she harbors broader theatrical notions than you might think if you only knew her stand-up work."

Kerri Lendo, then. Who, at the time of this writing, was preparing to compete in the finals of the Funniest Person in Austin contest at Cap City Comedy Club. We tracked that Lendo to the Dougherty Arts Center, where she was riding herd on a small troupe rehearsing sketches based on Merritt's clearinghouse ode to love songs of all kinds. So how did this come about?

– Wayne Alan Brenner

Kerri Lendo: Me and Patton Quinn, who is also in Gnap!, were brainstorming ideas for the 2010 season, and we wanted to do a scripted piece. Because there's been a lot of improv with Gnap!, but Shannon wants the company to do all kinds of theatre. So we're kind of talking about different shows and throwing out stuff, and we were like, "Ah, we could do a show based on an album!"

Austin Chronicle: And who suggested this album?

KL: That was me. I was thinking about the Tom Waits show that went on in town and about what other musicians, what other songs people might connect to, what album would they want to go and see. And I think this one hits home for a lot of people – enough people know it and have memories with it.

AC: Did you have to clear the show with Stephin Merritt?

KL: We were hoping to fly under the radar. But very, very quickly, within like a few weeks of working on it, we got contacted by Claudia [Gonson], who's in the band [and is also its manager]. And they were unhappy at first, but then, when we explained what we were doing and that we're not actually using their music, they were very nice – and said we could use a little of their music if we cleared it with them first. It's funny, because then Claudia was apologetic, and I was like: "You don't have to apologize; you thought we were stealing your intellectual property! You should be concerned!" But it was good to get that cleared up, because, when we started talking about this, Shannon and I were concerned with, how far can we go with this, what exactly can we do here? And I never thought I could just Facebook them, but apparently I could. And they were very nice.

AC: Is this your first time being in charge of a show?

KL: This is my first time directing a scripted thing on stage. I've directed an improv show, and I've directed short films and some sketch work, but this is definitely my first, ah, dramatic directing.

AC: And how did you gather the writers and performers?

KL: We tried to get a variety of people from the community, various disciplines, but we've ended up with mostly sketch comedy and improv people. And we're trying to treat this as a workshop production. We plan on doing it again in 2011 – hopefully with a bigger stage and generally bigger productionwise. We had to concentrate a lot of it, just because of the time frame and trying to do 69 different things.



AC: So you're doing ... every single song?

KL: Yes.

AC: Holy cow.

KL: Every night, we do one disc. So the first night, it's disc one, and then disc two the second night, and so on. [She laughs.] It's a lot, yeah, and looking back, I think, "Maybe we should've just done one disc first and then moved on!" But it's going to be nice to have all three of them, to have the whole album done and then be able to tinker with them.

69 Love Scenes runs May 21-June 12, Fridays & Saturdays, 8pm; Thursday, June 10, 8pm, at Salvage Vanguard Theater, 2803 Manor Rd. For more information, visit www.gnaptheater.org.

Becoming Herself

What role the 'Universe of Texas' played in the life and art of Marcia Gay Harden

BY ROBERT FAIRES

In 2010, she is known to the world as an Academy Award winner, a Tony Award winner, an inductee into the Texas Film Hall of Fame, and a Distinguished Alumnus of the University of Texas at Austin, which has a lot to do with why she's been invited back to the Forty Acres this week to address all of this year's graduating students. But in 1980, she was just another

Austin Chronicle: *You weren't born in Texas, but damned if Texas isn't doing everything it can to claim you. It runs through your bloodline; every few years there's a Texas connection in one of your career projects; you're honored by the Texas Film Hall of Fame and by the university. How strong a pull do you feel from the state?*

Marcia Gay Harden: Ha! I do everything I can to claim Texas, too. We were always connected to Texas by blood – orange blood, of course. As a Navy brat, I and my four siblings were variously residents of California, Japan, Greece, Maryland, and Virginia, but we were always citizens of Texas, as my father would say. He even called the University of Texas the Universe of Texas. So as a youngster, I was already grateful that Texas had allowed the rest of America to rent out some of its land.

AC: *So what does it feel like when you're back?*

MGH: I have so many sensations of Texas when I go back. The thing I always long to do is drive those Texas country roads. And my first sensation – I think of things in terms of the senses, really – is that dry smell of sage and cactus. It's a really faint scent that only happens when the grass is crushed, and it's beautiful, and I love it. It feels like home. 'Cause as kids, we used to travel – again, being in the Navy – and we would go back [to Texas] during the summers; we would visit my granddad first in El Paso and then out on Lake LBJ, and they were glorious summers, I remember. Peach cobbler and pecan pie and Mamaw's cooking, and going out and cutting wood with him and swimming with the water moccasins in Lake LBJ. It was terrifying. [Slipping into a Texas accent] "They won't hurt yew." "Well, you tell *them* that, Granddad." That's where I learned how to water ski. It was, oddly for me, nature-based experience, because you don't think of Texas as the nature base, right? You think of the woods and the mountains, but that dry landscape, we were out in it a lot, and it has a great resonance for me.

And when I come back to UT, it doesn't feel like *home*, because *home* is where my grandmom and granddad were. But it feels like a moment when I looked in the mirror and went: "Oh. Maybe you *are* becoming who you want to be." And I don't mean physically but idealistically, where the things I'm studying or the things I'm doing or the things I'm believing in or the people that I'm hanging out with or the independence that I'm finding resonate for me, in terms of the grownup that I might like to become.

There's also a bravery about Texans that always spoke to this cowgirl in me. I don't think of Texas girls as Southern belles. The

kind of Texas girl that I resonate with is a ranch girl. She's capable, she's kinda sexy, she's a little bit tough, but she's absolutely a mother, and she's always feminine. She gets her hands dirty, and she's okay with that. She's kind of a pioneer; she can shoot a rifle and wrangle a horse and milk a cow. There's a sense of bravery and toughness and independence in that idea of a Texas woman – maybe because my grandmom represented all that on some level. But when I came to it, when it began to be represented in me as a young girl – probably in a dangerously more tough way, [slipping into her own Texas accent] 'cause there was a big period of Harley-Davidson riding that I'm not proud about. Actually, I probably am proud about it; I had a good time, but then I realized, "Uh-uh, that's not your deal, kid," and moved on. But that spirit of a pioneer and independence and can-do-iveness, I definitely associate with Texas.

"When I come back to UT, it doesn't feel like home, because home is where my grandmom and granddad were. But it feels like a moment when I looked in the mirror and went: 'Oh. Maybe you are becoming who you want to be.'"
– Marcia Gay Harden

AC: *So much of that is bound up in your family. Where did the university fit into you getting that sense of who you were becoming?*

MGH: Well, my dad had gone to UT, as did my mother, as did my uncle, as were my older sisters. They had come back from Italy and Germany, respectively – we were on an overseas tour, I was in Greece – and they wound up south of the law school near Eastwoods Park, down the street from the Posse. And I was told I could go to the Universe of Texas, and I would be considered a state citizen, and so I did. I went initially because it was the great alma mater of my parents, but I did research, and I knew it had a good theatre program. I went in my junior year with credits transferred from Greece and Germany.

And I will never forget having to decide what I wanted to do. I was torn between being a cul-

tural attaché and bringing the arts and culture to the world or being an actor and doing the same. And when I thought about it, the only thing that made sense to me, the only thing where I heard that my voice would be unique, was being an actor, and I knew I needed to study to do that.

So I signed up for the school, and you auditioned for a play, and I remember running down the hill with my oldest sister, who was there at the time, to see if I'd *made it*. And I saw my name at the bottom of the list, and my sister let out this war cry that we've always had, where she'd take her tongue and trill it at the back of her throat, and she let out this war cry of victory – in the middle of the Drama Department, by the way – and we were dancing and jumping around. I was cast as Sonya in *Uncle Vanya*, and I was terrible. I didn't know the first thing about what to do. I had no craft. Tons o' passion but no craft. I relied on instincts to sort of hobble my way through the play, but it was clear to me after I finished it that what I needed to do was learn.

I didn't want a master's in theatre; I wanted a liberal arts degree, because there's nothing more boring than a dumb actress. I figured, "Okay, I need to study everything I can but major in theatre." And I changed. I grew up. I gained standards of excellence. I learned my craft. I learned how to work my voice. I learned how to neutralize my body. I learned accents. I learned how to score a script. I studied under Lee Abraham, who's a great acting teacher, fierce in his demanding of honesty from the students. I got to study under [film director] Edward Dmytryk. One of the most important classes for me was an appreciation of music class; to this day, one of the ways that I work as an actor is off of rhythm and music, and that potential to say there's music in every single thing in life, and even in the rhythms of breathing and rhythms of communication, we give out energy – those things I got from UT. And I studied great literature and great playwrights and worked with directors there and really, I feel, took some knocks and grew up personally. But I learned what it means to be an actor. So that was my growing up there.

AC: *Did you have any vision for your career, where you'd be five years out of school, 10 years out, what city you'd be in, and so on?*



MGH: Oooh, I'd love to say that I had a plan plan plan plan. What I had more was a magnet pulling me somewhere. My first plan was move out of Austin ... gracefully. In other words, it wasn't about running away. I loved living in Austin. [But] it was pretty clear that I would need to move on, because I wanted to do the stage, I wanted to do film, and I doubted that they came to Austin in the same way they came to New York or L.A. I graduated, then I went to Washington, D.C., where my parents were, to get my feet on the ground. Then my plan was to get my union cards. And I could do that through day player work, extra work, industrial work, in D.C., and then move to New York as a Texas girl when you got your gun loaded. It was about being prepared.

When I moved to New York, I got off the bus as green as can be, in an A-line skirt and character shoes, wondering why Spielberg wasn't there to meet my bus. Then I began the hard work, the hard work of knowing nobody in the business, of seeing what does it take, what do you have to do? Reading *Back Stage* magazine, going to the Equity building, auditioning every single day, doing temporary typing, eating carrots and apples because I didn't have enough money for anything else. That was the work: *living the life*. And to this day, I think that is the life then, isn't it? It's not about *getting there*. It's the *how*, what you did along the way, what were the stories – all those are the things that fall upon the mantle and become the book.

AC: *What do you want to share with students?*

MGH: Good lord, I just ripped up my entire speech and said: "That's not it! That's ... not it." Probably because I keep thinking, "What do they want to hear from me?" And I have to take it back and say, "What do I want to tell them?" And probably it has to do with finding joy in

a fractured society, finding joy in a society where you're aware on the Internet of all the tribulations and woes of the world, and we spend, unfortunately, often more time talking to people on the Internet than we do being with people and more time reading jingles than poems. It's certainly not a call to go back to an ancient time, and I'm not tryin' to start a commune, I'm just sayin' that there have been times in my life when I've forgotten joy, and I don't know where to find it. And I've found it again, and probably I'll talk about that, because the biggest part of it has to do with giving back and being grateful and all of those commonsense things that aren't about making \$3 million on the stock-market trade.

AC: With your family such a big part of your life and the charity work you're involved with and your recent Broadway run in *God of Carnage*, where you had that live connection with the audience, it seems that these days

you're very bound up in experiencing deep human connections.

MGH: I think that's true, and obviously that's my work. I remember an acting teacher once said that the work of the actor is to illuminate the human condition and that in order to illuminate the human condition, we need to study humanity. And the things that turn me on are anthropology and how the brain works and how human beings relate to each other and, yeah, being with people, being with my children. I threw out the other speech because I was talking *at* them; I wasn't talking *to* them. Doing MGH's *idea* of a commencement speech and not MGH *doing* a commencement speech. So I'm back at the computer.

AC: I'll send you whatever speech-writing mojo I have through the airwaves.

MGH: Do! And if you think of a good joke or two, I need some jokes. Don't think I don't know that! ■

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Chris Jordan: Running the Numbers has been organized and distributed by the Museum of Art/Washington State University, Pullman, WA.

IMAGE: Chris Jordan, *Lightbulbs*, 2008, Pigmented ink-jet print, 72 x 96 inches (detail), Courtesy of the Artist
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Henri Matisse, *Seated Nude, Viewed from Behind*, 1913, Crayon transfer lithograph. Image: 16 1/4 x 9 1/2 in., Sheet: 19 1/2 x 13 in., Pierre and Tana Matisse Foundation (1491-101011), © 2009 Succession H. Matisse/Artists, Rights Society (ARS), New York, Courtesy American Federation of Arts

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BY STEPHEN MACMILLAN MOSER

5X7XHUNDREDS It wasn't the usual **5x7 Art Splurge** that **Arthouse** (www.arthousetexas.org) puts on. For one thing, it wasn't at Arthouse (that's being renovated); it was at the **Whitley Building** – the sprawling, un-air-conditioned space that also held the lame **Perez Hilton party** during **South by Southwest**. After some rain earlier in the day, the air was sopping with humidity, but as I arrived Downtown with my trusty photographer **Seabrook**, there was no evidence that this bothered anyone ... until we got inside. It was a bit of a sauna in there, but the piped in air *did* create pockets of coolness here and there, and that's where so many of the guests gathered before continuing on to look at the 1,100 pieces of art (all 5-by-7 inches, natch) by more than 900 artists. Wearing a wildly colored **Robert Graham** shirt from seasons past with white jeans, I was happy with my summery look but not with the summery weather. Guess I'll just have to get used to it, huh? (Someone commented on my shirt, saying that I looked good in that color. "Which one?" I asked, looking at the dozens of colors I was wearing.) I met up with my date for the evening, the eligible fine artist **Graydon Parrish** – or is it the fine eligible artist Graydon Parrish? – and we mingled and



Ranch 616's
Kevin Williamson

gossiped with many friends, including **Amy Holloway** and **Kevin Smothers**, with whom we uproariously selected what we considered to be the best art in the show, as well as what we considered to be the *worst* art in the show. We'll be keeping our selections to ourselves, of course. There was stunning art at the show – gorgeous, fascinating compositions, some that were parts of series, though most stood alone. This is exactly the kind of thing that brings droves of people to this event year after year. But it did somehow seem a little different this year. As with all of the events all the other social diarists and commentators and I have attended lately, the absence of many of Austin's leading philanthropists and socialites was noticed. My guess is that those who used to attend virtually every fundraiser now have to pick and choose the ones closest to their

hearts. But that didn't mean there wasn't glitter and glam present – just somehow a little less of it. Shoring up the ranks of attendees were **Dana Friis-Hansen** and **Mark Holzbach**, **Deborah Green**, **Johnna Jones**, **Karen** and **Rick Hawkins** (Karen is so dazzling that you almost have to turn your eyes away from her), among so many others. Another regular attendee is **Kevin "Star Bar"**



PHOTOS BY SEABROOK JONES/WWW.JUICYTHIS.COM

(L-r) Glamour girl Natalie Jones and her divine mother, Johnna DeAngelis Jones, along with the impossibly beautiful Karen Hawkins at the Arthouse 5x7 Art Splurge

THE GREAT OUTDOORS While my mother was getting her hair done up the street, I spent a couple of hours browsing flowers, trees, and shrubs at the **Great Outdoors** on South Congress. Of course I'd seen its work before all over town, but I'd never been to the nursery location before. Turns out that owner **Tom Tinguely** is practically my neighbor out here in Manchaca – in addition to a Downtown pied-à-terre, he and his partner, **Danny Hatt**, also have **Hummingbird House** (www.hummingbirdhouse.info), a lush and tropical event venue on Arroyo Doble Drive. Both of Tom's ventures are amazing: Great Outdoors with its endless rows of every kind of growable matter is clearly a major springtime destination, and Hummingbird House is booked virtually every weekend with weddings and other affairs that demand a discerning and private location. Tom and Danny make it all seem effortless, but there's no question that they're among the hardest-working people in Austin.

Williamson of **Ranch 616**, who has done the food for this event as long as I've been attending it. I always have several of the divinely spicy shrimp shooters, and Kevin is always so much fun to visit with. A new attendee was **Karen Morgan** with her spread of fabulous gluten-free desserts from **Blackbird Bakery** (www.blackbird-bakery.com). Those macaroon things she had were nothing short of addictive. But the real treat of the evening was the slide show of Arthouse's new building. Sheer glass walls and enormous viewing spaces promise that this little project will turn Austin's art scene on its ear, creating new interest in regional art. Yes, it was another pretty fabulous production from Arthouse – and again I offer my annual congratulations to them for a job well done.

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

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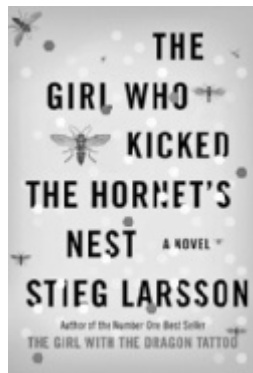
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THE GIRL WHO KICKED THE HORNET'S NEST

by Stieg Larsson
Knopf, 576 pp., \$27.95

Larsson died in 2004, before the Swedish hopeful novelist could enjoy the international rapture sounded over his *Millennium* trilogy, the conclusion of which is just now being published in the U.S. The series' kickoff (and high note), *The Girl With the Dragon Tattoo*, was an adrenalized thriller about a crusading journalist named Mikael Blomkvist's expurgation of one family's very crowded closet of skeletons; from that book's relatively tight scope the conscience-stricken series has expanded to finger bigger and bigger baddies, culminating in *The Girl Who Kicked the Hornet's Nest's* exposé of systemic corruption and deeply rooted moral rot.

The book, which picks up near to the minute where *The Girl Who Played With Fire* left off, is broken into four parts bearing cyber-leaning names – “Disk Crash,” “Rebooting the System.” It's a nod to the nuts and bolts of investigation via electronic surveillance that Blomkvist and anti-Girl Friday Lisbeth Salander use to unearth a super-secret intelligence unit operating outside of the law. This is perhaps the least obviously cinematic of the trilogy, but leave that for Hollywood



to worry over: Larsson ably translates to the reader his love of nitty-gritty procedural work.

Fat could have been trimmed, though – a less indulgent editor would have cut Larsson's overzealous inventories of every meal and the exact layout and furnishings of apartments and work spaces. And Larsson, who identified himself as a feminist, makes painfully explicit here his commitment to championing female equality, signaled by an unnecessary

framing device that details the history of women in warfare: “Hardly a war has been waged without women soldiers in the ranks.” The ranks here include Salander, the sociopathically prickly and guarded hacker who took a bullet to the head at the end of part two; series regular Erika Berger, Blomkvist's editor and part-time lover; and a government investigator who doubles as a new bedmate for Blomkvist, that improbable cocksman. (Schlubby journalists everywhere smirk at the wish-fulfillment – and now we hear Brad Pitt's circling the role for an English-language adaptation?) As ever, these women are tough, tart, and indelibly drawn, which is why Larsson's braining of the reader with women-warrior factoids comes off as superfluous. *Hornet's Nest* still satisfies – especially in its revelation-larded final third – but it leaves one a little wistful for the gosh-wow newness of the first book.

– Kimberley Jones

new in print

THE BLACK MINUTES

by Martín Solares
Black Cat/Grove Atlantic,
416 pp., \$14 (paper)

Corruption is nothing new to readers of crime fiction. It comes with the territory. So, not surprisingly, everywhere you turn in Martín Solares' ambitious debut novel, there's the wretched stench of deceit and corruption, usually in high places. Set in the fictitious Mexican gulf port town of Paracuán, near Cuidad Madera, the first quarter of the book finds police Detective Ramón Cabrera investigating the death of a young journalist. When it's discovered that the writer had been working on a book about a series of brutal child murders by a fiend known as the Jackal from two decades before, Cabrera soon finds the young man's demise has links to those earlier heinous crimes. It's at this point that the story jumps back to the late 1970s and Detective Vicente Rangel's investigation of those original murders. It's only late in the book that we come full circle and return to Cabrera in the present tense. Along the way, we get perspectives from several different actors in both time frames. Fortunately for the reader, Solares provides us with a listing of the numerous colorful



characters and their nicknames, ranging from police officers to drug runners to clergy to politicians, or it would be nearly impossible to keep track of them all. There are even a few cameos from real-life people, such as writer B. Traven (author of *The Treasure of the Sierra Madre*); renowned criminologist Alfonso Quiroz Cuarón (“the Mexican Sherlock Holmes”), who is called in on the original case; and popular singer Rigo Tovar. Not without a sense of humor, Solares also includes a former detective named Cormac McCormick and a congressman named Tobias Wolffer. The author doesn't paint a pretty picture of the Mexican justice system, so it's not surprising when we learn fairly early on that an innocent man has taken the fall for the real murderer and that corruption, influence peddling, and cover-up extend to the highest levels of government.

The story moves along at a crisp pace but really picks up steam in the final hundred pages. Solares has been favorably compared to Mexico's master crime writer Paco Ignacio Taibo II. If this impressive effort, a finalist for France's coveted Grand Prix de Littérature Policière, is any indication, it would be criminal were we not to hear from him again.

– Jay Trachtenberg

An Evening with Laura Bush



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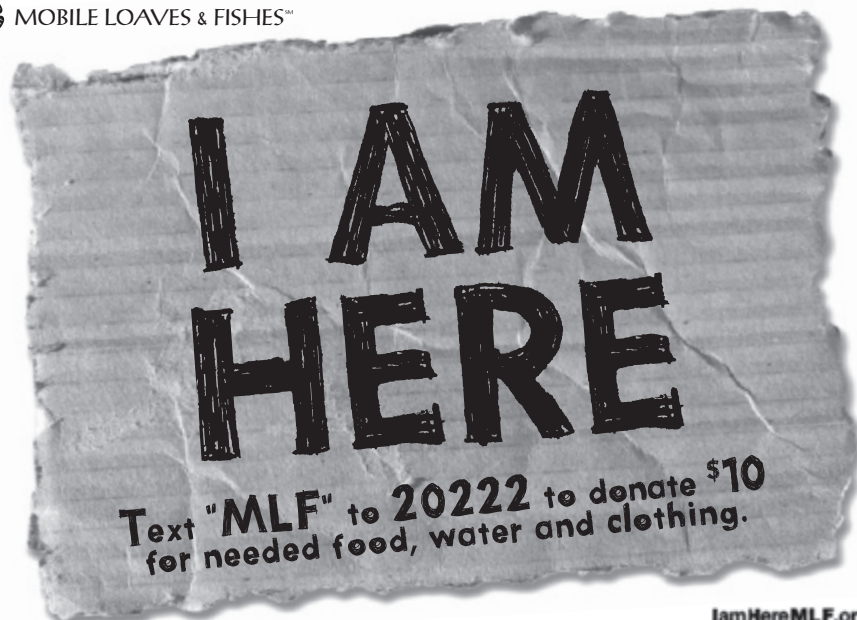
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A friend joined me at Con' Olio last week, and we tasted a wide variety of delectable flavors. We started with infused olive oils, some with the intense flavors of citrus, some with subtle herb notes, even one with smoky chipotle. From there, we moved on to varietal oils from Spain, Greece, France, and Italy. I purchased 200-milliliter bottles of a brightly flavored lemon olive oil (\$9.95), which I envision using to sauté shrimp, garlic, shallots, and preserved lemons to serve over pasta, and a mellow Spanish Arbosana for general cooking. Next up – the vinegars. I'll admit



JOHN ANDERSON

to being less than enthusiastic about balsamic vinegar since the Northern Italian condiment was so egregiously overused by chefs during its trendy heyday, but the selection available here really piqued my interest. After sampling the Sicilian lemon, tanger-

ine, and summer peach flavor-infused vinegars, I can imagine using a splash of any of them to brighten up a pot of berry jam or refreshing summer drinks or to add sparkle to a dessert syrup. Now I know I'll be going back to Con' Olio. – V.B.W.

Event Menu May 21-June 5

► The **Mexican American Cultural Center** (600 River) presents a traveling international exhibit titled "**El Maíz Es Nuestra Vida**/Maize Is Our Life," designed to raise awareness of our environment and native seeds through art, food, and culture. The exhibit, conceived by collective *Mujeres Artistas y el Maíz* (Women Artists and Corn) of Mexico, runs through June 5, and the collective plans a local benefit dinner next month.

► **TRIO at the Four Seasons** (98 San Jacinto, 685-8300, www.trio-austin.com) has launched a new stand-alone website to establish the restaurant as a dining destination. Sign up for TRIO's online newsletter by June 3, and you'll be entered in a drawing to win monthly dinners for two at the restaurant for one year.

► **H-E-B** shoppers can **help end hunger** by adding \$1, \$3, or \$5 donations to their grocery bills at check-out with special tear-off coupons. The campaign benefits **Capital Area Food Bank of Texas** and runs through June 28.

► Help local restaurant owner **Frances Stanish** celebrate her 75th birthday and the change of ownership of **Top Notch** (7525 Burnet Rd., 452-2181) at a party this weekend. Sunday, May 23, noon-4pm.

► The weeklong observance of **American Craft Beer Week** at the **Draught House Pub & Brewery** (4112 Medical Pkwy., 452-6258) culminates with an **American Craft Beer and Artisanal Cheese Tasting** presented with the owners of **Antonelli's Cheese Shop** (4220 Duval St., 531-9610). Tickets are \$45 at the pub or the cheese shop, and the tasting is at the pub. Sunday, May 23, 1-3pm. – V.B.W.

recently reviewed

AMERICAN CAFE, FINE DINING: JACK ALLEN'S KITCHEN This elegantly casual interior, rich with reclaimed wood, earth tones, and natural light, has a separate lounge & bar area. Locally sourced dishes make this a rare South Austin delight. Wheelchair accessible. 7720 Hwy. 71 W., 852-8558. www.jackallenskitchen.com.

LOCALLY PRODUCED: ODD DUCK FARM TO TRAILER The drop-dead dish here is a combination of tiny grilled brussels sprouts, capers, and lardoons of marinated rabbit belly garnished with shredded, nutty-tasting cheese. 1219 S. Lamar, 695-6922. www.oddduckfarmtotrailer.com.

food-o-file

BY VIRGINIA B. WOOD

May is a mighty busy month. While we've been focusing on the special pull-out edition of our annual **Restaurant Poll** results (see this issue), new restaurants are popping up all over. Chef/pastry chef couple Ned and Jodi Elliott have converted a former skate shop in the North Loop area into **Foreign & Domestic** (306 E. 53rd, 459-1010, www.foodanddrinkaustin.com); the cozy dinner house with a clever and eclectic menu opened May 20... The diversity of dining options in the busy **Hong Kong Supermarket** center has increased with the recent opening of **Crazy Cajun Kitchen** (8557 Research #126, 782-8597, www.crazycajunkitchen.com), where you'll find Cajun specialties plus traditional shrimp and crawfish boils... Jace Robinson is combining two popular dessert trends at his cute new shop, **Lick It Bite It or Both** (11101 Burnet Rd. Ste. 140-A, 835-BOTH, www.lickitbiteitorboth.com). The menu of custom cupcakes and homemade frozen custard changes daily; put your choice of each together for a \$5 combo... In the entertainment district, the Elvis-inspired **Beale Street Tavern** (214-B E. Sixth, 494-6078, www.bealestreettavern.com) offers daily live music and an affordable Southern-flavored menu that would make the King proud... In South Austin, the **trailer kitchen** at Matt Luckie's swanky new **Gibson** (1109 S. Lamar, 386-1345) is generating lots of buzz – we hear they make a great burger... Farther south, readers have been raving about **Wholy Bagel** (4404 W. William Cannon, 899-0200), where a couple of New Jersey retirees have set up a mom-and-pop shop selling authentic East Coast bagels – can't wait to try them out. In Old West Austin, the owners of the successful Metroplex chain **Blue Mesa Grill** have brought a casual Southwestern grill concept to town: **Tacos and Tequila** (509 Pressler, 436-8226, www.tntgrill.com), or **TNT** for short. It opened last week with a benefit for **Urban Roots**, and the owners plan to have an ongoing relationship with the local farming education program. Well-known Austin chef **Alma Alcocer-Thomas** is running the TNT kitchen, putting out a menu offering an assemble-your-own breakfast taco platter all day, plenty of appetizers, and a selection of grilled proteins that can be prepared as street tacos, skewers, burritos, or as a component of fresh salads. The bar boasts an impressive assortment of premium tequilas and signature cocktails... A new Interior Mexican restaurant in South Austin is also promoting its tequila selection. Chef-owner Marisela Godinez describes the second **El Mesón** (2038 S. Lamar, 442-4441) as a "tequilería & cocina Mexicana for aficionados," and after a soft-opening menu tasting last week, I can verify that is an honest assessment. The food is authentic and hearty with the robust and complex flavors of Interior Mexican cuisine. The tortillas are homemade, the sauces are diverse and flavorful, and the house-made ice creams are delectable. The new El Mesón celebrates its grand opening this weekend with dinner and cocktails from 5 to 10pm and Sunday brunch from 10am to 1:30pm... A couple of notable anniversaries this month: Homegrown American breakfast mainstay **Kerbey Lane Cafe** (www.kerbeylanecafe.com) commemorates 30 years of success with some retro-priced menu items and the reprinting of one of its vintage T-shirts. **Pure Luck Farm & Dairy** (www.purelucktexas.com) is celebrating 15 years of creating glorious artisan goat cheeses on its organic farm near Dripping Springs by launching a new logo design and new product packaging; its five exemplary styles of goat cheese are available locally at Whole Foods Market, Central Market, Wheatville Co-op, Antonelli's Cheese Shop, and Boggy Creek Farm... Local outlets of the **Newflower Farmers Market** (6920 Manchaca Rd., 687-2204; 12700 Shops Pkwy. #300, 263-5336) are observing **National Celiac Awareness Month** in May with educational programs, a shopping list of 4,000 gluten-free products, and in-store "Smart Tags" identifying such products... In other news, **Fabi + Rosi** (509 Hearn, 236-0642, www.fabiandrosi.com) has added Sunday brunch to the lineup, with a French-inspired à la carte menu from 10am to 2pm... **The Screaming Goat** (900 W. 10th, 477-4628, www.thescreaminggoat.com) has added *cabrito* to the menu and will serve kid goat on Sundays until it runs out... **Thai Tara** fans will be pleased to know that the owners and menu of that popular West Sixth Thai restaurant can now be found at **IM Thai** (5207 Brodie #200, 892-2744), which was formerly known as **CK Thai Cuisine**.



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SCREENS

Rogues Gallery

BY BELINDA ACOSTA

Last week was the beginning of upfronts in TV land – the time when TV networks begin announcing their summer and fall TV seasons to the press. In turn, we're supposed to report all the cool stuff not to miss. But I have a habit of veering from the herd. (See "Our Town," p.39, for some Austin-related news announced at the ABC upfront presentation.) In this case, I'm doing so because of the return of a series that I think just keeps getting better and better:

The IFC Media Project. This year, the documentary series has shaken up its original format to present a four-night "docu-series" titled *The IFC Media Project Presents Fear, War, Greed and Disaster.*

The project has an impressive pedigree; it was created and produced by Meghan O'Hara (*Bowling for Columbine, Sicko*) and Nick McKinney (*The Daily Show, Morgan Spurlock's 30 Days*). The show's commitment to looking at issues in new ways – its slogan reads "Reporting Gone Rogue" – continues in the new season, but with a twist. Instead of featuring long-form documentaries as in years past, the series is now broken down into the aforementioned themes, with each episode lasting 30 minutes and presented on four consecutive nights.

Award-winning journalists **Max Blumenthal** ("Fear"), **Nir Rosen** ("War"), **Charlie LeDuff** ("Greed"), and **Andrew Berends** ("Disaster") are the point persons for each theme. The four appear at the top of each episode, where the lead reporter for each topic offers an introduction, after which the segment is shown, followed by a discussion by the panel at the end. If that all sounds like the same-old same-old, it is – and it isn't. Because each of the reporters comes to his topic from angles rarely seen in mainstream media and because each of them are seasoned, thoughtful, and accessible, the topics not only seem fresh but informative and, amazingly enough, in depth. What they manage to share in a compact 22 minutes or so is far beyond what conventional media – particularly 24-hour cable news – has been able to muster. This series really makes you wonder: Why won't conventional media do better?

The series begins with "Fear," Blumenthal's look at the tea party movement. He travels to Alabama to meet some tea party members on their home turf, then later gets to the bottom of their grassroots movement. What he discovers is that it's not a grassroots movement at all, but driven by GOP-leaning pressure groups pumping money and resources to organize rallies and, more importantly, train tea party activists.



The IFC Media Project, which promises "Reporting Gone Rogue," returns for another season of inventive and inspiring investigative journalism.

"War" is examined by Rosen, who travels to Afghanistan to unpack U.S. efforts at reconstruction as a means for winning the war. His approach is simple: follow the money. In doing so, Rosen reveals that while billions of U.S. tax dollars have been poured into Afghanistan since 2002, the results veer from miserable to useless. What gives, he asks, and why is New Jersey-based Louis Berger Group, the top recipient of reconstruction contracts, still on the U.S. payroll even though its results are mostly inefficient, overbudget, or just plain don't work?

The rock star of the group is LeDuff. Passionate, funny, and driven, the former *New York Times* reporter returns to his hometown of Detroit to get an up close and personal look at the recession in the episode titled "Greed." He bypasses stories driven by "recession porn" to get at the real issue of how the financial services industry has destroyed the middle class and, moreover, how the media assigned to cover Wall Street overwhelmingly doesn't understand what it's covering.

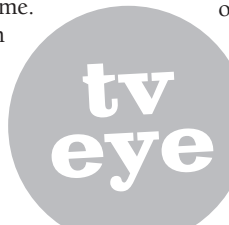
In "Disaster," photojournalist and documentarian Berends finds himself in Haiti just after the massive earthquake earlier this year. He talks to other journalists and photographers to discuss what it takes to cover disasters, dissecting the traditional journalistic stance of being a "passive observer," and how reporters must move beyond the "sexy" reaction stories, followed by the conventional survivor stories. As one Haitian photographer points out, "when the press leaves, that's when the real stories start."

While one critic called *The IFC Media Project* a "hip, progressive, youth-oriented 60 Minutes," I think it's more than that. It's what you wish the nightly news looked like.

The IFC Media Project Presents: Fear, War, Greed and Disaster airs Monday through Thursday, 7pm, May 24-27. Check local listings for additional screenings.

As always, stay tuned.

Follow TV Eye on Twitter: @ChronicleTVEye.
E-mail Belinda Acosta at tveye@austinchronicle.com.



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screens

AN OKIE-DOKEY DEADPAN

Oklahoma director Mark Potts on his suburban comedy 'Simmons on Vinyl'

BY MARC SAVLOV

"I started off thinking I was going to be an architect," says Mark Potts. "Thank God my 11th-grade math teacher was an asshole, which made me not want to do anything with math. Like architecture."

So Potts' architectural career did not go according to plan. The 26-year-old Norman, Okla.-based director of nanobudgeted Austin Film Festival audience favorites *The Stanton Family Grave Robbery* (2008) and last year's *Simmons on Vinyl* is unlikely to make Le Corbusier spin in his grave, nor is Frank Gehry, so far as is known, overly concerned. The Norman skyline remains blemished by an absence of gleaming, Potts-designed erections.

Architecture's loss, however, is indie filmmaking's gain. Shot for prices so low they're – as New York gonzo advertising fixture Eddie famously exclaimed – *insane*, Potts' suburban Okie comic sensibilities might at first strike some cineastes as slight or even disposable. Not so: They end up sticking around in your head, mouthing off, cracking wise, and expressing, with a forthright comedic eloquence that's frankly tough to explain in print, the basic truisms of exurban life in small-town America. Small-ish, anyway.

On the face of it, *Simmons on Vinyl* is an anti-hip buddy comedy revolving around a trio of slacker friends (spot-on performances from Potts, co-writer Cole Selix, and William Brand Rackley), a missing LP record, and 24 hours of guy-centric yuks. But behind that too-obvious facade is a serious (and seriously funny) exploration of twentysomething friendship, family, and the single coolest dance battle you've never seen. And then there's that hard-to-pin-down-unless-you've-lived-there Okie. So are Potts and his partners at Singletree Productions a bunch of budding regional filmmakers? Or are they

just trapped in Oklahoma?

Potts is silent, on the phone from Norman, for a moment before he answers: "I guess that, yeah, sure, you could call me an Oklahoman filmmaker. I love this area. I think this area of Oklahoma and Texas is a very pretty land, and you don't see a lot of stuff shot in this area. Everything is shot to look bigger and more metropolitan, but honestly I like the look of the land. So maybe I am a regional filmmaker?"

It sure feels that way. The people in Potts' films are so well-crafted, -written, -acted – so true to life in that pseudo-snarky way of male American lower Midwest 20-year-olds – that despite the comic chaos that engulfs them, they're less caricatures than full-blown, fully realized characters. There's an almost instant likability factor at play, even when the characters aren't entirely likable. And with *Simmons*, for sure, it's all about Potts and Selix double-team screenwriting:

"Cole and I both came from Enid," explains Potts, "where we worked at a movie theatre and then hung out there for 10, 12 hours a day. It was during that time that we started talking about movies and eventually making them. While, you know, my education at Oklahoma University has been pretty good, I can honestly say that watching terrible movies has almost been a *better* education."

Terrible movies being ...?

"Oh, man, for some reason *The Sweetest Thing*, that Cameron Diaz movie? That sticks out. I mean, we're no experts, we're not even



Simmons on Vinyl

close to it, even now, but at the time, I remember watching that film and just learning so much about things to avoid when making a film. Things like jokes that went on forever or ridiculous scenarios that just didn't work. That movie in particular was an education in itself. And then of course we watched *Gigli* three times."

Yikes. That's bordering on the masochistic. "Well, it also has a lot to do with how boring Enid, Oklahoma, is. When I moved there,

it had a population of around 50,000 and now it's down to somewhere like 35,000. If that Air Force base closes, that town is just going to disintegrate."

Well, there is a war on. Or two. So not to worry. But let's get back to the writing, which, for all its comic overtones and outright spit-take-inducing moments, is almost always underpinned by the more serious aspects of life: love, death, friendship, and *Star Wars* references. How exactly do Potts and Selix manage such fluid, naturalistic, occasionally moving, but above all funny and character-driven stories without tipping over into either the ridiculous or the maudlin? That's a balancing act that even Hollywood can't seem to pull off anymore.

"I think the way that [Selix] and I write together is unique in the sense that usually

we take a *long* time to even put things down on paper. With *Simmons on Vinyl*, though, that wasn't the case. We got that idea and wrote the screenplay within three weeks. But usually what it really comes down to, for us, is Cole and I sitting around a talking a lot, generating ideas, rejecting ideas.

"We talked about *The Stanton Family Grave Robbery* for six months before we wrote a word of it. And the feature we just finished – *S&M Lawn Care* – began as a series of conversations that went on for four or five months before we wrote anything. Essentially, Cole and I have an idea for a movie and then it's down to the conversations we have that generate the script. And a lot of that's done with e-mail. We have some ridiculously serious conversations about jokes. It always dumbfounds me when we get to that point. I always get very nervous [when] we start doing the actual writing."

Which actually comes through, in a way that can only be described as sweet (but never cloying), in Potts' performance in *Simmons*. His Zeek is the portly love-struck loser who's actually a winner, surrounded by absurdity on a grand small-town scale, speed-bumping through the first night of the rest of his life while chasing a pretty girl, a 12-inch piece of vinyl, and a dream. "Men do stupid things for women," goes *Simmons'* tagline, but that's not stupid. That's life. ■

Simmons on Vinyl screens as part of the AFF Presents series on Thursday, May 27, 7:30pm, at the Alamo Lake Creek (13729 Research). Admission is free for AFF members and \$4 for the general public.

My Generation



OUR TOWN ABC picks up Austin-based drama 'My Generation'

Just a few weeks ago, the *Chronicle* wondered if Austin could become a sustainable center for TV production. The jury's still out – as is *Friday Night Lights*, currently shooting its fifth season locally – but there's cause for cautious optimism, packaged in an hourlong drama called *My Generation* (originally titled *Generation Y*). Austin-based writer Noah Hawley (creator of the gone-too-soon *The Unusuals*) announced via Twitter last week that his pilot, which was set and shot in Austin, was picked up by ABC for a fall premiere, and at

Verisimilitude check: Beer. Beat-up wooden porch. Potted herbs. Not a bad likeness for late-twentysomethings' Austin digs, but points docked for matching wicker patio furniture. (A slightly mildewed secondhand couch would've been more on the nose, no?)

ABC's upfront presentation on Tuesday, May 18, the network revealed a high-profile slot for the show on supercompetitive Thursday nights.

Press materials describe the show thus: "In 2000, a documentary crew follows a disparate group of high schoolers from Greenbelt High School in Austin, TX as they prepare for graduation, then revisits these former classmates ten years later as they return home to rediscover that just because they're not where they planned doesn't mean they're not right where they need to be."

That means Austin will figure prominently in the series. But are we talking Austin-Austin or Austin-by-way-of-a-Burbank-studio-lot? We put the question to Hawley point-blank – will the series stay in Austin? – and he responded with an emphatic, "It absolutely will." – Kimberley Jones

The Greatest Stories Ever Told

The 2010 Paramount Summer Film Classics

Almost as soon as humans started writing stories down, we started trying to crack the code on them, from Aristotle's *Poetics* to Joseph Campbell and Syd Field. The 19th century writer Georges Polti studied ancient Greek texts, too, claiming every story – be it girl meets boy, man makes monster, or small-town boy makes good – could be boiled down to one or more of the so-called Thirty-Six Dramatic Situations: lofty, capital-letter conditions like Mistaken Jealousy, Fatal Imprudence, and Conflict With a God. Take Polti's tersely majestic elucidation of the 20th situation, Self-Sacrifice for an Ideal: "a Hero; an Ideal; a Creditor or a Person/Thing sacrificed." I know, I know, it sounds a little snooty and academic – then again, what else *but* self-sacrifice for an ideal could you call a clenched-jaw Bogey chucking all to ensure the safe passage of his lover's husband out of Nazi-occupied Morocco? *Casablanca* kicks off the Paramount Theatre's annual summer series on Thursday, May 20; the series continues through September. The films, a handful of which we're profiling here, range from early silents to newly minted classics. Whether you've never seen them or you've seen them so many times you've lost track, we can guarantee every film will in some way feel familiar, universal, and relatable. They're the greatest stories ever told, and we never get tired of seeing them.

– Kimberley Jones

ALL SACRIFICED FOR PASSION

'SPLENDOR IN THE GRASS'

Deanie Loomis and Bud Stamper are in love and fueled by the kind of passions and surging hormones that are the provenance of American teens. They are in love but not lovers. This is the late 1920s in rural Kansas, and there are proprieties to be upheld even though the two pant and paw and tenderly poke at each other's bodies through their clothing. Deanie's mother admonishes her good daughter to keep her legs crossed, especially since she knows what a good catch the rich Stamper scion would make – and men certainly don't marry the kind of women who give it away for free. One need look no further than Bud's floozy sister Ginny for evidence of that fate. For different reasons, Bud's father also advises his son to steer clear of Deanie and find other beds in which to sow his wild oats. According to him, sex with Deanie would only lead to pregnancy, which would then trap Bud into marriage and family obligations way before his time. In English class, the Midwestern teens study the poetry of Wordsworth: "Though nothing can bring back the hour/Of splendour in the grass, of glory in the flower;/We will grieve not, rather find/Strength in what remains behind." The repression of her sexual instincts causes Deanie to go stark raving mad, and she is sent away to an asylum where she remains for several years. Meanwhile, Bud fulfills his father's wishes and heads East to attend Yale. In an epilogue years later, Deanie returns home older and wiser and visits Bud, whose family has lost everything in the Depression. Both have sacrificed mental health and well-being in deference to society's ideals about premarital sex. Older and in different circumstances now, Deanie and Bud's pure and innocent young love has been sacrificed on the altar of inherited ideals.

Elia Kazan, who was so good at portraying simmering sexual tensions in the heartland of America in such films as *A Streetcar Named*

Desire, *East of Eden*, and *Baby Doll*, directed *Splendor in the Grass* in 1961. No slouch in the simmering-sexual-tensions department himself, playwright William Inge (*Picnic*, *Bus Stop*) wrote the screenplay. In their work, both artists also had a propensity for delving into the hypocrisies of American life. Natalie Wood, who embodied the new American teenager in 1955's *Rebel Without a Cause* and the modern American woman faced with a choice between love and career in 1958's *Marjorie Morningstar*, here gives succulent life to Deanie Loomis. Strapping young hunk Warren Beatty makes his screen debut as the sexually magnetic Bud Stamper. Acquiescence to society's norms has led only to frustration for these young people. Frustration and poetry. They cannot go back in time to that hour of splendor in the grass, only find strength in what lies behind.

– Marjorie Baumgarten

Splendor in the Grass screens Thursday, May 27, 9:15pm, and Friday, May 28, 7pm.



DARING ENTERPRISE

'FERRIS BUELLER'S DAY OFF'

I don't mean to brag, but I was valedictorian of my grade school class of 15 students. In my rousing speech to fellow students and parents, I quoted the immortal Ferris Bueller: "Life moves pretty fast. You don't stop and look around once in a while, you could miss it." This remarkably inappropriate statement – what were we doing at that age if not staring confounded at life? – would echo in my brain during the summer before high school. Ninth grade promised to lib-



OBSTACLES TO LOVE 'A NIGHT AT THE OPERA'

High art collides head-on with a kinder, gentler, but no less absurdist Marx Brothers, and art gets the stuffing knocked out of it (no surprise, but still sublime in its stupendously anarchic way). Groucho, Harpo, and Chico are cast as madcap Cupidians to a pair of star-crossed lovers in this, their first film for MGM Pictures' Irving Thalberg. Inconceivably, the Marxes' previous outing for original home base Paramount, the hypersurrealistic anti-war polemic *Duck Soup*, was a box office misfire with the public and led them into the graces of MGM's doomed boy wonder and director Sam Wood. Personal preferences aside – *Duck Soup* is my desert island Marx movie – *Opera* is by far the brothers' finest and most memorable outing, featuring an incomparable script by the inimitable Broadway playwright George S. Kaufman and Morrie Ryskind, both of whom were old, trusted hands at adapting the Marxes' road-tested (literally: Austin's Paramount Theatre played host to the Marxes' roadshow on at least one occasion) vaudevillian blackout sketches to the screen. Set against the musical backdrop of Giuseppe Verdi's floridly romantic *Il trovatore*, *A Night at the Opera* places the Marxes squarely on the side of true love, as Fiorello (Chico) and his pal Tomasso (Harpo, in one

of his most honkingly sympathetic-cum-hysterical turns) actively seek to unite young lovers against the wishes of a despicable stuffed-shirt and opera star. Groucho spends equal time conniving and cracking wise, repeatedly taking a comic sledgehammer to both the proverbial fourth wall and longtime femme-foil Margaret Dumont. This is the Marx Brothers film which features the ridiculously inspired "stateroom scene," in which Groucho's shipboard quarters are overrun by an impossible number of unwanted guests while a somnolent Harpo flops atop all. Only *Duck Soup's* infinitely copied "mirror gag" comes close to equaling the exquisitely calibrated comedy contained within that one tiny stateroom. Released in 1935 at the very height of the Great Depression, *A Night at the Opera* retains every iota of its original comedic, romantic, and none-too-subtle social commentary, proving beyond a shadow of a doubt that, then as now, "there ain't no sanity clause."

Groucho said it best, and we wholeheartedly agree: "And now, on with the opera. Let joy be unconfined. Let there be dancing in the streets, drinking in the saloons, and necking in the parlor."

– Marc Savlov

A Night at the Opera screens Saturday, July 24, 9:05pm, and Sunday, July 25, 3:35pm.

erate us. Little did I know that graduation wasn't freedom but a move to a larger prison (but that's a subject for *The Breakfast Club* to hash out).

Bueller and his epic day of hooky easily meet Polti's criteria for a "daring enterprise." The main ingredient is a bold leader, and Ferris oozes sangfroid from every pore. When you have even the wastoids thinking you're a "righteous dude," it instills a sense of confidence. The adversary is, of course, the bumbling hunter and principal Ed Rooney, whose Dirty Harry vocal tendencies barely mask his insecurities. The last ingredient is an object. To what end is this endeavor into the Windy City when there is gym class waiting at school? Is it to impress Sloane? No, she's long been smitten. Is it to help get Cameron out of his shell before graduation separates him from Ferris? That's more likely,

but our protagonist is a bit selfish for that. Even after dedicating "Danke Schoen" to his sad-sack friend, one gets the feeling Ferris really just wants to flirt with the parade's St. Pauli Girls.

So what's the point? Why lick your palms and put in a cassette of snoring sounds just to get out of a solitary day of school? It's because Ferris knew what I didn't back in grade school: Graduation meant more responsibility, not freedom. The object of Ferris' day off is to make one more memorable go of it before barfing up a lung becomes necessary to have some fun. Perhaps it's a dark interpretation, but John Hughes movies have always been inspirational to the young and rose-colored nostalgia for the rest of us.

– James Renovitch

Ferris Bueller's Day Off screens Tuesday, Aug. 3, 1 & 7pm, and Wednesday, Aug. 4, 9:05pm.



MADNESS 'THE RED SHOES'

It's the ultimate internal battle royale for members of the creative class: Art vs. Heart. Emergent ballerina Vickie Page (real-life British ballerina Moira Shearer) must choose between her love of dance and the love for the man whose music inspires her – her company's young, talented, and impetuous composer, Julian Craster (Marius Goring). To complicate matters, her dance career is in the hands of the demanding Boris Lermontov (Anton Walbrook), a character cast from the classic Svengali mold, all head and dark heart, entangled and twisted by his desire to live his dreams through his young protégé. The two young people are swept up in an impulsive love affair amid the vapor trails of their rising stars, and this displeases the controlling Lermontov. Georges Polti might have a field day labeling this plot as it chassés from Ambition to Mistaken Jealousy to possibly even (spoiler alert) Fatal Imprudence within its 133-minute span. The show within a show unfolds as the ballet Craster scores and Page stars in is *The Red Shoes*, the story of an aspiring dancer who dons magical ruby kicks only to find that the shoes never grow tired, even after she does. The original Hans Christian Andersen version ends with the heroine getting her feet cut off. This version is no less tragic. The Archers (the shared credit name of writers, directors, and producers Michael Powell and Emeric Pressburger) present the ballet in an unprecedented and uninterrupted 17-minute bit of Technicolor majesty, blurring cinema and theatre, Vickie's heart-wrenching plight deciding between the attention and affection of two very selfish men and the fairy-tale narrative. It is the film's story within a story within a story, as the entire stage and backdrop come to life as newspapers, tabloids, bills, and flyers move from their own volition, caught in the swirl, following Vickie through her danse macabre. The red shoes themselves take on life as they beckon the dancer toward the end of her own. Last year, the masterpiece underwent a meticulous, frame-by-frame restoration at the UCLA Film & Television Archive, making available, for the first time in a generation, prints of vibrant colors as they were intended to be seen.

— Kate X Messer

The Red Shoes screens Saturday, Aug. 14, 5:20pm, and Sunday, Aug. 15, 1:30 & 7:40pm.

RIVALRY OF KIN 'RAN'

"Father, there are ways to break even three arrows together," warns Saburo, the youngest of the Ichimonji clan in the 1985 epic *Ran*, using his knee to snap the metaphorical bond between himself and his two brothers, Taro and Jiro. "Consider the times in which we live. To survive, one must discard loyalty and affection. ... Remember father, we too are children of this age, weaned on chaos and strife."

A masterful rumination on the rivalry of kin, *Ran* is essentially the Shakespeare tragedy *King Lear*, translated by film sensei Akira Kurosawa to Japan's Sengoku era and the mountains and plains around Mount Aso. After a five-decades-long reign of terror, an aging warlord, Hidetora Ichimonji (Tatsuya Nakadai), decides to divide his kingdom between his three sons. Unable to discern the loyalty of Saburo's counsel, Hidetora banishes him, while the remaining brothers vie for power through deceit and outright treachery. The characters are all villains and victims, with no clear distinction between the two.

Roger Ebert once wrote that *Ran* "may be as much about Kurosawa's life as Shakespeare's play," a means of addressing his legacy in the film industry and his own mortality. There's one crucial difference, though. The action happens around Hidetora, whose frozen horror at the unraveling of his estate ultimately leads to madness, while Kurosawa, though dealing with partial blindness and personal tragedy (the death of his wife during production), remains at the peak of his powers. The crowning achievement of Kurosawa's third period (1965-85), *Ran* is one of those rare, late-career triumphs that redefines all that has proceeded it: the epic majesty of 1954's *Seven Samurai*, the commanding existentialism of 1952's death rattle *Ikiru*, the Renaissance savagery of 1980's *Kagemusha*, and the expert pacing of 1962's *High and Low*, while his vivid use of color is unlike anything else in his catalog (*Ran*'s Emi Wada notched an Academy Award for Costume Design).



There's neither a moment wasted nor a detail overlooked. To wit, when the Third Castle burns at the hands of Taro and Jiro in the film's centerfold battle scene, three arrows protrude from the back of Hidetora's messenger. "The enemy is everywhere, inside and out," he utters with his dying breath. "Hell is upon us!"

— Austin Powell

Ran screens Saturday, Aug. 14, 2 & 8pm, and Sunday, Aug. 15, 4:20pm.

CONTINUED ON P.42

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SUPPLICATION 'BLACK SUNDAY'

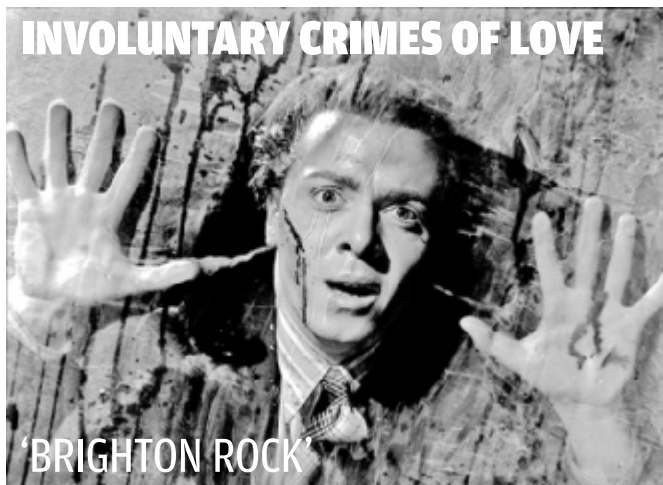
By the time a practically heaving Goodyear blimp pokes its enormous red nipple over the lip of Miami's Orange Bowl in the third act of *Black Sunday*, we've already been treated to quite a few doses of mama dread. In this terrorism thriller inspired by the Black September massacre of Israeli athletes at the 1972 Munich Olympics, the stern, ethnically blurry beauty Dahlia (Marthe Keller) coaxes, seduces, and literally nurses to death both allies and enemies – most notably Bruce Dern as the wigged-out Vietnam POW who keeps his freak-outs under wraps long enough to score a blimp-piloting gig – toward her militant Palestinian group's goal: turn the blimp into a sort of oversized pipe bomb and massacre thousands at the Super Bowl. Ignore the Freudian übertext if you will; *Black Sunday* also works as a thriller, political critique, and compositional achievement; its unfortunately still-current vibe of international anxiety will also feel familiar. If that's not enough, there's a nostalgia bonus: A fair amount of the climax was filmed at Super Bowl X (1976), so if you're a Seventies football fan, numerous shots of the classic Cowboys vs. Steelers matchup will flip your wig.

– Cindy Widner

Black Sunday screens Sunday, June 13, 2 & 7pm, and Monday, June 14, 9:10pm.

CRIME PURSUED BY VENGEANCE 'FREAKS'

Vengeance is a dish best served by Prince Randian, the armless, legless human torso who wriggles, mud-encrusted but for the killing blade clutched between his teeth, and squirms his way beneath the wheels of a benighted and rainswept circus caravan in pursuit of the damned, doomed, duplicitous trapeze artist Cleopatra. It's a scene – just a single shot, really – that may well be the single best illustration in all of cinema of this sinister urge polite society has dubbed vengeance. Khan, I'm afraid, doesn't even come close. When Tod Browning adapted Tod Robbins' short fiction "Spurs" for MGM's Irving Thalberg in 1932, he did so after a stellar run of films with the man of a thousand faces, Lon Chaney. He was, by that time, MGM's go-to director for the outre, the bizarre, the unholy (*Three*), but Thalberg hadn't bargained for Browning's cynical, twisted vision of a ménage à trois from hell.



A decade ago, Richard Attenborough was in a public feud with Guy Ritchie. The Oscar winner had accused the *Lock, Stock and Two Smoking Barrels* director of promoting "the pornography of violence." Some people accused the Oscar-winning knight of being a fuddy-duddy. Nonsense, he replied: A big fan of *Reservoir Dogs*, he said Quentin Tarantino showed violence for a reason, while Ritchie was just shock for shock's sake. As for being some ancient leftover from a time when British cinema was all about bon mots over tea and crumpets, had the critics forgotten he was in *Brighton Rock*?

In 1947, producer/director siblings the Boulting Brothers were looking to adapt Graham Greene's novel of gangsters in the sleepy English seaside resort of Brighton. When looking for a young actor to play the part of the razor-blade-wielding psychopath Pinkie Brown, there was only one real choice: Attenborough, whose 1944 performance of the part in London's West End had wowed the

Against the studio's better if misguided judgment, on a viscerally disturbing level of verisimilitude not seen before or since, Browning cast real-life human oddities as his cast of "freaks," including the celebrated conjoined twins Daisy and Violet Hilton, microcephalic "pinhead" Schlitz, human skeleton Peter Robinson, and pint-sized star Harry Earles of Germany's famed "Doll Family" as the gullible, forlorn sideshow little person who is cuckolded by the truly vile Cleopatra and her strongman lover Hercules. The much-referenced wedding party sequence, during which Cleopatra is accepted into the freaks' coterie with boisterous, drunken good cheer and cries of "Gabba, gabba, we accept you, one of us, one of us!" is a triumph of cringey discomfort (and fodder, many years later, for the Ramones). But it's not until Cleopatra's ruse is finally uncovered that the true nightmare commences. Thalberg, MGM, and – reportedly – test audiences were aghast, resulting in massive cuts to Browning's version (one of which was, ironically, the castration of Hercules) and a wholesale ban on the screening of the film for decades. The film's final image, revealing the result of the freaks' pseudo-surgical vengeance on Cleopatra, is a shock to the system that no amount of time can soften and asks the enduring question of what it means to be human and what it means to be a "freak."

– Marc Savlov

Freaks screens Wednesday, June 30, at 7pm, and Thursday, July 1, at 8:50pm.

critics and terrified audiences. There is something broken in Pinkie. What broke him is never said, but Attenborough constructs him from a series of quirks and tics. From his first appearance, flinching from a crash of lightning, there's a hint of barely restrained brutality and emotional sadism behind his slack, smooth face. When he needs an alibi for a brutal murder, in his twisted mind the easiest route is to marry the one possible witness – innocent, naive tea-shop waitress Rose (Carol Marsh). That way, she can't testify against him in court.

Released in the U.S. as *Young Scarface*, the film's unrelenting nihilism has stained crime fiction ever since. The film, co-scripted by Greene and noted English playwright Terence Rattigan, is a horrific morality play. Like so many cinematic crime dramas, it's the cover-up that makes things worse as Pinkie and his gang turn on one another after the brutal slaying of an investigative journalist (FX's dark-blue cop drama *The Shield* owes it a big debt for the criminals-eat-their-own meme).

For all the bleakness, it's driven by Greene's Catholicism. Unusually for Britain in that era, both Rose and Pinkie are Catholics: Yet while she's all about heaven, Pinkie's cosmology holds earth and hell and nothing else. Without her belief in redemption, she would never stay with him. She deceives herself into believing good can come from their relationship even when Pinkie makes his twisted vision clear. "You ever been in love?" he snarls at her. Oh, yes, she simpers, but that only provokes him. "You don't know what it's all about," he coldly growls. "I've watched it. I know love."

The year after *Brighton Rock*'s release, Attenborough played the anti-Pinkie in another crime film, *London Belongs to Me*. Petty criminal-turned-accidental killer Percy faces the gallows for murder, and the jury is too eager to send him to the noose. When they saw this callow youth on the stand, they saw the irredeemable monster Pinkie. The scar that *Brighton Rock* left on culture is as deep as those that Pinkie leaves on his enemies and in the soul of Rose.

– Richard Whittaker

Brighton Rock screens Wednesday, Aug. 11, 7pm, and Thursday, Aug. 12, 9:20pm.

ABDUCTION 'BATMAN'

It's not the darkest of Dark Knight sagas, yet this high-camp thriller has disturbed me ever since I first saw it. Between my tender ages of 3 and 4, my preteen sibs and a gaggle of Swedish neighbor kids walked me to see my very first film in a movie palace. We passed a lot of looming brick walls – which my overactive imagination construed as corridors of doom. Since I was the littlest and was about as academic regarding all things Dynamic Duo as one could be at that age, I, of course, imagined myself Robin, boy-wondering if Batman would save me or how I would escape from these blond absconders. It was summer rerun season, 1966, and the *Batman* movie was opening (coincidentally, having its world premiere that summer right here in Austin, Texas, at the Paramount). I remember that when we entered the theatre, it was dark. Very dark. Our house was never that dark when *Batman* was on TV. WTF? As the feature hit the screen, a very stylized, much-more-brooding-than-the-TV-show Nelson Riddle theme song accompanied monochromatic images of our heroes pursuing sneaky trench-coat-clad people against brick walls, which of course scared the crap out of me. Consequently, I have very little active memory of the actual movie – I was



probably under my seat for the entire duration. Which is a good thing, because for the better part of the 105-minute epic someone is getting abducted by villains for the sole purpose of luring Batman (Adam West) into their evil lair. Right off the bat, our caped crew of two deduces – through crack *Da Vinci Code*-like melding of intuition and "hard" science – that a villain supergroup including the Joker (Cesar Romero), the Riddler (Frank Gorshin), the Penguin (Burgess Meredith), and Catwoman (Lee Meriwether) has shanghaied an inventor and his invention. And before the evildoers pull off their plot to abduct (and use the invention to dehydrate!) the entire security council of the very U.N.-like United World Organization, Catwoman snatches Bruce Wayne (not knowing he's you-know-who) to lure Batman to the rescue. Horrifying. I am sad that as a child I was so sophisticatedly wily (and hence paranoid) about kidnapping, because otherwise I would have probably truly found scenes featuring phallic umbrella rockets, a lit bomb and flock of baby ducks, an exploding shark, a foam-rubber wholesaler's convention, a submarine with a penguin-faced periscope, and all the BrokeBat subtext between (me) Robin and (fill in the blank) his mentor very enjoyable.

– Kate X Messer

Batman screens Sunday, June 6, at 2pm, with Adam West in attendance (special event prices).

SELF-SACRIFICE FOR KIN 'ALL THAT HEAVEN ALLOWS'

Cary (Jane Wyman), a well-to-do widow of a certain age, tries to do all the right things that society and her family expect of her after her husband dies. But there is something ... you know ... *missing* from her life. Like a man. Before she resorts to liquor and vibrators, her prissy college-aged children arrive home. Their plans for Mom's future include a television set to keep her occupied until she passes away, possibly decades later. What else could she possibly need? She has a lovely home, doting children, and a TV! But she doesn't *want* a TV. She wants the nonconformist gardener, Ron Kirby (Rock Hudson). But her children and her friends, thinking she has taken leave of her senses, put their collective feet down. Madame herself does not know what to think

of it all – she *knows* everyone else is right, but she can't help thinking about her Ron. In a concession to all the chitchat, Cary breaks it off with Ron because her son is embarrassed and her daughter got teased by her friends about her mother being a cougar. So Cary settles down to a life of dreary solitude, her "doting" children, and television. But when the son gets the chance to study



abroad and her daughter gets married, Cary finds herself alone again ... naturally. Thank God that gardener Ron is still lurking around his greenhouse, and there's still a chance for love and happiness. The clear moral of the story is that it simply doesn't pay to sacrifice everything for your children and that your family will always let you down. A theme explored in many movies, the mother of all self-sacrificial movies is *Mildred Pierce* with Joan Crawford. Eve Arden's character in *Mildred*

Pierce nails the theory when she says in a tone that's sharper than a serpent's tooth: "Alligators have the right idea. They eat their young." – Stephen MacMillan Moser

All That Heaven Allows screens Tuesday, July 6, 7pm, and Wednesday, July 7, 9:30pm.

The 2010 Paramount Summer Film Classics series runs May 20-Sept. 12. See last week's insert for a complete schedule or visit www.austintheatre.org.

FALLING PREY TO CRUELTY OR MISFORTUNE 'THE LAST PICTURE SHOW'

The Last Picture Show could easily suffice for a dictionary definition of Georges Polti's thesis of misfortune, but a mere entry would miss the film's dusty elegance. Peter Bogdanovich made his directorial debut at age 32 with this near-epic tale based on Larry McMurtry's novel of the same name, and both shone as jewels of their genres.

Not much has gone right for anyone in the fading North Texas town of Anarene in the early Fifties, its utter hopelessness underscored by gorgeous black-and-white cinematography. Played out around graduation and revisited a few weeks later after a rite-of-passage trip to Mexico, a group of high school seniors (Jeff Bridges, Timothy Bottoms, Cybill Shepherd, Randy Quaid) yearns to escape their parents' fate yet take paths that keep them there. The film made stars of its brilliant cast, including Cloris Leachman, Eileen Brennan, and Ellen Burstyn, but it was Ben Johnson's Oscar-winning performance as Sam the Lion that roared with life, that visceral connection of a veteran actor's passion, a hungry young director's vision, and the role of a lifetime. Shepherd, as the town tease Jacy, was arguably the riskiest casting, since she was Bogdanovich's girlfriend and a successful *Cover Girl* model with no acting experience. Shepherd's initial acting career was some hit (*The Heartbreak Kid*, *Taxi Driver*) and mostly



miss (*Daisy Miller*, *At Long Last Love*), until she came into her own as an actress in the Eighties with *Moonlighting*, but as the achingly blond Jacy, she was all-American pristine. Bridges played her fumbling boyfriend with a limited future but the hottest piece in town, and he played that role with swagger and style. Cloris Leachman, as the coach's repressed wife, falls into awkward romance with Bottoms' graduating football player Sonny, the one bloom in this desert of misfortune that is ultimately trampled when he elopes with Jacy. But it's the interplay between such actors as Johnson and Ellen Burstyn as Jacy's sultry mother that linger in the film's wake. Their tender recollections of a long-past affair, not so faded in emotion but never again in action, resonate with the kind of elegance most films only aspire to. *The Last Picture Show* remains a definitive film about the Lone Star State, brittle and relentless as the dry West Texas wind. – Margaret Moser

The Last Picture Show screens Sunday, June 20, 7pm, and Monday, June 21, 7:30pm.

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music

OFF THE RECORD

MUSIC NEWS by Austin Powell

Forsaking the Song, Part 1 I

"I believe it's a perfect match," beamed Vice President for Student Affairs **Juan González** in his announcement of a new partnership between the **Cactus Cafe** and **KUT Radio** at a closed press conference in the **Texas Union** on Wednesday afternoon. "We've got here an organization that has deep relationships with the music industry, songwriters, that knows how to run a sound business, and has wonderful support in the community for its ongoing operations. This is an exciting, absolutely new chapter in the Cactus Cafe. ...

"I think that very reasonable, fair-minded individuals will applaud this change and celebrate it."

The room fell silent.

At this time, the partnership is essentially a gentleman's agreement, an informal understanding that KUT will host approximately 200 performances a year in the venue while the Union will be charged with maintaining bar operations, with potential profits (or losses) split accordingly. González said student fees will no longer subsidize the venue. While

the local NPR affiliate doesn't have a business model in place, the station has pledged to hire a full-time venue manager.

"I'm actually not that concerned about the bottom line of it right now, because we have so much to bring to the table," said KUT station manager **Stewart Vanderwilt**.

More problematic than this final solution is the process that led to it. In early December, University Unions Executive Director **Andy Smith** made the closed-door decision to shutter the Cactus and cut UT's **informal classes** without any student or faculty input, a move that proved not only how little the university valued those two cultural institutions and their impact on the surrounding community but also evidenced a desire to make hatchet-job budget cuts instead of exploring more meaningful solutions.

Smith spent the next two months tweaking the announcement with González before presenting it to two members of the Union board for a rubber-stamped approval and releasing it to select press outlets at 5pm on



Three of a kind: (l-r): KUT's Hawk Mendenhall and Stewart Vanderwilt and UT Vice President for Student Affairs Juan González on Wednesday

JOHN ANDERSON

Friday, Jan. 29. What's transpired since then has been financial misinformation and near-constant spin-doctoring, giving the appearance of public input while ramming through its agenda undeterred. The KUT model wasn't even one of the three original proposals submitted by the Union board for González's consideration.

That González delayed his decision until the semester break – both

The Daily Texan and the Cactus are closed until June 3 – and handed another executive decision instead of allowing for a student referendum on the matter emphasizes just how little the administration learned through this ordeal. And this is merely the tip of the iceberg for UT's budget woes (see "Clouds Over Campus," News, p.24).

The Cactus Cafe is dead. Long live the Cactus Cafe.

High Voltage

Like **Stevie Ray Vaughan** and **Charlie Sexton**, **David Murray** was an Austin guitar prodigy who sneaked in the side door of the old **Soap Creek Saloon** to sit in with **Paul Ray & the Cobras**. "They used to joke about putting me inside the kick drum case to get me inside the club," chuckles Murray, an Austin resident since 1968, who attended the opening of the original **Antone's** in 1975. "I was tutored and mentored by the best of the best in every regard of the field, from musicians and club owners to sound engineers and managers."

While he never quite outgrew the "Little" tag that accompanied his early career, Murray went on to play with **Marcia Ball**, **Kelly Willis**, and **Monte Warden**, leading to three separate appearances on *Austin City Limits*, and since 1995, he's owned and operated his own recording studio. It's that history with the local music scene, along with his experience as a homeowner, that landed Murray a job last week as the **city's sound engineer**, a new position in Economic Growth and Redevelopment Services originally recommended in the **Live Music Task Force's** 2008 final report. He essentially fills the role of the "accountable official" in the Austin sound ordinance, responsible for code compliance and



David Murray

JOHN ANDERSON

approving new permits (or renewals) for live music venues. "A big part of what we want to do is community outreach," states Murray. "It's already apparent to me that there's a lot of misinformation about the noise ordinance."

His duties could expand with time since the LMTF also called for the establishment of a "sound engineer certification program" that would require outdoor live music venues to employ city-approved engineers for every performance, and a draft version of the accompanying test has already been circulated. "There's some fear that it's got a whole other layer to the process, but I don't think it's going to add any undue burdens on outdoor music venues," says **Don Pitts**, music program manager and Murray's direct supervisor. "I think it will help alleviate a lot of the issues on both sides."

Take It to the Limit

C3 Presents' "get" of the **Eagles** for the **2010 Austin City Limits Music Festival** is big enough to fill **Darrell K. Royal-Texas Memorial Stadium**, and when you factor in **Phish**, not to mention third headliner **Muse**, which packed **Stubb's** during **South by Southwest**, you could fill **Zilker Park** three times over – not that there are any three-day passes left. Overall, the festival's ninth lineup resembles a greatest hits package from C3's local booking empire, collecting recent sell-outs at **Stubb's** (**Vampire Weekend**, **Slightly Stoopid**, **Norah Jones**), **Emo's** (**Beach House**), **La Zona Rosa** (**Yeasayer**), **Antone's** (**Miike Snow**, **the Mountain Goats**), and the **Austin Music Hall**

(the **Flaming Lips**), with a few surprises (the reunited **Strokes**, **Monsters of Folk**), returning ACL faves (**M.I.A.**, **Band of Horses**, the **Black Keys**), and SXSW 2010 breakouts such as **Local Natives**, the **XX**, the **Very Best**, and **Dan Black**. OTR is particularly pleased about a makeup appearance from **Sonic Youth**, the neo-soul romanticism of **Mayer Hawthorne**, UK art-punks **Foals**, and the guaranteed Sunday-morning-coming-down redemption of the **Relatives**, while the local delegation remains characteristically strong with **Spoon**, the **Sword**, **Ryan Bingham & the Dead Horses**, **Balmorhea**, **Carolyn Wonderland**, and U21's **Speak**.

Team Coco

Conan O'Brien's Legally Prohibited From Being Funny on Television Tour stop at a sold-out **Austin Music Hall** on Friday resembled a comedic version of **Elvis'** '68 comeback special. The late-night host donned **Eddie Murphy's** purple suit from 1987's *Raw*, inflated the bat from **Meat Loaf's** *Bat out of Hell* tour, and riffed on Austin ("You can't institutionalize weirdness") and his eight steps of recovery (his favorite, No. 4: "Blame everyone else around me"). The 90-minute set featured slightly tweaked versions of his *Tonight Show* trademarks, like the self-pleasuring panda and **Chuck Norris** rural policeman handle, complete with a commercial break from sidekick **Andy Richter** that trashed **Dirty Martin's** with more punch lines than **Triumph, the Insult Comic Dog's** overdubbed video segment. Though opener **Reggie Watts** could've passed for the living embodiment of *South Park's* **Chef**, layering and looping his vocals to sound like all five members of the **Temptations**,



Conan O'Brien

JANA BIRCHUM

and Austin's **Charlie Sexton** romped through **Little Richard's** "Bama Lama Bama Loo," it was O'Brien who came out looking like a guitar god. He covered **Willie Nelson's** "On the Road Again," which morphed halfway through to "My Own Show Again," and took a stab at a solo on "Seven Nation Army." "We've done 23 dates, and this is the first guitar string I've broken," O'Brien quipped before his "40 Days" encore revival. "That's Austin for you."

SÍ SEÑOR! Pachanga 3

Now in its third year – and second in the Eastside’s bucolic Fiesta Gardens – the Pachanga Latino Music Festival has blossomed into Austin’s most down-home musical gathering. Last year’s headliners, Mexico City cumbia rockers Mexican Institute of Sound and Chihuahua-born black-hat Tejano Michael Salgado played the heavyweights, but the perfect spring day down on the water belonged to the locals: David Garza, Vallejo, Ocote Soul Sounds, Brownout, El Tule, Charanga Cakewalk, Maneja Beto, etc. (see “Cumbia de la Pachanga!,” Music blog, June 2, 2009). In studly accordionist A.J. Castillo lay both new discovery and a future ATX all-star. This year, look to Willie Alvarado to fill the Next Big Latino spot. Promoters/bookers Rich Garza and Alex Vallejo have kept local talent traditional and the international acts freshly cut. After Saturday, you too will be hard-pressed not to exit Fiesta Gardens on a warm Saturday night repeating Pachanga’s unofficial mantra: *iOtra!* **www.pachangafest.com.** – Raoul Hernandez

Vitera

1:40pm, Pavilion Stage

Don’t call Vitera “crossover.” That’s too soft a word for the tough, bilingual rock this local quintet makes. Brothers Haydn and David Vitera prefer “rock alterLatino,” particularly given the former’s electric and electrifying fiddle and golden (brown) voice. The group’s debut is forthcoming. – Margaret Moser

Brian Lopez

2pm, Patio Stage

Tucson’s Jeff Buckley, guitarist Brian Lopez steps out from Arizona’s Grupo Fantasma – Pachanga juggernaut Y la Orkesta – but not too far: Orkesta leader Sergio Mendoza holds down the piano and accordion under the sextet’s violins and cellos, while Salvador Duran provides guest vocals. That leaves Lopez on shred and emote duties, his specialties. – Raoul Hernandez

Amplified Heat

2:40pm, Hierba Stage

Ever wonder what Amplified Heat’s skuzzy Texas blues would taste like bottled and distilled? The local power trio has its own Big Daddy’s Hot Sauce (Mean Smokin’ Green Hot Sauce), whose smoked jalapeño flavor perfectly complements the Ortiz brothers’ classic Red River shuffle on 2007’s *How Do You Like the Sound of That* (Arclight). – Austin Powell

Tortilla Factory

3pm, Pavilion Stage

Tortilla Factory was way ahead of the game as a mixed-race 1970s Chicano soul outfit performing across the country. Four decades later, they’re essentially a family band, still led by the legendary Tony “Ham” Guerrero and still pumping out exuberant, nonstop pop, rock, and soul. Guerrero and original vocalist Bobby Butler reunited in 2008 for *All That Jazz*, nominated in 2009 for Best Tejano Album in the Latin Grammys. – Margaret Moser

Brownout

3:20pm, Patio Stage

Like the J.B.’s to James Brown or Mr. Hyde to Dr. Jekyll, Brownout is the mostly instrumental alter ego of Grupo Fantasma. Once

regarded as either warm-up or an after-hours wind-down to the main attraction, the eight-piece ensemble has gained near-equal footing thanks to last year’s sophomore stunner, *Aguilas and Cobras* (Six Degrees), a surreal collection of Latin funk jams that features contributions from members of White Denim and Hacienda. – Austin Powell

Y la Orkesta

4:30pm, Pavilion Stage

Sergio Mendoza’s Pérez Prado covers night has ballooned into Tucson, Ariz.’s 10-piece cumbia and salsa rock big band Y la Orkesta, starring the Calexico cell member’s Willie Nelson, Calexico guest vocalist Salvador Duran, and Pachanga showcaser in his own right, guitarist Brian Lopez. “Indie mambo” grooved by six-piece horns and two drummers.

– Raoul Hernandez

Pilar Díaz

5pm, Patio Stage

Jetting in from Madrid two days before her Pachanga debut, Chilean-born L.A. multi-tasker Pilar Díaz imports her snappy Bangles en Español-like video “Illegal en Estyle” just in time for immigration legislation making its way through the Southwest. Formerly of Neil Young’s Vapor Records’ rockers Los Abandoned, Danny Elfman collaborator, and onetime Bulgarian chorista, Díaz remains her own cottage industry of multicultural/-dimensional voz.

– Raoul Hernandez

Mariachi las Alteñas

6pm, Pavilion Stage

Good mariachi music strikes you in the chest. Such is the case with San Antonio’s nine-piece Mariachi las Alteñas. Awaiting last year’s Pachanga gathering, the musically astute ensemble not only delivers instrumentally, its all-female vocals are as rich and robust as any of its male counterparts, with the added pleasure of razor-sharp harmonies. *iSí, señora!*

– Belinda Acosta

CONTINUED ON P.48



Alvarado released his eponymous debut last fall, a jaw-dropping mix of traditional Latinate (“Besame Mucho”) and 1930s-leaning originals.

With Rick del Castillo, who produced, and the Vallejo brothers, who provided a label, Alvarado released his eponymous debut last fall, a jaw-dropping mix of traditional Latinate (“Besame Mucho”) and 1930s-leaning originals (opener “Como Olvidarla”). A Vallejo showcase at Antone’s in November 2009 proved the *cantador* even better live.

“I always liked the old music. That music captured my attention more than the modern cumbias of the time. I studied all those singers, Javier Solis, Pedro Infante, all the greats. I listened to their breathing techniques. That’s the only coaching I’ve ever had.”

Alvarado hasn’t had much chance to promote the disc, having opened a restaurant in San Angelo three months ago called Blue Agave, with consultation by Austin’s Adam Gonzales, who owns Serranos. Brother René Alvarado, 2009 Texas State Visual Artist 2D via Texas Commission on the Arts, makes Blue Agave “look like a gallery” (see this week’s *Chronicle* cover), and Willie and Gonzales are looking to open a gourmet pizza shop in one of two other buildings the singer owns in San Angelo. For the small stage in Blue Agave, he laughs, “I hire myself once in a while,” and of course his parents, who own a nursery in San Angelo, are his No. 1 fans.

“My mother says she’s living her life through her children,” says her middle child, who has an apartment in Austin. “Sometimes I hear little pitches of her voice in mine.” – Raoul Hernandez

HACIENDA

Big Red & Barbacoa (Alive Natural Sound)

Touring with and backing producer Dan Auerbach of the Black Keys

has added immeasurable depth and versatility to Hacienda’s 1960s pop repertoire. The San Antonio family band’s latest takes a hard turn toward the border with the proto-punk Chicano soul of opener “Who’s Heart Are You Breaking,” Tex-Mex waltz “Got to Get Back Home,” and the fiery rockabilly of “Mama’s Cookin.” “Hound Dog” ain’t nothin’ like the Elvis original but rather a swooning doo-wop with clunky percussion, squeeze-box accents, and slide-guitar echo that goes down like an afternoon siesta. Recalling original Texas Tornado Doug Sahm, the quartet unlocks a groover’s paradise, reiterated by the riptide



WILLIE ALVARADO

5:30pm, Chicano Stage

Willie Alvarado grew up singing in the fields as one of eight children of migrant farmworkers from the Mexican state of Coahuila and its largest city, Torreón, where he was born Juan Guillermo Alvarado.

“We were very poor,” says the singer when asked where his ancient voice of classic Mexican balladry comes from. “My mom was a mariachi singer when she was a young girl. She was going to be promoted to travel the country, but my grandpa wouldn’t let her, so she stopped singing and got married to my dad.

“She was 14 years old.”

Migrated to Wyoming in 1979, Alvarado stopped singing four years later at the age of 13, after the family moved to San Angelo in the early 1980s. “I was singing at a church function, and my vocal cords got really hot. Then I drank extremely cold water, and it shut me down. My voice was changing. It kind of ruined my voice for a few years.

“I didn’t start singing again ‘til I got divorced about eight years ago. That’s how I coped with my pain. When I started having marriage problems, I started singing, picked up the guitar again. It’s been nonstop since then.”

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instrumentals that close out each vinyl side, though Hacienda could benefit from sharper hooks. “I Keep Waiting” could pass for a *Smile* session outtake, but nada on *Big Red & Barbacoa*, much like 2008 debut *Loud Is the Night*, stands up to the band’s lone cover, in this case the Everly Brothers’ lost garage gem “You’re My Girl.” **(8:30pm, Patio Stage.)**

★★★

– Austin Powell

VALLEJO

Acosta (VMG)

After five studio albums beginning in 1997, including latest triumph *Thicker Than Water*, Austin’s brotherly Latin rock throwdown has earned its unplugged respite. “This CD was recorded live with acoustic instruments, no click tracks, auto tuners, or record label execs,” boasts a liner note, and the bass canal and thick swath of violins opening lead-off cut “Snake in the Grass”



GRUPO FANTASMA WITH LARRY HARLOW



Larry Harlow

7:30pm, Pavilion Stage

Were it not for Larry Harlow, Grupo Fantasma wouldn't have received a Grammy nomination for 2008's *Sonidos Gold*. That's not to overstate the NYC-based pianist's guest contributions to the album but rather to emphasize the magnitude of his stature in the Latin music community.

"In 1974, I picketed the Grammys with about 200 Latino kids, showed them the demographics and how much buying power we had and how many records we sell," boasts Harlow, who received a Latin Grammy Trustee Award in 2008. "They gave us one Grammy in 1975, and look at where it is now."

Affectionately dubbed "El Judío Maravilloso" ("The Marvelous Jew"), Harlow was one of the leaders of the lauded Fania Records, which pioneered salsa music in the mid-1960s. Equally inspired by Cuban band-leader Arsenio Rodríguez and Tito Puente, Harlow served as the music director of the Fania All-Stars, producing more than 250 albums ("probably more like 400," by his count), while steering his own Orchestra Harlow.

It's a torch Harlow's helped pass down not only to Grupo Fantasma but also to the Mars Volta.

ticks off the first domino of a pointillistic piñata. A.J. Vallejo doesn't invest enough vocally on the succeeding "Forever (Is a Long Time)," as if forgetting the absence of electric guitars and big drums, but the acoustic guitar solo makes up for it in a Del Castillo manner. Nor do the Vallejo brother's harmonies on "Wait for Me" produce their potential. Luckily "So Damn Beautiful," from 2002's *Stereo*, and its original LP mate "You Are" both succeed in part because of the fresh approach to back catalog. Sophomore disc *Beautiful Life* contributes four tunes, including the title track, whose swampy guitar textures from John Branch fill the ear. *Acousta's* oft overly relaxed delivery benefits "Magnolia Tea Room" from the band's eponymous debut, while the extended violin tangle on "Immortal" and crackling instrumental closer "Luna Negra" make for a rousing back end. (4:10pm, Hierba Stage.)

★★★

— Raoul Hernandez

CONTINUED ON P.48

"The Fania movement from 1965 to 1980 was something that was unique and will never happen again," posits Harlow. "It developed a new style of playing, a mix of Afro-Cuban music and New York bebop. Everything that was going on politically and socially really came out in the music that the Latinos were playing."

As such, Harlow is one of the last keepers of the flame, what he calls "la verdad" (the truth). It's a torch he's helped pass down not only to Grupo Fantasma but also to the Mars Volta, with whom he's recorded and toured.

"It's fun crossing over with these kids and showing them how to do it the right way," says Harlow. "They have their own sound, but I want to make sure that the clave and the Afro-Cuban rhythms are still there."

— Austin Powell

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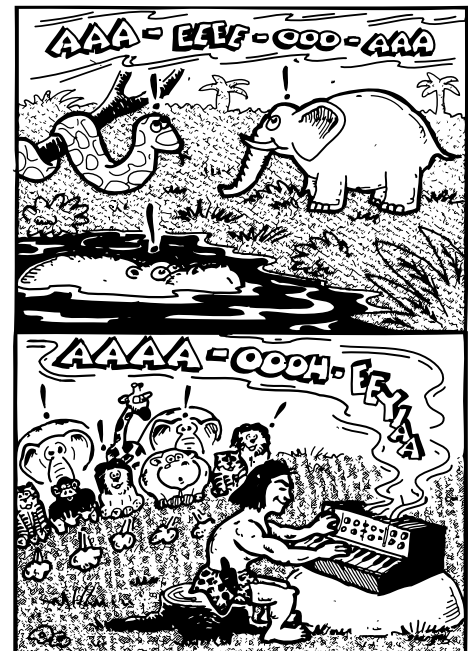
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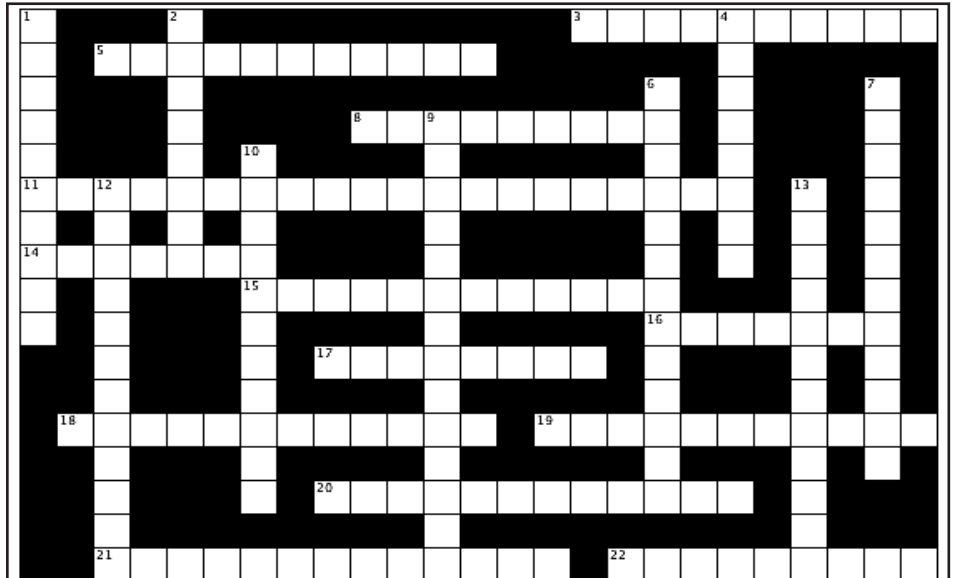
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Across

- Wendy O. Williams was the singer for what band
- In the country circle he is known as "The Possum"
- What band had an album called "Permanent Vacation"
- Jimmie Vaughan is a founding member
- Which great rock and roller was born in Wink Texas
- She was a member of The Runaways
- What band had a CD called "Robbin the Hood"
- What was the name of the first album by Black Sabbath
- What band had the hit "Sara Smile"
- Who had a hit in the 80's with "Axel F"
- What is Stings real name
- Who is currently the lead singer for the Pogues
- Tina Turner sang what title song for a James Bond movie

Down

- In 1994 what business moved out of Cheapo's current location
- He is known as the Founder of Western Swing
- The famous front man of The Doors
- What Austinite had a hit with "Beat So Lonely"
- Before they were KISS, what were they called
- Member of Rainbow, Black Sabbath, Elf, and Heaven and Hell
- Who produced Michael Jackson's "Thriller"
- Who wrote the song "See You Later, Alligator"
- Who is also known as The Redheaded Stanger

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PACHA MASSIVE
If You Want It (Nacional)

The Dominican Republic melts into Colombia via the New York stew of two chefs, Nova and Maya, respectively, plus a Hell's Kitchen of collaborative cooks. Throwing an electro Latin pulse once associated with Bogotá's Aterciopelados, Pacha Massive's sophomore disc for Nacional stirs in a quartet of guest frontwomen, beginning with Monica Rodriguez of Brooklyn's Zigmat, who provides a Spanish vocal caress on "Lejos Cerca" ("Far Near") that segues into the singer's third contribution, club mantra "Tonight." The bubbly chill of "Thinking About You," featuring Guadalajara's Sara Valenzuela, echoes Madonna's *Ray of Light*, while the drum 'n' bass of "Two Step" will have Texans doing the Curly Shuffle in double time. *If You Want It* becomes overly 4am by the disc's quick, hazy close, but the Afro-Latinate still simmers Massive.

(7:30pm, Hierba Stage.)

★★

– Raoul Hernandez



PIÑATA PROTEST
Plethora (Saustex)

There are many ways to attempt description of Piñata Protest, but let's just start with the tried and true: "If the Pogues were Latino and from San Antonio" No secret the city south of Austin is undergoing a musical renaissance, thanks in large part to the Saustex label and bands like Snowbyrd and Piñata Protest's accordion-heavy Chicano punk on *Plethora*. Kicking off with the break-neck "Polka Time," the quartet empties its novel cadre of bulletproof border ballads ("Love Taco") with a dose of social commentary, bilingual and otherwise ("Maquilapolis," "Suckcess," "Denied Rights"). Make no mistake; there's plenty of influence here brewed from the traditional conjunto, Tejano, and Norteño, yet the potent elixir of life that Piñata Protest doles out comes in huge, alternating gulps of *puro* rock & roll and rock en Español. (1:15pm, Hierba Stage.)

★★★

– Margaret Moser



GIRL IN A COMA 5:50pm, Hierba Stage



When Girl in a Coma did "Cherry Bomb" with Cherie Currie at South by Southwest in March, it was one of those circle-closing moments. Even though it was a tie-in with *The Runaways* movie debuting that week, it served as torch-passing from one generation to the next.

"As soon as she jumped onstage, she came alive," remembers singer/guitarist Nina Diaz. "It was so surreal. I kind of involuntarily felt my body going into the Joan stance. You know how she curls up her shoulders?"

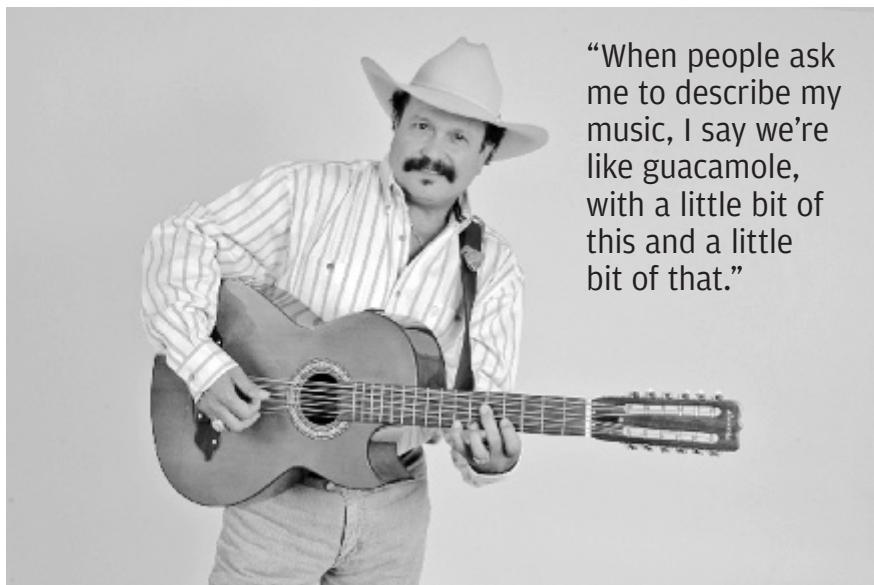
"Joan" is Joan Jett, their boss at Blackheart Records, which put out the young San Antonio trio's two LPs - 2007's *Both Before I'm Gone* and 2009's *Trio B.C.* Rounded out by Diaz's sister Phanie (drums) and childhood friend Jenn Alva (bass), Girl in a Coma's been on a whirlwind tour since Jett signed them in 2006. They've also developed quite an interesting intersection of fans - Latino, queer, and punk - the devotion of which rivals that of Morrissey, who, coincidentally, asked the group to open for him in 2007.

Blackheart released three cover albums last month, titled *Adventures in Coverland*, featuring songs from Patsy Cline, Selena, the Velvet Underground, and Joy Division, mirroring the mishmash of sounds on GIAC's *Trio B.C.* The band's also invested in the upcoming Girls Rock Camp. Diaz recalls one more surreal moment last summer:

"We walked into this one room, and they were teaching the girls 'Consider' [from *Both Before I'm Gone*]. There was one little girl, she looked like she was about 5, wearing these big glasses and looking silly. She reminded me of me when I was a little girl."

– Audra Schroeder

"Joan" is Joan Jett, their boss at Blackheart Records.



"When people ask me to describe my music, I say we're like guacamole, with a little bit of this and a little bit of that."

ROBERTO PULIDO Y LOS CLASICOS

9:15pm, Pavilion Stage

Roberto Pulido doesn't talk the way he sings. The Edinburg native, who's been performing Tejano music since "19 throw it away," speaks with a comforting cadence that's part Texas twang, part supple yawn of a wood floor, with a spark of pickled jalapeño. But when he sings - wow. He's been singing and performing for 37 years, but his self-described high-pitched voice is powerful and as bright as a brand-new penny.

He's uncomfortable being called the king of Tejano music, though his fans might disagree.

"It would be fair to say that we started the style that now a lot of musicians use *también*," he says cautiously in a phone interview. "Like the violins and keyboards and the horns. We did that in '74. We were experimenting. When people ask me to

describe my music, I say we're like guacamole, with a little bit of this and a little bit of that."

Pulido's style has been called a hybrid, because he extends conjunto music (traditionally, bajo sexto, accordion, and sometimes an upright bass or an additional guitar or percussion) to include the aforementioned instruments but not - and this is important - with the synthesized sound or flashy theatrics that have come to characterize a lot of contemporary Tejano music. Pulido's use of electricity is to amplify, not electrify.

Because Tejano music is hard to find on mainstream radio, some lament its future. Pulido's not worried.

"It might be down, but it's not out," he says.

– Belinda Acosta

David Garza

6:40pm, Patio Stage

Last year's unofficial Pachanga emcee, David Garza returns for another festival match of Six Degrees from Dah-veed. In addition to last year's Twang Twang Shock-a-Boom reunion, *Shed Light*, Garza's free best-of from his new millennial digital archives, just hit MP3, and he's begun recording a follow-up to 2008 mainstream comeback *Dream Delay*. Bets on who Garza's guesting with this year will be taken at the Pachanga box office.

– Raoul Hernandez

DJ Dus

8:45pm, Chicano Soul Cafe

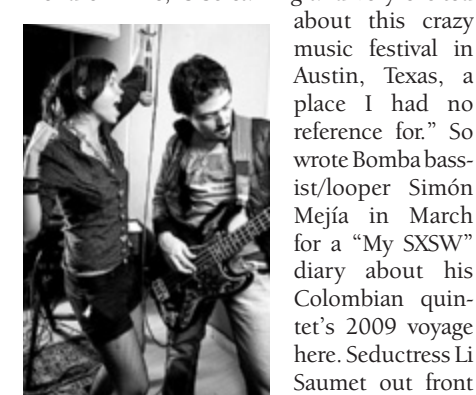
Dusty Oliveira's collection of mixtapes and mash-ups knows no borders. The Corpus Christi DJ's adept at mixing cumbia with dance and hip-hop, finding that sweet percussive spot, and mining something he calls "the science of the vibe." A walking sample sale.

– Audra Schroeder

Bomba Estéreo

9:30pm, Hierba Stage

"Suddenly, the phone rings with a call from Colombia. Juan Carlos Losada, a very good friend of mine, is screaming and very excited



about this crazy music festival in Austin, Texas, a place I had no reference for." So wrote Bomba bassist/looper Simón Mejía in March for a "My SXSW" diary about his Colombian quintet's 2009 voyage here. Seductress Li Saumet out front of the group's electro/acoustic bilingual Manu Chao) guarantees more chapters in this tale.

– Raoul Hernandez

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JULIETA VENEGAS *Otra Cosa* (Sony Music Latin)

In any language, Julieta Venegas' new millennial showing qualifies the 39-year-old Long Beach-born, Tijuana-brazed singer as an Artist of the Decade. *Otra Cosa* seals the deal. Her fifth LP following 1997's accordion-pumped pop pulsation *Aquí*, Venegas continues her campaign of getting more with honey (Tanya Donnelly) than with rice vinegar (Jenny Lewis), only *en Español*. Even then, after a four-star march through the new century – *Sí* (2003), *Limón y Sal* (2006), *MTV Unplugged* (2008) – the most important phrase in need of translation on *Otra Cosa* comes from the CD credits: *letra y musica* (words and music). She & Him's Zoëy Deschanel isn't the only cool breeze reviving girl group wonderment; the synth figure blowing through "Ya Conocerán" might have come from Victoria LeGrand's Beach House. On a percussive heartbeat, the electro equivalent of what Holland-Dozier-Holland cooked up with hand claps and baseboards in the basement of Motown, *Otra Cosa* bounces, beginning with Venegas' keyboard bunny hop on opener "Amores Platónicos" ("Platonic Loves"), 2:33 of host-christened piano and glockenspiel. She kicks *amor* to the curb in 3:23 on the irresistible "Despedida," while "Revolución" tattoos its chant of "dime sí" ahead of the synth, accordion, and banjo – all played by Venegas – of the knockout title track. Closer "Eterno," opening with the command "put your tongue under mine" and its wish for that perfect moment suspended forever, just became a Spanish-speaking wedding day staple. *Dime sí*.

★★★★

– Raoul Hernandez



THE DEAD WEATHER *Sea of Cowards* (Third Man/Warner Bros.)

THE BLACK KEYS *Brothers* (Nonesuch)

Jack White betrayed his Achilles' heel in the White Stripes' tour documentary *Under Great White Northern Lights*: an innate need for harsh restrictions in creation. For the Dead Weather, that constraint is time – or a lack thereof. The quartet's timid 2009 debut, *Horehound*, was recorded in three weeks, and *Sea of Cowards* follows less than a year later. The cryptic Catholicism of "Old Mary" and psychotic fire-starter "Gasoline" prove just how far the band has evolved its Gothic Southern stomp. Yet while White stalks bewitching frontwoman Alison Mosshart to sublime effect in "The Difference Between Us" and "Die by the Drop," the album still sounds rushed, as if the Dead Weather can't wait to storm the stage. Post-Zeppelin peers the Black Keys, for their part, broke every mold with 2008's meticulous, Danger Mouse-produced *Attack & Release*; last year's hip-side project *Blakroc*; and the vintage psych of guitarist Dan Auerbach's solo bow *Keep It Hid*. The Akron, Ohio-based duo's sixth LP marks where those three roads meet. "Tighten Up" could pass for Gnarls Barkley, not unlike the moody, harpsichord-tinged "Too Afraid to Love You," and Blakroc diva Nicole Wray offsets the urban grime of "Everlasting Light" and "Next Girl." Humid instrumental "Black Mud" breathes like a vaporizer. Recorded primarily at Muscle Shoals Sound Studios, *Brothers*



excels with its ballads, notably the 1960s pop swoon of "The Only One" and "Unknown Brother," while the Philly soul of Jerry Butler's "Never Gonna Give You Up" beckons for white suits and synchronized moves. New century R&B, Black and White. (The Dead Weather) ★★★ (The Black Keys) ★★★

– Austin Powell

BAND OF HORSES *Infinite Arms* (Columbia)

A debut (*Everything All the Time*) and sophomore smash (*Cease to Begin*) 19 months apart means the other flip-flop had to fall sooner or later for Band of Horses, and *Infinite Arms* fumbles its Birks like a weary hippie. First off Sub Pop for Sony, disc three opens in service of the sound of modern melancholy – reverbed vocals – for the ingratiating sad sackery of "Factory," which sets up the rapturous rock cascading through "Compliments." "If there's a god up in the air," sings/sighs Horse whisperer Ben Bridwell, "someone looking over everyone, at least you got something to fall back on," the song's solo lassoing "Laredo" next, straight out of the Doug Sahm songbook as covered by Hacienda. *Infinite* high. That's when the organic oils detailing this rootsy palette turn watercolor, fading to the mundane ("Dilly," "Evening Kitchen"), with sequencing not giving material the benefit of the doubt. Choir "ooos" lifting "On My Way Back Home," Dorian Gray's strummy hook on "Older," and finally Wilcoesque rocker "NW Apt." could use more close friends. End note "Neighbor," whose lyrical catch falls to Bartles & Jaymes, lands a far cry from debut sealer "St. Augustine." According to Meat Loaf, two of three ain't bad.

★★

– Raoul Hernandez



THEE OH SEES *Warm Slime* (In the Red)

Prolific isn't the right word for John Dwyer's affliction. He's on an indefinite Master Cleanse, and music flows out of him as such. The sound of his San Francisco-based group has changed more than once over the last decade, but the last two Oh Sees LPs – 2009's excellent *Help* and 2008's *The Master's Bedroom Is Worth Spending a Night In*, plus an array of 7-inches and EPs – found a steady groove that defined them. Dwyer's yelps paired with Brigid Dawson's sugary vox have made them a West Coast Frank Black/Kim Deal, and *Warm Slime* secretes the tightly wound psych-punk blues of *Help*, but lacks that album's urgency. The opening title track clocks in at nearly 14 minutes, the last half mostly Dwyer's guitar not-so-gently weeping, but the rest is short and sweet pop songs; closer "MT Work" is especially fun and catchy. "Everything Went Black" and "Flash Bats" hover around three minutes but never quite live up to that opening test of endurance. Whereas *Help* slapped you a hard backhand, *Slime*'s the nosebleed afterward.

★★★

– Audra Schroeder

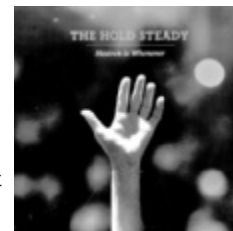


THE HOLD STEADY *Heaven Is Whenever* (Vagrant)

The Hold Steady perfects the rock & roll edge that doesn't actually cut, a sound embedded in enough classic rock to be instantly recognizable while evoking youthful restlessness more nostalgically celebratory than wanton. In other words, the now-Brooklyn quartet (minus Franz Nicolay on keyboards) has always been more mature than its sentiments and safe in the execution of Craig Finn's vocal catharsis. While fifth disc *Heaven Is Whenever* doesn't break formula, it proves slightly more temperate and introspective without compromising big riffs. Steel guitar opener "The Sweet Part of the City" misdirects as "Soft in the Center" and "Rock Problems" even the anthemic keel, though the softer "We Can Get Together" proves surprisingly effective. The Baltic lope and out-of-nowhere of "Barely Breathing" offers a new twist, but "The Smidge" and "Hurricane J" return to typical Hold Steady, parentally approved warnings of slumming too close to the gutters.

★★★

– Doug Freeman



European blackout – NYC's Gogol Bordello – comeback kid/producer Rick Rubin, American lama. Mostly indistinguishable from 2007's *Super Taranta!*, which no one mistook for 2005's high powered *Gypsy Punks*, Hütz and Rubin's lean, punchy *Trans-Continental Hustle* opens already drunk on the dizzying one-two of exotics "Pala Tute" and "My Companjera," so that "Sun Is on My Side" has to bake just for everyone to catch their breath in preparation of the blind Staten Island salute "Immigraniada (We Comin' Rougher)." "Last One Goes the Hope" buoys the middle third atop the bar, placeholder for acousti-punk tango "In the Meantime in Pernambuco," new greatest gauntlet. Penultimate "Break the Spell" doesn't. Do the *Hustle*.

★★★

– Raoul Hernandez



BLACK PRAIRIE *Feast of the Hunters' Moon* (Sugar Hill)

If you think you've heard it all, Black Prairie could prove you wrong. From Portland, Ore., and featuring three Decemberists, the quintet's music wends from cinematic to newgrass, Eastern European klezmer to ghostly folk – with a touch of the Decemberists' theatrical pop. Except for a handful of tunes sung by violinist Annalisa Tornfelt, most of *Feast of the Hunters' Moon* is instrumental, which the ensemble performs with majestic confidence. The moods jump around, but the music always demonstrates a scuffed luster that's endearing. "Atrocity at Celilo Falls" is movie soundtrack in waiting, while the lighthearted "Home Made Lemonade" is as close to bluegrass as a fiddle tune with an accordion break can get. Recommended to fans of Sarah Jarosz, who Black Prairie backed during South by Southwest 2010, and those missing the adventurous early days of Calexico.

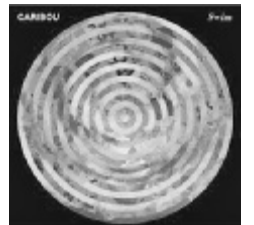
★★★★

– Jim Caligiuri



CARIBOU *Swim* (Merge)

Dan Snaith's electro-mathematical mind has produced an intricate body of work, from 2003's *Up in Flames* through 2007's swirlier *Andorra*. The Canadian's color patterns often change with the tide, and on his latest disc, he's kind of blue, but it makes for an engaging listen. The pulsing weirdness of opener "Odessa" and echoing trance of follow-up "Sun" make entry into *Swim* easy and warm, and by album centerpiece "Bowls," a heavy, meditative instrumental, you're either hooked



or you're not. Snaith's vocals are always complementary, never really the lead instrument. He lets the sounds draw the map, figure out the equation, whether on the jittery "Leave House" or cathartic closer "Jamelia," featuring the soulful vocals of Born Ruffians' Luke Lalonde. His relapses into techno abuse are few here, and even in those clubber depths, there's a thoughtfulness under it, building on the dreamier visions of *Andorra*.

★★★★

— Audra Schroeder

BROKEN SOCIAL SCENE

Forgiveness Rock Record (Arts & Crafts)

THE NEW PORNOGRAPHERS

Together (Matador)

Two Canadian supergroups, one release date, and no clear winner. Broken Social Scene's long-awaited *Forgiveness Rock Record* opens with "World Sick," a euphoric guitar rave-up that condenses the collective's sprawling urgency into seven minutes of communal ecstasy.



That tightly wound energy carries the first half of the album with an immediacy even greater than 2003's seminal *You Forgot It in People*, balanced by the single "Forced to Love"; the thrilling, electronic "Chase Scene"; and "Texico Bitches," a snappy indictment of big oil. Unfortunately, BSS spreads itself too thin on the back nine, which, with the noted exception of Emily Haines' yearning "Sentimental X's," sounds like solo project B-sides (Kevin Drew's dream echo "Sweetest Kill" and closer "Me and My Hand") and studio outtakes (instrumental "Meet Me in the Basement," "Highway Slipper Jam"). In the other corner, the New Pornographers hasn't equaled the sum of its parts since 2005's *Twin Cinema*, and fifth LP *Together* overcompensates toward that aim. The Vancouver octet layers lavish string arrangements and huge group choruses over its trademark, idiosyncratic power-pop, smothering the listener in the process — just try and pinpoint Will Sheff's guest vocals in the opening churn of A.C. Newman's "Moves." Highlights like the AM radio gold of the Neko Case-led "Crash Years" and Sabbath-esque "Your Hands (Together)" and the overall orchestral bombast are counterbalanced by Dan Bejar's antagonistic narratives (the off-kilter piano pop of "Silver Jenny Dollar" and slow waltz "Daughters of Sorrow"), but you get the feeling they're all leaving some choice cards up their individual sleeves.

(*Forgiveness*) ★★★

(*Together*) ★★

— Austin Powell

LEAD STORY

Our Expanding "Rights": 1) In April, a high official of the European Union called for member-nations to subsidize "vacations" for seniors, the disabled, and those too poor to afford one. Said commissioner (for enterprise and industry) Antonio Tajani, "Traveling for tourism today is a right." 2) In April, the town of Olathe, Kan., became the second city in two years to settle lawsuits filed by citizens who were arrested for flashing their middle fingers at police officers, thus appearing to acknowledge that flipping the bird contemptuously at a cop is expressive conduct protected by the First Amendment. (Philadelphia paid out \$50,000; Olathe, one-sixteenth the size, paid out \$5,000.)

CAN'T POSSIBLY BE TRUE

The Westboro Baptist Church of Topeka, Kan., famously pickets targets around the country with explicit anti-homosexuality signs and recently chose as venues the funerals of deceased U.S. soldiers and Marines (calling such deaths God's punishment for America's acceptance of gays and lesbians). One grieving Marine family in York, Pa., filed a lawsuit accusing Westboro of "intentional infliction of emotional distress" by picketing their son's 2006 funeral, but a U.S. Court of Appeals ruled in March that such protests are protected by the First Amendment. Piling on, the court added that the grieving family must also pay Westboro \$16,510 to cover its costs in having to defend the lawsuit.

Michelle Taylor, 34, was sentenced in Elko, Nev., in April to life in prison for the crime of forcing a 13-year-old boy to touch her breasts twice. The sentence was mandatory under a certain state law, but, said her lawyer, "She is getting a greater penalty ... than if she killed [the boy]." She could be eligible for parole after 10 years.

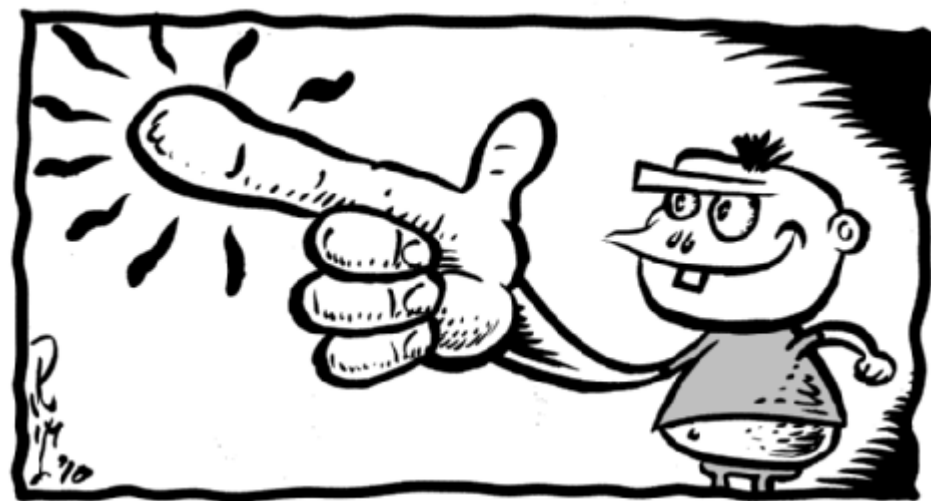
INEXPLICABLE

Baltimore County, Md., Judge Darrell Russell Jr., presiding over a March domestic violence case in which the woman obviously had changed her mind about blaming the boyfriend, performed the couple's marriage ceremony in his chambers after temporarily halting the boyfriend's trial. Earlier, Russell had informed the woman that she could not refuse to testify based on "marital privilege" because she and the boyfriend were not married. Consequently, as the trial started, she asked the judge to marry them. After the ceremony, she was then granted the "marital privilege," and the judge dismissed the charge for lack of evidence. Russell has now been reassigned to less important cases.

When Joseph Velardo, 28, was arrested in Port St. Lucie, Fla., in April after shoplifting items from a Staples store, he for some reason expressed relief that the charges would prevent him from being accepted by law schools. He explained that since the value of the



BY CHUCK SHEPHERD



ROY TOMPKINS

Schools' conventional zero-tolerance policies prohibiting guns or weapons on campus not only apply (as they have recently) to drawings of guns and to a 2-inch-long toy charm in the shape of a gun but, at an Ionia, Mich., school, to making the familiar, thumb-up hand representation of a gun, for which Mason Jammer, 6, was suspended in March.

goods was more than the \$300 line that separates a mere misdemeanor from a third-degree felony, law schools, thankfully, could no longer accept him. While officers were busy being puzzled about all that, the Staples manager told the police that the actual value of Velardo's take was \$276.88.

Justin Massler, 27, charged with criminal stalking of 28-year-old businesswoman-heiress Ivanka Trump, was released on bail in New York City in April but explained to a *New York Daily News* reporter that he intended to alter his approach. Instead of imposing himself on Trump, he said he would "become like a big-time millionaire, real estate mogul, so that she's the one who contacts me."

UNCLEAR ON THE CONCEPT

At press time, the British Columbia Human Rights Tribunal is considering declaring veteran comedian Guy Earle guilty of discrimination against two uncloseted lesbians who were heckling him in a night club. According to Earle, the women were loud, rude to the waitress, and contemptuous of Earle, and thus opened the door to combat-type comedy of insult-exchange, except that some of his insults referred to the women's sexual orientation and frisky behavior at the table. Earle said his job requires him to be "offensive" and that the traditional verbal jousts between comedians and hecklers are not the same as illegal hate speech.

More Fuzzy Thinking: Carly Houston, 29, was arrested in Naperville, Ill., in March after a rowdy early-morning dispute with a taxi driver, and given her customary "one phone call"

to ask a friend to post bond for her, she chose instead to call 9-1-1 and report that she was "trapped inside a detention facility" (thus causing police to add "abuse of 9-1-1" to the charges).

Erylndon Joseph Lo, 27 and a graduate of Southern Methodist University law school, was arrested in April after threats against a Dallas women's clinic that performs abortions. Police were tipped off the day before when Lo appeared at the federal courthouse in Plano, Texas, and sought a formal judicial ruling that would protect him from harm, even if he were to use deadly force "to defend the innocent life of another human being."

LATEST PROTESTS

1) In April, outdoing the recent partisan spats in the U.S. Congress, several dozen members of the Ukrainian Parliament squared off over a cooperation-with-Russia bill that eventually involved headlocks, punching, a smoke bomb, glue (in the voting machines), and cartons of eggs tossed at the speaker's platform. Russian President Dmitry Medvedev called it the chamber's "traditional elegance." 2) Sweden's *Metro* newspaper reported in March that a 21-year-old inmate at Kirseberg prison in Malmo faces discipline for continuing his protests against jail conditions by aiming his gas-passing directly at guards.

Visit Chuck Shepherd daily at
www.newsoftheweird.blogspot.com
 (or www.newsoftheweird.com).

Send your Weird News to: Chuck Shepherd, PO Box 18737, Tampa, FL 33679 or weirdnewstips@yahoo.com.
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DOG FLU VACCINATION CLINIC It's not just for birds anymore. Your donation covers the initial two-dose vaccination, and the money goes to Dogs for Deaf and Disabled Americans. 8am-5pm. Burnet Road Animal Hospital, 8511 Burnet Rd., 452-7606. \$40 suggested donation. www.burnetroadanimalhospital.com.

PIONEER QUILTING BEE Come for a lesson in quilting history, or help out on the signature quilt that will become part of the museum exhibits. Thursdays, 1pm. Joseph and Susanna Dickinson Hannig Museum, 411 E. Fifth, 974-3830. Free. www.susannadickinsonmuseum.org.

★ **'AUSTIN CHRONICLE' ADULT SPELLING BEE** We don't mean "adult" as in pornographic (although there is a lot of drinking, so who knows?); we mean "not for kids." Can we use the word in a sentence? A slurred sentence, maybe. Two rounds of spelling tests separate the real spellers from the wannabes before the finalists take the stage to show off their skills. Representatives from the Austin Public Library pronounce the word, give you the definition, and we cross our fingers. Words of advice: Beer helps. The money goes to the APL, so don't feel bad when you hear that ding. 5pm. Threadgill's World HQ, 301 W. Riverside, 472-9304. \$3. austinchronicle.com/spellingbee.

BUST A MOVE FOR BREAST CANCER Bachelors and bachelorettes take the stage for your bidding pleasure. The money goes to Susan G. Komen for a Cure. 6-9pm. Antone's, 213 W. Fifth, 653-1966. \$10 (\$100, VIP). www.texansfortahtahs.com.

👑 **LADIES & GENTLEMEN, THE FABULOUS LAYNE** Hedda Layne, that is: Chanteuse divoon. Now, twice a month at everyone's favorite rat-pack nest. First and third Thursdays of each month, 6pm. The Belmont, 305 W. Sixth, 457-0300. www.heddalayne.com.

LAKE TRAVIS MASTER PLAN PUBLIC MEETING See what the Lower Colorado River Authority and Travis County are planning for the parks along Lake Travis. If you have a better idea, feel free to share it with them. 6pm. Ned Granger Bldg., Commissioners Courtroom, 314 W. 11th, 854-7275. Free. www.co.travis.tx.us/tnr/parks/default.asp.

MAMMO MIXERS Manicures, refreshments, and, oh yeah, mammograms. Call to RSVP 6pm. The Breast Center at St. David's Medical Center, 919 E. 32nd #111, 544-8800. Free. www.stdavids.com.

CONSTABLE'S OFFICE TOWN HALL MEETING Constable Danny Thomas, Justice of the Peace Judge Richard Scott, and reps from the Austin Police Department and East Area Code Compliance Office gather to answer your questions and get you hip to city resources you might not know about. 6:30pm. Metropolitan AME Church, 1101 E. 10th, 854-7522. Free.

PROPERTY TAX PROTEST WORKSHOP Don't get the shaft from property taxes. Learn how to officially file a protest if you think your house is being appraised for more than it's worth. 6:30pm. Carver Library, 1161 Angelina, 535-0989. Free. www.changeaustin.org.

👤 **CORY DOCTOROW** goes *For the Win* in his latest YA science-fiction hit. 7pm. BookPeople, 603 N. Lamar, 472-5050.

ENCYCLOPEDIA SHOW A topic is picked (this month's theme is explosives) so that writers, comedians, poets, professors, singers, and others get the matically creative. 7:30pm. ND at 501 Studios, 501 N. I-35, 485-3001. \$6. www.blog.encyclopediaishowAustin.com.

ZAWADI NIKUZE discusses Healing and Rebuilding Our Community in the Democratic Republic of Congo. She has counseled rape victims of the 14-year civil

THURSDAY, MAY 20 TO THURSDAY, MAY 27

calendar

AUSTINCHRONICLE.COM/COMMUNITY

BY JAMES RENOVITCH

this week's
community
listings

war. Help her find ways to deal with conflict that don't involve terror. 7:30pm. BookWoman, 5501 N. Lamar Ste. 105-A, 472-2785.

THE STORY DEPARTMENT Local storytellers do what they do best, tell stories with the money going to Austin Bat Cave's efforts to help children explore their creativity through the written word. 8pm. Austin Amp, 411 W. Monroe. \$5. www.austinbatcave.org.

👑 **PLANET FABULOUS KARAOKE** Throw down with KJ Murrah Noble. 9pm. Rusty Spurs, 405 E. Seventh, 482-9002. Free. murrahnaible@hotmail.com.

👑 **SOUL SISTERS ON WEBBERVILLE ROAD** Hey Austin, Lisa Marshall's voice will implode your pace-maker. Hey Austin, T.C.'s hostess Baby Girl will take care of the rest of what's left of your heart. 9pm. T.C.'s Lounge, 1413 Webberville Rd., 926-2200. www.lisamarshallmusic.com.

👑 **MR. COOK'S STRIP-OFF** When you tire of all that flesh (like you could!) at the bar up the street, come refresh at Bobby Cook's competitive, amateur taking-off of the clothes. 12mid. Rain on 4th, 217 W. Fourth, 494-1150.

ART OPENINGS (See Visual Arts.)
D Berman Gallery, Trianon (Bee Caves)

SPECIAL SCREENINGS (See Film Listings.)
Casablanca @ Paramount, 7pm
La Casta Divina (The Divine Caste) @ Harry Ransom Center, 7pm
Nueva Onda Movie Night @ Nueva Onda, 8pm
The Maltese Falcon @ Paramount, 9:30pm

MUSIC (See Music Listings.)
L.A.X CD Release The Parish
Bare Wires Beerland
ST 37, the Gary, Baby Robots Carousel Lounge

FRIDAY 21

★ **BIKE TO WORK DAY** When you show up to the meeting sweaty, tell them we said it was OK.

BIKE TO WORK BREAKFAST Here's a list of the locations offering free breakfast for your ride to work: AJ's Cyclery, 10019 W. Parmer Ln. #102;

Banister Lane & Casey Street; Bicycle Sport Shop, 517 S. Lamar; BikeTexas, 1902 E. Sixth; Bouldin Creek Cafe, 1501 S. First; Plaza Saltillo MetroRail Station, 2910 E. Fifth; City Hall Plaza, 301 W. Second; One Texas Center, 505 Barton Springs Rd.; Flipnotics, 1601 Barton Springs Rd.; Freewheeling Bicycles, 24th & San Gabriel; Mellow Johnny's, Fourth & Nueces; the Peddler, 119 E. North Loop Blvd.; Shoal Creek Boulevard at Far West right of way; Thunderbird Coffee, 2200 Manor; Wheatsville Co-op, 3101 Guadalupe; Whole Foods, Sixth & Lamar, 9607 Research; Yellow Bike Project, 1200 Webberville. Plan your route accordingly, and godspeed. 7-9am.

YOUR MONEY BUS TOUR Got questions about the constantly evolving world of finance? Not only will you save money at this free event, but you can ask a professional what to do with the money you saved. 8am-1pm. News 8 Austin, 1708 Colorado. Free. www.yourmoneybus.com.

PEOPLE UNITED discusses the state of the oil industry. 1pm. KOOP Radio 91.7FM. www.koop.org.

★ **RECOMMENDED**
🐱 **YOUNG ONES**
👑 **GAY PLACES**

ROCK, REGISTER & DRIVE Joe Ely, the Gourds, Del Castillo, and others help spread the word of those tiny white cars you see all over town these days. It's not about the size of the car, it's how you use it. You need to register to drive one, but car2go helps kick things off with music, food, drinks, and family activities. 4-10pm. Republic Square Park, 422 Guadalupe, 974-6700. Free. rspv@rockregisterdrive.com, www.rockregisterdrive.com.

👤 **JENNIFER HOLM** drops another Newbery-worthy novel with her *Turtle in Paradise*, set in 1930s Key West. 6pm. BookPeople, 603 N. Lamar, 472-5050.

👑 **EQUALITY ACROSS AMERICA OPENING PARTY** Meet the rest of the Equality hotties. Schmooze, relax, network, hook up, you know, all that conference stuff. 7-9pm. Rusty Spurs, 405 E. Seventh, 731-1025. dcloud@mail.utexas.edu, www.eaatexas.org.

👑 **THANK GOODNESS I'M BI** It's the ambisexualerous happy hour! Look for room directly across from the dartboards. First and third Fridays of every month, 7pm. Opal Divine's Freehouse, 700 W. Sixth, 370-9573. www.main.org/binetaustin.

BY KATE X MESSER

gayplace

HAPPY BIRTHDAY, HARVEY! This Saturday would have been **Harvey Milk's 70th birthday** had he not been gunned down in 1978. Harvey needs no introduction, right? I mean, you all saw the movie, yes? Well, he's worth a deeper dig, truly. Here's one of my favorite quotes from him. It's from his first unsuccessful San Francisco city supervisor run, but has certainly outlasted the winner of that race: "It takes no compromising to give people their rights. It takes no money to respect the individual. It takes no survey to remove repressions." Dang. I love that. Not only does it address the obvious oppressors, but it also nudges and pokes at the enemies within – the internalized homophobia, within individuals and also within the fabric of our very own LGBTQ, seemingly so often focused on such superficial and status-based bullshit

Send gay bits to
gayplace@
austinchronicle.com.
Visit
austinchronicle.com/
gayplaceblog.

instead of the basic human realities at hand. Really, this is a great time to introduce yourself to Harvey, and this weekend's events are a great way to get to know him better. First, the **Equality Across America Texas Regional Conference** happens at **ACC Eastview** (May 21-23). It's basically put together by our local contingent of **Join the Impact** folks, the frisky gang behind the **National Equality March**, instigated by Milk-man **Cleve Jones**. Smack dab in the middle of the weekend and right before you head out for your Saturday social blitz, make a beeline to Austin City Hall and meet up with some blazing activist types who will take a stroll from our seat of city government to the Texas seat just to the north, up Congress, our beloved state Capitol. It's the **Harvey Milk Day March** (See Saturday). See you there?



| L - R: KEYS FOR LIFE BENEFIT FEATURING CLAIRE AVILES (SEE TUESDAY) | GLADIATOR GAMES (SPORTS, P.57) | "STUDY HALL DRAWINGS" (ARTS, P.58) | SHREK FOREVER AFTER (FILM, P.62) | GIRL IN A COMA (MUSIC, P.70)

TONIGHT!

THE AUSTIN CHRONICLE

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CHRONTOURAGE

Thursday, May 20, Registration 4:30-6pm
'THE AUSTIN CHRONICLE' ADULT SPELLING BEE

Threadgill's World HQ
301 W. Riverside

austinchronicle.com/spellingbee

Saturday, May 22
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THE AUSTIN CHRONICLE
ADULT Spelling Bee
THURSDAY, MAY 20, 2010



LOGAN YOURE

KVET Texas Music Series at Hill's Cafe

THE AUSTIN CHRONICLE

austinchronicle.com/chrontourage

BY GERALD E. MCLEOD **daytrips**

The **Vietnam Memorial Garden** appears suddenly alongside the highway at a sharp bend in the hills east of Mineral Wells. The first thing you see is a guppy-shaped Huey helicopter silently hovering over a manicured lawn.

Called the "Helicopter War," Vietnam saw an expanded role for the rotor-driven aircraft in combat, and the Huey was its most famous participant. Having the retired UH-1D helicopter as the centerpiece of the park just a short distance from the front gate of the former Fort Wolters, where 95% of helicopter pilots trained, "connects the park to the storyline," says Jim Messinger, a member of the volunteer organization that maintains the site.



GERALD E. MCLEOD

The organization was created in 1998 by former Army helicopter pilots. The group's ultimate goal is to build the National Vietnam War Museum at the site. When it opens, the museum will serve as an educational facility and memorial. "There is no other national venue dedicated exclusively to the Vietnam War," Messinger says.

The roadside park is a wonderful rest area for weary travelers and a somber reminder of the servicemen and -women who gave their lives in Southeast Asia. Slicing the hillside like a giant wedge is a 300-foot-long replica of the Vietnam Veterans Memorial in Washington, D.C. The 58,260 names in white cascade down the shiny black aluminum surface like water.

A tranquil garden with two circular labyrinthine paths anchors one end of the park. Planted with native flowers, the Meditation Garden attracts a showcase of butterflies and birds.

Between the two memorials is a replica of the Camp Holloway Memorial Wall originally built near Pleiku, Vietnam. Charles E. Holloway was assigned to a unit flying the double-rotor helicopters called the "Flying Banana" when he was killed in 1962. The base was one of the first named U.S. installations in Vietnam. The original wall honored the fallen comrades of the 52nd Combat Aviation Battalion.

The location of the memorial park near the former military post is a fitting tribute to the thousands of soldiers who once served there. Between 1956 and 1973, Fort Wolters outside of Mineral Wells was the primary helicopter training base for the U.S. Army. At its peak, the base had 1,200 helicopters, and the unique whomp-whomp of the Fort Worth-built Huey's rotor was a familiar sound in North Texas. Today, Fort Wolters is a privately owned industrial park.

The Vietnam Memorial Garden is about 1.5 miles east of Mineral Wells on U.S. 180 and is open for free from dawn to dusk. For more information, go to www.nationalvnmuseum.org.

Across the highway from the park is Clark Gardens Botanical Park, another little-known attraction in the Mineral Wells area. The 35-acre, privately owned garden is an explosion of colors and smells that will excite the senses. For more information, go to www.clarkgardens.org or call 940/682-4856.

985th in a series. Day Trips, Vol. 2, a book of "Day Trips" 101-200, is available for \$8.95, plus \$3.05 for shipping, handling, and tax. Mail to: Day Trips, PO Box 33284, South Austin, TX 78704.

outoftown

A TORNADO OF BATS pours out of the cave as the sun sets and one of the largest colonies of Mexican free-tailed bats in the world goes in search of its nightly meal of mosquitoes and other bugs. *Thu.-Sun., mid-May to early-October, 6-9pm. Eckert James River Bat Cave, Mason, 325/347-5970. \$5. www.nature.org/wherework/northamerica/states/texas/press/press3522.html.*

MAIFEST offers a neighborhood festival with one of the oldest German singing societies in Texas providing lots of German food, beer, and music. *Fri., May 21, 5pm-12mid. Beethoven Halle and Garten, 422 Pereida, San Antonio, 210/222-1521. \$5 donation. www.beethovenmaennerchor.com.*

GREAT TEXAS SAUSAGE FESTIVAL has something for every age group as everyone enjoys the sausage, music featuring Gary P. Nunn, petting zoo, games, and more. *Sat.-Sun., May 22-23. Welch Park*

on Lake Somerville, 979/567-0000. \$5. www.greattexasausagesfestival.com.

ROOTS MUSIC SERIES begins its ninth summer season with Rockin' Acoustic Circus, plus two other bluegrass and newgrass bands. Food and refreshments available at the show. *Sat., May 22, 5pm. Pioneer Museum, 312 W. San Antonio, Fredericksburg, 830/997-2835. \$12. www.pioneermuseum.net.*

FESTIVAL OF WINE & FOOD is a great opportunity to sample a variety of wines, beers, and coastal food while listening to a mixture of local music. *Sat.-Sun., May 22-23. Texas Maritime Museum, Rockport, 361/729-1271. \$20 (\$30, both days). www.texasfestivalofwines.com.*

KERRVILLE FOLK FESTIVAL features more than 100 singer/songwriters filling the stages and campgrounds with music, arts & crafts, food, and happiness. *Thu.-Sun., May 27-June 13. Quiet Valley Ranch, Kerrville, 800/435-8429. www.kerrville-music.com.*

CAMP CAMP: ONE NIGHT ONLY Just like the best sex you ever had. Sweet and tragic. Dirty magic. The open mic theme is drama. We know you gots at least 10 minutes' worth. Bring it. Special guest fresh from the Sister Spit tour: Annie Danger. Limited time offer. *8:30pm. Bouldin Creek Coffeehouse & Cafe, 1501 S. First, 416-1601. campcampqueers@gmail.com.*

KINGS N THINGS TURNS EIGHT "Turning 8 can be an awkward year," says the PR. And we can vouch. It's had plenty of practice at being awkward (years 1-7?). But that's exactly why we love KNT, just like that favorite nephew with the cracking voice and the dirt squirrel that almost passes for a mustache. Mocha Jean Herrup and Avery Austin host, and Granny Party and Androgyny Unleashed (Austin), Gage West & friends (Houston), Vivienne Vermuth (Dallas), and Ms. Red Snapper (Los Angeles) guest. *9pm. Elysium, 705 Red River, 478-2979. \$8.*

MEN'S FESTIVAL Just east of San Marcos (and a bit northwest of Lockhart) a sassy campground shall host the warbles of mens: poolside party, prizes, and Burning Nopal (on Saturday) for your listening pleasure. *Fri.-Sun., May 21-23. Lazy J Paradise, 270 Hidden Path, Lockhart, 210/863-9314. \$10. lazyjparadise@yahoo.com, www.lazyjparadise.com.*

SPRING BOOK SALE It's more than just library books for sale. CDs, VHS tapes, DVDs, and more will be priced to move. *Fri.-Sat., May 21-22, 10am-5pm. Southeast Austin Library, 5803 Nuckols Crossing, 462-1452. www.cityofaustin.org/library.*

TECHNOLOGY CLASSES FOR THE DISABLED Call to reserve your spot at one of these educational sessions that gives people with disabilities basic and advanced computer skills. *Mondays, Wednesdays, and Fridays, 9am. Goodwill Community Center, 1015 Norwood Park Blvd., 637-7520. Free. www.austingoodwill.org.*

TENDERS POUR POR VOUS Yup, it's an ol' fashioned bartender competition (make me an Old Fashioned, bartender!), featuring the cuties behind the bottles at SissyDeaux. We vote Edgar, coz everything he touches is sweeeeet! *Fridays, 9pm. Sister's Edge II, 113 San Jacinto, 457-8010.*

ART OPENINGS (See Visual Arts.)
Bass Concert Hall

SPECIAL SCREENINGS (See Film Listings.)
Casablanca @ Paramount, 9:20pm
Ponyo @ Southeast Austin Library, 4pm
The Big Lebowski @ Tinseltown South, 12mid
The Maltese Falcon @ Paramount, 1:30pm

MUSIC (See Music Listings.)
Converge, Coalesce Emo's
The Knitters Continental Club
Diagonals, Storm Shelter, FM Campers Beerland

SATURDAY 22

EQUALITY ACROSS AMERICA TEXAS REGIONAL CONFERENCE Equal protection in all matters governed by civil law in all 50 states! And this is the daylong conference to help you understand your role and potential impact in achieving this very realistic and urgent goal. Meet in Building 8000. *8am-5pm. Austin Community College Eastview Campus, 3401 Webberville Rd., 731-1025. \$15 (\$10, students). dcloud@mail.utexas.edu, www.eaatexas.org.*

MOVING, SERVICES & RECYCLING SALES to benefit AccessibleVegetables' efforts to bring fresh produce to anyone who wants it. Bring an item, service, or other thing of value to sell or barter, and perhaps buy something from someone else. Donate a portion of your loot, and reap the karmic rewards. *8:30am-2pm. Go online for location info, 289-3225. www.accessiblevegetables.com.*

AUSTIN FARMERS' MARKET features fresh organic produce, meats, and cheeses straight from surrounding Texas farms, plus live music every week. Soon to move to the shady environs of the park from the lot next to it. *Saturdays, 9am-1pm. Republic Square Park, 422 Guadalupe, 974-6700. Free. www.austinfarmersmarket.org.*

BBB SHRED DAY The Better Business Bureau offers to shred those documents that you'd rather not have strangers perusing. The tiny bits of output will then be recycled. Protect your identity and the environment. Goodwill does its part by accepting

computers (working or not) and printers. *9am-1pm. Dell campus at Greenlawn & Highway 45, Round Rock, 512/206-2827. Free. www.austin.bbb.org/shred.*

BICYCLE RODEO Bring your bike and helmet, and get in on the activities that help promote two-wheel safety. *9am-1pm. Hornsby-Dunlap Elementary School, 13901 FM 979. Free. www.tcsheeriff.org/outreach/events.html.*

COMMUNITY GARDEN LEADERSHIP TRAINING The good people at the Sustainable Food Center show you how to start a community garden. Do it for the neighborhood. Registration is required. *9am. Austin Mennonite Church, 5801 Westminster, 236-0074 x105. \$5. jess@sustainablefoodcenter.org, www.sustainablefoodcenter.org/events.asp.*

CREATING A WILDLIFE GARDEN Learn to choose plants that make your yard appealing to critters. *9am. Travis County AgriLife Extension, 1600-B Smith, 854-9600. Free. www.tcmastergardeners.org.*

JUNK-A-THON is an art show/garage sale combo where you can buy, sell, or trade recycled treasures. Of course, it's dog- and family-friendly. *Sat.-Sun., May 22-23, 9am-5pm. 2608 Rogers. Free. www.palfloat.com.*

HERITAGE HOMES TOUR Take a day tour of six of Austin's finest homes in the Tarrytown neighborhood, and learn how the Colorado River shaped West Austin. Educational lectures take place at various locations. Go online for more info and to buy tickets. *10am-4pm. \$23-28. www.heritagesocietyaustin.org.*

NORTH VILLAGE LIBRARY BIRTHDAY BASH Live music from the Starlight Brass Quintet, snacks, and activities for the kids get you in the party mood. *10am-2pm. North Village Library, 2505 Steck, 974-9960. Free. www.cityofaustin.org/library.*

PROPERTY TAX PROTEST WORKSHOP See Thursday (5/20) for more info. *10am. Terrazas Branch Library, 1105 E. Cesar Chavez, 535-0989. Free. www.changeaustin.org.*

SPICEWOOD BUZZARD BUMP The Spicewood Lions Club's yearly benefit for charitable causes has live music, food, games for kids, and a motorcycle/car/truck exhibit. *10am-8pm. 9751 Hwy. 71 E. (next to the Spicewood Volunteer Fire Department). \$1. www.spicewoodbuzzardbump.com.*

HEALTH IS WEALTH DAY Project Abundant Life and the Orun Center offer yoga, African dance, capoeira workshops, and nutrition information for all ages. *10:30am. Carver Library, 1161 Angelina, 731-4584. Free. www.projectabundantlife.org.*

THE AUSTIN CHILDREN'S THEATRE is on hand for today's Storytime to present a fun and interactive story event. *11am. Barnes & Noble Arboretum, 10000 Research #158, 418-8985.*

O. HENRY PUN-OFF While the folks onstage are battling for pun supremacy, the crowd will certainly partake in a groan-off, as "good pun" is an oxymoron in many people's books. Well, if punning is an art, these folks are Michelangelos. Live music and barbecue offer respite from the wordplay. *Noon-5pm. O. Henry Museum, 409 E. Fifth, 472-1903. Free. www.ohenrymuseum.org.*

ROCK THE BLOCK BENEFIT Bring some clean, usable children's clothes to donate, and enjoy food, drinks, and live music in return. *1-5pm. 1313 Montopolis, 587-6557. Free. Jenniferlynnkortinas@gmail.com, www.oneluvministriesunc.org.*

AIDS IN AFRICA WALK is a 1-mile, barefoot trek through the UT campus to raise awareness for this epidemic. People are encouraged to go barefoot, but walkers with covered feet are more than welcome. *2pm. Guadalupe & 29th (off the Drag). Free. inkchick44@yahoo.com.*

YOUTH ARTS FESTIVAL Theatre Action Project presents an exhibition of art created by local kids. Visual art, film, music, theatre, and more show off the prowess and promise of the next generation of artists. *2-4:30pm. Boyd Vance Theatre at the Carver Museum, 1165 Angelina, 442-8773. Free. www.theatreactionproject.org.*

HARVEY MILK DAY Happy birthday, Harvey! How shall we honor you? With a rally and vigil, how 'bout that? From City Hall to the State Capitol, y'all, let's bring it! *Sat., May 22, 6:30-9pm. dcloud@mail.utexas.edu, www.eaatexas.org.*

ART BRA FASHION SHOW Watch the art bras make their way down the catwalk if you aren't too busy with

the extensive silent auction. Drinks and hors d'oeuvres are a given. The money goes to the Breast Cancer Resource Centers of Texas. 7-11pm. **Bob Bullock Texas State History Museum, 1800 Congress, 544-0902. \$60 (\$50, advance). www.bcr.org.**

THE TRUE COST OF OIL Former Army intelligence officer and author of *The Tyranny of Oil: The World's Most Powerful Industry*, Antonia Juhasz talks about the evils of oil companies (not a hard sell these days). 7pm. **MonkeyWrench Books, 110 E. North Loop, 407-6925. Free. www.monkeywrenchbooks.org.**

WHAT'S THAT COWBOY GOT ON UNDER THAR? Under whar? Oh, it's an auction! An underwear auction. All to benefit the Texas Gay Rodeo Ass. Association. Weldon Henson shall play. 8pm. **Rusty Spurs, 405 E. Seventh, 482-9002. www.texasgayrodeo.org.**

FAMILY FOR LIFE A donation at the door gets you food, drink, and unlimited vintage video-game plays. Live music from Power Squid and short films on the bike-in movie screen kick up the cacophony factor. All the money raised goes to Family for Life's efforts to reunite siblings who have been separated by adoption or the foster system at camps throughout the year. 9pm-2am. **Hargrave Arcade, 1185 1/2 Hargrave. \$10. www.hargravearcade.org.**

A JOY DIVISION COVER BAND! MAGNIFICO! Gretchen Phillips & co. rock their best Ian Curtis look, and Adam Sultan rocks the Merc: Queen and Joy Division done up right. The night could only be gayer if a Tommy Seebach tribute band were to open. (Go to YouTube and search "Gayest Band on Earth.") 10pm. **Mohawk, 912 Red River, 482-8404.**

MEN'S FESTIVAL (See Friday.)

SPRING BOOK SALE (See Friday.)

COMEDY (See Arts Listings.)

Saturday Night Special *Salvage Vanguard Theater*

ART OPENINGS (See Visual Arts.)

Austin Museum of Art - Downtown, Lora Reynolds Gallery

SPECIAL SCREENINGS (See Film Listings.)

The Big Lebowski @ Tinseltown South, 12mid
The Maltese Falcon @ Paramount, 6:05pm
UHF @ Paramount, 3, 7pm

MUSIC (See Music Listings.)

Everybody Was in the French Resistance ...
Now *Emo's*
Autobus Records Showcase *Stubb's*
She Sir *The Ghost Room*
Pachanga Latino Music Festival *Fiesta Gardens*
The Knitters *Continental Club*

SUNDAY 23

PUBLIC AFFAIRS FORUM This week, Evan Smith, former Texas *Monthly* CEO and now CEO of the Texas Tribune, talks about the present and future of journalism. **Sundays, 11:30am. First Unitarian Universalist Church, 4700 Grover, 452-6168. Free. www.austinnu.org.**

ROCKSTAR BRUNCH Lunch and live music from Ocoté Soul Sounds help raise money for the Health Alliance for Austin Musicians. **Noon-2pm. Zilker Park Clubhouse, 200 Zilker Clubhouse Rd., 474-9692. \$50. www.myhaam.org.**

RADICAL THEORY DISCUSSION GROUP Professional radicals and emerging activists are invited to discuss Cynthia Kaufman's *Ideas for Action: Relevant Theory for Radical Change*. **Alternating Sundays, 1:30pm. Dominican Joe, 515 S. Congress #108, 448-3919. Free. mdenton0@yahoo.com.**

CAPOEIRA FOR KIDS Does your kid like martial arts, dance, or music? What about all three at the same time? If so, then this free capoeira class is just the ticket. **Sundays, 2pm. Orun Center of Cultural Arts, 1401-B Cedar, 731-4584. Free. relrath@gmail.com. www.projectabundantlife.org.**

HISTORIC HOUSE TOUR Take a look around this Travis Heights-Fairview Park historic district gem with an expert leading the way. Cocktails will be served, and money will be raised to help preserve other historic homes. 3-5pm. **The Louis & Flossie John House, 1924 Newning. \$15. www.historictravisheights.wordpress.com.**

ICE CREAM SOCIAL Constable Bruce Elfant hosts this annual social featuring a homemade ice cream contest and benefiting Austin Community College Emma Barrientos Scholarship Fund. 3-5pm. **AFL-CIO Labor Hall, 1102 Lavaca, 467-2504. \$15 (\$5, students). www.constableelfant.com.**

GAY MEN'S MEDITATION GROUP What is the sound of one finger clicking? Check the website for the latest. **H-ohhhhhhhmmmm-o. Sundays, 7pm. Shambhala Meditation Center, 1702 S. Fifth, 699-3218. Free. meditationgm@yahoo.com, www.gaymeditation.org.**

YOGA FOR GENDERQUEERS & FRIENDS Gender bend while you flat-back forward bend with instructor Mandy Beal. 7:30-8:45pm. **Seva Yoga, 707-2565. Donations appreciated. www.sevayoga.com.**

FLYING THEATER MACHINE Parents and their 4- to 10-year-olds work together to improve the improv by bringing suggestions to add to the manic comedy on stage. The current theme is time travel, so put on your thinking caps. **Sundays, 2pm. The Hideout Theatre, 617 Congress, 971-3311. \$7. www.flyingtheatermachine.com.**

JUNK-A-THON (See Saturday.)

MEN'S FESTIVAL (See Friday.)

SPECIAL SCREENINGS (See Film Listings.)

Casablanca @ Paramount, 8:20pm
Tender Mercies @ Alamo Ritz, 2:20pm
The Unforeseen @ MonkeyWrench Books, 7:30pm

MUSIC (See Music Listings.)

Second Annual Pocket FishRmen Fish Fry *The Scoot Inn*
The Weird Weeds Deconstructed *Salvage Vanguard Theater*
Of Montreal/Mother Falcon *Mohawk*

MONDAY 24

HEALTH EXPO Is your body due for a tune-up? Health screening, cooking demos, physical activities, and discussions of common ailments help you run on all cylinders. **10am-3pm. 2874 Shoal Crest Ave., 474-5921. Free. www.cityofaustin.org/parks/sachealthexpo.htm.**

TRANSPORTATION POLICY BOARD MEETING Do you have something to say about trains or automobiles in our town? Now's your chance to speak up. **6pm. Joe C. Thompson Center, UT campus, Dean Keeton & Red River.**

LEGAL CLINIC Free legal advice from Texas RioGrande Legal Aid. **Most Mondays & Wednesdays, 6pm. Mondays: Martin Middle School, 1601 Haskell. Wednesdays: Webb Middle School, 601 E. St. Johns, 374-2700. Free. www.trla.org.**

ARCH OPEN HOUSE Learn about some of the causes of homelessness, and see what Austin Resource Center for the Homeless is doing to help. Staff members will be on hand to answer questions and inspire you to help them help the homeless. **6:30-8pm. Austin Resource Center for the Homeless, 500 E. Seventh, 305-4156. Free. www.frontsteps.org.**

SPIRITUALITY IN MOVIES Bring dinner to eat during the movie on the large screen followed by a discussion of the spiritual and theological issues explored in the film. **6:30pm. First English Lutheran Church, 3001 Whittis, 478-1933. Free. www.felcaustin.org.**

UNEMPLOYMENT GROUP Unemployed and underemployed individuals are invited for job-search training, networking, and résumé development. **Second and fourth Mondays, 6:30pm. Shepherd of the Hills Lutheran Church, 3525 Bee Caves Rd., 327-3370. Free. www.austinunemploymentgroup.org.**

COLORADO RIVER FOUNDATION OPEN HOUSE Reservations are required to learn more about this program and all the volunteer opportunities that await you. **Noon-1pm. Redbud Center, 3601 Lake Austin Blvd., 498-1587. www.coloradoriver.org.**

TECHNOLOGY CLASSES FOR THE DISABLED (See Friday.)

SPECIAL SCREENINGS (See Film Listings.)

Best Worst Movie @ Alamo Village, 10:10pm
When You're Strange @ Alamo Ritz, 9:45pm



HERITAGE HOMES TOUR (SEE SATURDAY)



HARVEY MILK DAY (SEE SATURDAY)

TUESDAY 25

MAX'S LEGENDS LUNCH SERIES offers a chance for quality networking with a portion of the proceeds going to a charity of the speaker's choice. **11:30am. Max's Wine Dive, 207 San Jacinto, 364-6319. \$65. www.maxswinedive.com.**

CROSS-CULTURAL REPORTING KXAN political reporter Jenny Hoff shares the hard-learned lessons of not knowing about a culture or religion that you are covering as a journalist. Get the story without insulting an entire civilization. **6pm. Mexican American Cultural Center, 600 River, 478-6222. Donations accepted. www.sietaraustin.org.**

LISTEN TO OUTCAST! KOOP = queer! Tweak your knobs (or their) to 91.7FM. It's *OutCast*, for and about the Central Texas LGBT population and beyond. Join Heath, Stephen, Miss Kitty, and the Gay Place's Kate X for some seriously sassy madness. **Tuesdays, 6-7pm. KOOP Radio 91.7FM. www.koop.org, www.outcastaustin.com.**

MOTHER-DAUGHTER BOOK CLUB Daughters (between the ages of 7 and 12) and their mothers discuss *The Mother-Daughter Book Club* by Heather Vogel Frederick. A book club reading a book about a book club? That's so meta. **6:30pm. Wells Branch Community Library, 15001 Wells Port Dr., 989-3188. Free. www.wblibrary.org.**

KEYS FOR LIFE BENEFIT Claire Aviles has been volunteering her prodigious piano skills to teach kids at the Carver Museum about music. What's more, she's a local high school senior. How many teenagers do you know who volunteer? Today she'll be sharing her abilities with a crowd to help raise money for the Keys of Life piano program. Help celebrate a charity and a charitable spirit. **7pm. St. Andrew's Episcopal School, 1112 W. 31st, 78705. \$10 (\$8, students).**

HELLO, BOOBY TUESDAYS! No, you're not seeing double. It says what it says: CUC's lady-lubbin-ladies' night. Fresh young coconuts in every sense of the word and DJ Faith Gay keeping you a-spinnin'. **Tuesdays, 9pm. Cheer Up Charlie's, 1104 E. Sixth, 431-2133.**

TUESDAYS TOGETHER This month's last-Tuesday-of-every-month event happens at Estilo Boutique. **Tuesday, 6-8pm. Estilo, 234 W. Second, 289-2198. info@hrcaustin.org, www.hrc.org/austin.**

TUEZGAYZ The Glitoris presents Need we say 'mo'? **Tuesdays, 10pm. Barbarella, 615 Red River, 476-7766. www.barbarellaustin.com, www.theglitoris.tumblr.com.**

SPECIAL SCREENINGS (See Film Listings.)

Best Worst Movie @ Alamo Village, 10:10pm
The Thin Man Goes Home @ Paramount, 9:15pm

MUSIC (See Music Listings.)

Azul & the New World Quintet *Momo's*
Clem Snide *Mohawk*

WEDNESDAY 26

BIZ OPEN ORIENTATION Looking to expand your small business? Call or go online to register and make sure you know about all the hoops you need to jump through. **10:30am. One Texas Center, 505 Barton Springs Rd., 974-7800. Free. www.austinsmallbiz.org.**

AFRICAN AMERICAN CHAMBER OF COMMERCE LUNCHEON Local author Fenorris Pearson stops in his hometown during a national tour to share his tips on corporate success. **11:30am. Omni Hotel Downtown, 700 San Jacinto, 563-1600. Free.**

SOCIAL MEDIA 101 FOR CREATIVES Sign up for this city-sponsored program and learn what Facebook and its ilk can do for your artistic endeavors. **Noon-3pm. City Hall, 301 W. Second. Free. www.cityofaustin.org/nextlevel.**

TRIANGLE FARMERS' MARKET Fresh, local produce without the early hours of those other farmers' markets. **Wednesdays, 3-7pm. Austin Farmers' Market at the Triangle, 4600 Guadalupe, 236-0074. www.austinfarmersmarket.org.**

SUNSHINE DANCE Kids between the ages of 4 and 17 are invited to learn about balance and nature through the bodily expression of African dance. **Wednesdays through May, 4pm. Orun Center of Cultural Arts, 1401-B Cedar, 731-4584. Free (donations appreciated). www.projectabundantlife.org.**

CELEBRATE THE 4TH GRADE POETS of Bryker Woods Elementary. A percentage of the purchases made by supporters of this elementary school will be given to the school for special projects. **6pm. Barnes & Noble Arboretum, 10000 Research #158, 418-8985.**

YEEHAW! IT'S A GAY OPEN MIC Chuck Knott hosts this gay-friendly open mic/open jam. Bring your spoons and your spurs! **10pm. Rusty Spurs, 405 E. Seventh, 482-9002. Free. www.therustyspurs.com.**

'BOUT TIME FOR VOLLEYBALL! Team play on Wednesday and Sunday nights, and pickup games every day. **'Bout Time, 9601 N. I-35, 832-5339. www.bouttimeaustin.com.**

DRAG BINGO Saffire T. Stone presents all the plumage and pageantry of chicken shit bingo but without the, you know. **Every other Wednesday, 8-10pm. Jo's Coffee, 1300 S. Congress, 444-3800.**

LEGAL CLINIC (See Monday.)

TECHNOLOGY CLASSES FOR THE DISABLED (See Friday.)

SPECIAL SCREENINGS (See Film Listings.)

Best Worst Movie @ Alamo Village, 10:10pm
The Thin Man Goes Home @ Paramount, 7pm
Total Badass @ Alamo Ritz, 9:30pm

MUSIC (See Music Listings.)

Chemlab *Elysium*
Pentagram *Emo's*
Night Viking, Holy Wave *Beerland*

THURSDAY 27

BIG HEARTS FOR BRAVE HEARTS

HAPPY HOUR Meet with other young professionals and have a few drinks while you brainstorm ways to help raise money for Hospice Austin's summer camp for children grieving the loss of a loved one. 6-8pm. *The Belmont*, 305 W. Sixth, 342-4791. Free. www.bhbh.org.

★ TROUBLE PUPPET FESTIVAL OF TROUBLEMAKING is a smorgasbord of alt-entertainment. Puppetry, theatre, live music from the Invincible Czars Trio, fortune-telling, puppet-making, and more ensure the proceedings will be unexpected. 6:30pm-12mid. *Salvage Vanguard Theater*, 2803 Manor Rd., 573-2540. \$15. www.troublepuppet.com.

👑 KERRVILLE IS SO GAY Crushable, huggable, luvable: Ana Egge, *Thu., May 27*; Sara Hickman, *Fri., May 28*; Indigo Girls, *Sun., May 30*; Abi Tapia, *Sun.,*

June 6; and probably a lot more we are not catching. *Thu.-Sun., May 27-June 13. Quiet Valley Ranch, nine miles south of Kerrville on TX 16.* www.kerrville-music.com.

PIONEER QUILTING BEE (See Thursday, 5/20.)

👑 PLANET FABULOUS KARAOKE (See Thursday, 5/20.)

👑 SOUL SISTERS ON WEBBERVILLE ROAD (See Thursday, 5/20.)

👑 MR. COOK'S STRIP-OFF (See Thursday, 5/20.)

SPECIAL SCREENINGS (See Film Listings.)

Best Worst Movie @ Alamo Village, 10:40pm
Lunafest 2010 @ Picture Box, 7pm
Simmons on Vinyl @ Alamo Lake Creek, 7:30pm
Splendor in the Grass @ Paramount, 9:15pm

MUSIC (See Music Listings.)

Adrian & the Sickness, Darling New Neighbors
Hole in the Wall
Robert Cray Antone's



YOUTH ARTS FESTIVAL (SEE SATURDAY)

now ...

CACTUS CAFE PLEDGE DRIVE Do you want to be the person who *didn't* help save the Cactus Cafe? You might as well take a crap in Barton Springs. Donating to the cause is just a click away. www.savethecactuscafe.org/pledge.

CARBON FOOTPRINT CALCULATOR You too can know the extent to which you are killing the planet, courtesy of the Austin Climate Protection Program. Go online, and let ACPD do the math for you. After that, it's up to you to change your ways or live with the guilt. www.coolaustin.org.

CLOTHING DONATIONS & ART NEEDED The Vortex will be hosting a fundraiser for the Susan G. Komen Foundation and needs donations of women's clothing and accessories to help it be a success. Women- and breast-centric art is also needed. E-mail for donation pickup or for more details. *The Vortex*, 2307 Manor Rd., 478-5282. austin_susangkomen_fundraiser@yahoo.com.

DONATION REQUEST FOR ARCH Especially during the sweltering summer, the soap desk at the ARCH is in need of all manner of toiletries (deodorant, razors, feminine hygiene products, etc.), handheld fans, lip balm, sunscreen, and men's clothing. Check the website, or call for specific items. ARCH, 500 E. Seventh, 305-4174. www.frontsteps.org.

FINANCIAL COACHING Mondays through Saturdays, individuals earning less than \$25,000 and families earning less than \$50,000 can get free, one-on-one help reducing debt, fixing credit, and clarifying other money matters. *Community Financial Center*, 2600 W. Stassney, 610-4026. www.foundcom.org.

👑 GOOGLE: AUSTIN GAY BASKETBALL LEAGUE If you type "Austin Gay Basketball League" into Google, you'll get the AGBL Facebook page, which is serving as its website until a decent URL is launched. More details soon. www.facebook.com/group.php?gid=144695815471.

GROW GREEN LANDSCAPE TEMPLATES Tired of watering your lawn all summer just to end up with a brown dirt patch? Check out the city's guide to plants

and landscaping that will make your yard less thirsty for water and chemicals. www.cityofaustin.org/growgreen/designs.htm.

HILL COUNTRY PHOTO CONTEST Start exploring the 17 counties that make up the Hill Country, and find one of the myriad natural and picturesque spots. Snap it and submit it to the Hill Country Alliance online, where you will also find a complete list of rules. Deadline: May 31. 560-3135. www.hillcountryalliance.org.

KEEP AUSTIN BEAUTIFUL AWARDS APPLICATIONS Know someone who's been beautifying our city and is worthy of recognition? Your neighbor finally mowing the lawn doesn't count. The deadline is June 18, so go to www.KeepAustinBeautiful.org/awards, and read up on the criteria and categories before downloading the nomination form. Winners are recognized at the KAB Awards Luncheon in November. 391-0619. monica@keepaustinbeautiful.org.

MEALS ON WHEELS AND MORE VOLUNTEERS are desperately needed as summer approaches and volunteers go on vacation, not to mention an increased demand for the nonprofit's services. Go online for details, or call to volunteer. 476-6325 x105. www.mealsonwheelsandmore.org/volunteer.

MEETING-IN-A-BOX PUBLIC SURVEY Do you want to add your two cents to the planning of Austin's future without attending those stuffy city planning meetings? Download or pick up a kit from the city, invite over some friends, and have a meeting of your own. Go online for more info. Results are due by June 30. 974-7695. www.imagineaustin.net/getmeeting.htm.

NATURAL HEALTH CENTER has workshops in locations all over town, most of which are free of charge. Learn to balance hormones and alleviate allergies and migraines the natural way. Call for upcoming courses. 892-3366. www.naturalhealthaustin.com.

NEIGHBORHOOD HABITAT CHALLENGE Get the neighborhood organized, and start making your yard more hospitable to wildlife. If your neighborhood ends up with the largest number of certified wildlife habitats ... well, isn't that enough? *Through Nov. 15.* 327-8181 x29. www.KeepAustinWild.com.

Kate X Messer (Gay Place): gayplace@austinchronicle.com.

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

James Renovitch (everything else): calendar@austinchronicle.com.

For FAQs and an online submission form, go to austinchronicle.com/commform.

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

PET FOSTER PROGRAM The Town Lake Animal Center needs individuals who can care for and house a cat or a dog for two to four weeks at a time. Underage and nursing animals are most in need of help. Interested individuals should fill out the application that can be found online. *Town Lake Animal Center*, 1156 W. Cesar Chavez. www.getapetnow.com.

👑 PROJECT 1138 WEBSITE How many benefits are you (or your friends) denied as a member of a same-sex couple? Here's a nice online way to tally our second-class citizenship in one fell swoop. www.project1138.com, www.equalityforum.com.

PUTTING A LID ON BIKE MONTH Celebrate bike month in style with a brand-spankin'-new helmet. Local bike shops will offer 20% discounts on helmets all month long. Go online for a list of participating stores. 974-7142. www.cityofaustin.org/rideyourbike.

SHARE! FOREIGN EXCHANGE Act globally right from your home by opening your door to a high school exchange student placed by the nice folks at Share! Browse the applications to find the kid who's a good fit with your family. What have you got to lose ... but your myopia? 800/941-3738. ycoffman@sharesouthwest.org, www.sharesouthwest.org.

STORM DRAIN MARKING PROGRAM Help the city mark our storm drains and ensure that people know that dumping pollutants in them is wildly uncool. Call or e-mail to sign up a small team to cover an area of our city putting markers on drains. All materials and tools will be provided. 974-2454. katie.sternberg@cl.austin.tx.us, www.cityofaustin.org/watershed/wq_stormdrain.htm.

TREE OF THE YEAR CONTEST Do you have a favorite tree somewhere in Austin? If so, be sure to nominate it for the Tree of the Year Award. Prize preference will go toward trees that showcase the proper selection (e.g., native trees), placement (such as to help shade structures or reduce the urban heat island effect), and care (no branches wrapped around electric wires, please). Deadline: June 30. www.cityofaustin.org/treeoftheyear.

pride is coming

This year's Pride week (first week of June) is blowing up with all sorts of official and unofficial events. Keep checking austinchronicle.com/gay for updates and details.

👑 PRIDE 2010 is coming. Bet you can't wait. Watch this space for full details of lineup and events, including a mysterious and naughty sounding game called Show Us Your Box. Uhhhh... what? Sat., June 5. www.aglcc.org.

👑 A VERY QUEER BOMB A riddle wrapped in a mystery inside an enigma? Nope, just a bunch of queers finally doing it for themselves. They've set up a system for colluders and communiques (an e-mail address, silly). Hit 'em up. *Fri., June 4.* helpqueerbomb@gmail.com, www.queerbomb.org.

👑 QUEER UP CHARLIE'S is Cheer Up Charlie's new name for Pride weekend. The Eastside's new home-queerway-from-home hosts a weekend of events. Details coming soon. *Fri.-Sun., June 4-6. Cheer Up Charlie's*, 1104 E. Sixth, 431-2133.

👑 SANDRA BERNHARD: WE'RE STILL QUEER HONEY From the *King of Comedy* through *Roseanne* to *Ally McBeal*, *Will & Grace*, and the latest Scissor Sisters vid, she's still queer, damn it! Without Sandra, you're nothing. Really. Own it. White Widow, God-Des & She, and DJ Mary Coronado, an art show,



and a drag show featuring Saffire and friends round out this explosive evening. *Fri., June 4, 6pm. Pine Street Station*, 1101 E. Fifth, 775-6834. \$20 (\$15, advance with a VIP option also available). www.district512.com.

👑 LEAH DAVUN AWESOME ART OPENING Hot, bold naked lezzie art show. Gorgons. No shit! *Thu., June 3. Women & Their Work*, 1710 Lavaca, 477-1064. www.leahdevun.com.

WHERE THE GIRLS ARE For lo on five years, Foodies' Kitty has thrown the definitive lezzie Pride blast during the parade. *Sat., June 5, 7:30pm.* 219 West, 219 W. Fourth, 474-2194. beatsagogo@aol.com.

👑 YEEHAW! IT'S TEXAS SWING Fifteen years strong, all to support the support services of Project Transitions. An annual Pride-time tradition. Get your tickets now, you handsome heehaws, available at: BookWoman, Tapelender's, Top Drawer Thrift, Live Oak Pharmacy, and the PT office. *Fri., June 4, 8pm-12mid.* *Scholz Garten*, 1607 San Jacinto, 454-8646. www.projecttransitions.org/events/texas-swing

sports

BY MARK FAGAN

listings

FLAT-TRACK ROLLER DERBY

It's all eyes on the prize this weekend for the **Texas Rollergirls**. The local flat-track Roller Derby league doesn't hold its championship bout until July 25, but Sunday sees the big decider, with the last spot in the title clash up for grabs.

Whatever happens, the 2-0 **Hotrod Honey**s are heading to the championship. Every sign shows they'll be more than ready to defend their position as league leaders. So that means Sunday's game is make-or-break for the **Honky Tonk Heartbreakers** and the **Hustlers**: Whoever wins their matchup gets a shot at the pink-and-black assassins.

The challengers come in balanced at 1-1 for the season. Both benches have star players out with injuries, but both also have their breakout stars on the jamming line. Hustler **Molotov M. Pale** has become a force to be reckoned with in her sophomore season with Texas, while Heartbreaker rookie **Shortcut** came out of the draft as one of the season's top scorers. More importantly, both want their shot at the Hotrods. The Hustlers want a rematch of last year's title bout, while the 2009 bronze medalist Heartbreakers want their chance to take down the seemingly unstoppable champions.

The night's other bout sees the Hotrods take on the one team they won't see in the finals. The 0-2 **Hell Marys** are in a major rebuilding year, but if they can pull out a win, it would be the most dramatic upset of the season.

Enjoy prebout and halftime live music from the **Thunderchiefs**.

Texas Rollergirls Bout 3: Sun., May 23, 6:30pm, doors; 7pm, first whistle. Playland Skate Center, 8822 McCann, 452-1901. \$12, advance; \$15, door.

www.txrollergirls.com. — Richard Whittaker

THE HOME TEAMS

★ TEXAS STARS The Stars have lost the first two games of the AHL Western Conference Finals in Ontario and return home to even the score against the Hamilton Bulldogs. Game three is being determined as we go to press on Wednesday. Game 4: Fri., May 21, 7:30pm; Game 5 (if necessary): Sat., May 22, 7pm. Cedar Park Center, 2100 Avenue of the Stars, Cedar Park, 512/GO-STARS. \$9-50. www.texasstarshockey.com.

ROUND ROCK EXPRESS As Bill Veeck said, "There are only two seasons – winter and baseball." Vs. Reno: Thu.-Sat., May 20-22, 7:05pm; Sun., May 23, 2:05pm. Vs. Las Vegas: Mon.-Thu., May 24-27, 7:05pm. Dell Diamond, 3400 E. Palm Valley Blvd., Round Rock. \$6-30. www.roundrockexpress.com.

THE AUSTIN OUTLAWS women's football team is celebrating its 10th consecutive season, which is a rarity for a female-only football franchise. Vs. New Orleans: Sat., May 22, 7pm. Chaparral Stadium at Westlake High, 4100 W. Bank Dr. www.austinoutlaws.com.

TEXAS STATE Baseball Vs. UT Arlington: Thu.-Fri., May 20-21, 6:30pm; Sat., May 22, 1pm. Bobcat Baseball Stadium, San Marcos. www.txstatebobcats.com.

RECREATION & FITNESS

GLADIATOR GAMES Camp Gladiator is looking for the fittest person in Austin. Things kick off with a 5K, but that's just the start. Obstacle courses, tire flipping, and rock climbing will all have to be overcome if you want to be featured in *Austin Fit Magazine*. Sat., May 22, 8:15am. The Quarries, 11400 MoPac N., 450-4609. Free. www.campgladiator.com.

RUNS, WALKS, & RIDES

DUATHLETES PUB RUN Finally, a union of your favorite pastimes: running and drinking. The costume theme is redneck. Run from pub to pub, and try to keep the vomiting to a minimum. Thu., May 20, 6:30pm. Jack & Adam's Bicycles, 1210 Barton Springs Rd., 472-5646. Free. www.austinduathletes.com/events.

10K PLUS ADVENTURE RACE If your average 10K just isn't a challenge any more, perhaps this race that requires ducking, dodging, climbing, hurdling, and more. Sun., May 23, 8am. Dell Diamond, 3400 E. Palm Valley, Round Rock, 512/220-9580. \$60 (\$100 per relay team). www.austin10kplus.com.

METRO DASH Five grueling miles, five grueling obstacles, five not so grueling clues, no set course. Sat., May 22, noon. Zilker Park Rock Garden. \$45. www.metrodash.com.

WALK FOR FOOD ALLERGIES This two-mile walk is being held to raise awareness and funds for food allergy research, education, and advocacy. Sat., May 22, 10am (9am registration). Mueller Austin Lake Park. www.foodallergywalk.org.

SUNSTROKE SUMMER STAMPEDE RACE NO. 3 The SSS is a series of 12 chip-timed 5K races on two alternating courses, each Wednesday night this summer. Wed., May 26, 7pm. Brushy Creek Trail, Cedar Park, 512/444-2800 x8900. www.summerstampe.com.

WILDCAT FAMILY 5K RACE AND KIDS FUN RUN Stick around for the kids fun run following the 5K: two age groups, kids 6 and younger and kids 7-10 years old. Sat., May 22, 8am (9am, fun run). 3850 Walsh Ranch Blvd., Round Rock, 512/704-0880. www.wildcat5k.org.

THE 2010 BATTLE FOR THE CUP
ROUND 3: WESTERN CONFERENCE FINALS
 TEXAS
STARS VS 
FRIDAY
 GAME 4 — 05.21.10 — 7:30pm
 1 HOT DOGS & 2 DRAFTS
SATURDAY
 GAME 5 — 05.22.10 — 7:00pm
 Tickets for Dogs & Drafts starting at \$48
 Tickets starting as low as \$10, special group rates available!
512-GO-STARS
 or visit texasstarshockey.com to purchase tickets



BY NICK BARBARO **soccer watch**

As the last pages of this issue go to press, I'm already Downtown at House Park, cheering on the **Austin Aztex**. This is the biggest crowd of the season, and they're enjoying the Aztex's fifth win in seven games, over division rival Tampa Bay Rowdies. It's going to be so sweet to march out of the stadium to the chant of "top of the table" again. Of course, I'm writing this well before the game has begun, but you can't blame an Aztex fan for dreaming big these days. The boys are indeed in first place in D2 (and the top-scoring team in the league as well), so we did get to chant "top of the table" after the 2-1 win over Baltimore Sunday. Life is good, even if it is just six games into a 30-game season. Things will heat up soon for the Aztex, who get a week off before a road trip to Miami and Baltimore, May 26 and 29. The next home game, June 5, starts a grueling mid-summer month of two games a week – up to 11 games in five weeks – including U.S. Open Cup action starting June 15.

Meanwhile, the finale of the European season is Saturday: The **Champions League Final, Bayern Munich vs. Inter Milan**, May 22, 1:30pm on Fox Sports in HD (network TV coverage!). Both teams will be gunning for a triple, having won their league and national cup titles... **Chelsea** doubled as well, adding the FA Cup to their league title... **Barcelona** got only one trophy this year (down from six in 2009), but it was a sweet one: the Spanish league over rival Real Madrid, with a record 99 points.

And now all attention turns to the **World Cup** (except Major League Soccer and Women's Professional Soccer play through, inexplicably), kicking off June 11 in **South Africa**. A lot more on that starting next week.

arts listings

Austin Symphony with Christopher O'Riley

Dell Hall at the Long Center for the Performing Arts
May 15



When you reach the end of something, it's natural to want to reflect on it, and as the Austin Symphony opened the final concert of its 99th season, it seemed to be in a reflective mood.

I'm not sure it was intentional – the reason that Maestro Peter Bay opened the program with Gustav Mahler's *Blumine* was because it was originally part of the composer's first symphony, which was closing the concert – but the music set that tone, projecting a pleasingly drowsy and dreamy quality, like that which you feel on first waking in the morning with the remembrance of a wonderful experience the night before. In the light of day, it seems hazy and slightly unreal, but you linger in the memory and the sensations you can recall. That feeling, applied to ASO, might have had patrons pleasantly contemplating the musical riches of the season just past: the great Leon Fleisher playing Mozart, the symphony's collaboration with Conspirare on Cary Ratliff's spectacular *Ode to Common Things*, cellist Douglas Harvey's star turn on *Don Quixote*, the all-Barber program with Nadja Salerno-Sonnenberg, and so on – a bounty surely worth reflecting on.

The ruminative ambience continued through Mozart's *Piano Concerto No. 27*. Some of it could be attributed to the music, as when the devil-may-care whimsicality that guest soloist Christopher O'Riley brought to the first movement gave way to an air of regret in the second, as if he was coming to terms with some loss. But though the third movement returned to the frolicsome spirit of the first, something in O'Riley's playing kept it from feeling less than spontaneous. You could see from the intensity of his expressions that he was deeply engaged in the work, but the sound coming from the Steinway suggested someone who hasn't known joy in a long while trying to recall how to be playful, someone working to reconstruct a feeling across a distance of time.

But then something broke open. When O'Riley came out for his bow, he and Bay were talking excitedly, and then the pianist announced that he would like to play a piece by Radiohead. Though O'Riley is well-known for the two albums in which he adapted the band's music for solo piano, this was not on the program and reportedly not something he had done on his first night with ASO. As he played his arrangements of "Gagging Order" and "You," colors and passions not seen in the Mozart erupted from the piano. Their roiling, thunderous force ripped us out of the past and hurled us into the present, no longer in our heads but in our bodies, experiencing sensations in the moment.

And that urgency held true in the full Mahler. The long opening note sustained by the strings was a taut wire that underscored the sound with tension and snared us. And we were kept in its grip, long and sprawling as the symphony was, by the orchestra's energy and Bay's fervor on the podium. He conducted the airier sections with his characteristically light touch, but when the score turned dark, his body tightened, his gestures sharpened, and he kept calling for more, more, more from his musicians. The result was a robust and muscular sound that crescendoed to a cathartic explosion. It's no wonder that, when it was finished, Bay had to wipe his brow with a handkerchief. He had worked it.

Which left this ASO audience at the season's end not thoughtfully casting a look back at what was but, electrified by the visceral sensations of the here and now, eagerly looking ahead to the Austin Symphony's centenary season.
— Robert Faires

theatre

OPENING

AUSTIN CABARET THEATRE: JIM CARUSO'S CAST PARTY The golden-throated Caruso teams up with his pal Billy Stritch for a night of fancy tune-crooning and cabaret banter. *Thu.-Fri., May 20-21, 8:30pm.* Long Center for the Performing Arts, 701 W. Riverside, 462-ACTS. \$29. www.austincabaret.org.

THE RED BALLOON Yes! One of the best performance events in the city last year, this nonstop wonder of a show returns, better than ever, for a brief run in the Long Center. A combination of movement, puppetry, and dance joins with live, original music and animation to create a vibrant, delightful tale for all ages to enjoy. Directed by David Yeakle for Tongue and Groove Theatre, featuring music by Justin Sherburn and animation by Leah Lovise. Recommended. *May 20-30. Wed.-Sun., 8pm.* Extra matinee shows: *Sat., May 22 & 29, 3pm; Sun., May 30, 3pm.* Long Center for the Performing Arts, 701 W. Riverside, 457-5100. www.theredballoonplay.com.

HIP-HOP THEATRE EXPLOSION This incandescent showcase of spoken-word artists, street-conscious MCs, unapologetic dancers, and acrobatic jam-skaters is hosted by the award-winning Zell Miller III and features Black Listed Individuals, Ballet East Dancers, Outta Kontrol, the Cipher, Ebony Stewart, and many more. *Thu.-Sat., May 20-22, 8pm.* The Vortex, 2307 Manor Rd., 478-5282. \$20-30. www.vortexrep.org.

69 LOVE SCENES Gnap! Theater Projects sets aside its cornucopia of improv to stage this workshop presentation of skits and sketches based on the Magnetic Fields' *69 Love Songs* and directed by Kerri Lendo. That's right, it's absolutely cuckoo. And recommended for both the smugly infatuated and the pathetically heartbroken. Old married couples, what the hell, you'd probably enjoy this, too. See "69 Love Scenes," p.31, for more. *Fri.-Sat., 8pm, May 21-June 12.* Salvage Vanguard Theater, 2803 Manor Rd., 474-7886. www.gnaptheater.org.

FUCKTOWN It's *Sex and the City* – as read by dudes! No, really. They did it before, it worked, it rocked in the goofiest way possible, and now Big O! Tire Fire is bringing the show back for two nights, featuring the talents of Phillip Emanuel, Brently Heilbron, Joey Hood, and Dustin Wills, with narration by Hilah Johnson. So much vicarious sex that your medulla oblongata will be as sore as manicured toes in a pair of too-tight Manolo Blahniks. *Sun., May 23 & 30, 9pm.* The HighBall, 1120 S. Lamar, 383-8309. \$8. www.bigoltirefire.com.

BUG The cast, crew, and, yes, even the same playwright that brought us last year's ridiculously popular *Killer Joe* return with this show about a lonely, middle-aged waitress – victimized by her abusive ex-husband and tortured by the kidnapping of her child in a supermarket almost 10 years ago – who meets a timid Gulf War veteran in search of a friend. Ah, the shit's gonna hit the fan amid alcohol, cocaine, and seedy motel rooms. Also, an infestation of ... bugs. Katie deBuys, Ken Bradley, and Joey Hood star. Directed by Mark Pickell for Capital T Theatre. Yeah, we're there. *May 27-June 19. Thu.-Sat., 8pm.* Hyde Park Theatre, 511 W. 43rd, 479-PLAY. \$15-25. www.capitalt.org.

CLOSING

TAMING OF THE SHREW: ORIGINAL PRACTICES The Hidden Room Theatre presents Shakespeare's fiery masterpiece in the style of Original Practices, striving to re-create the conditions under which the play was first performed. It features an all-male cast (directed by Beth Burns), live musicians on period instruments, and costumes built with attention to period detail. The Hidden Room's location is a secret: In order to gain entrance, one must contact the Matriarch to request the password; look for the person with the white flower in their lapel. See review, left. *Through May 23. Fri.-Sat., 8pm; Sun., 5pm.* 311 W. Seventh, 310/243-6426. \$20. www.austitx.com.

ZACH'S OUR TOWN Here's an innovative version of Thornton Wilder's timeless, life-affirming classic. This one's got a bit of contemporary Austin flavor to it, is directed by Dave "Hard-workin'" Steakley, and features *Greater Tuna* star Jaston Williams as the Stage Manager. (The Stage Manager is, of course, one of the characters in the play. The actual stage manager for this production is, well, check your program after you take your seat.) Recommended? Oh, yes: highly. *Through May 23. Wed.-Sat., 7:30pm; Sun., 2:30pm.* Zach Theatre, 1510 Toomey, 476-0541. \$20-50. www.zachtheatre.org.

AGNES OF GOD John Pielmeier's powerful drama – about a court-appointed psychiatrist who is summoned to a convent to determine the sanity of a young nun accused of murdering her newborn – stars Dawn Erin, Laura Ray, and Jennifer Underwood. Andy Berkovsky directs for City Theatre. *Through May 23. Thu.-Fri., 8pm; Sun., 5:30pm.* City Theatre, 3823-D Airport, 474-8497. \$20 (discounts available). www.citytheatreAustin.org.

BASH: THREE PLAYS Neil LaBute's threesome of stark, unnerving humanity reveals itself in monologues that will long stain your mind. Susie Gidseg and Bastion Carboni direct for the Vestige Group, boldly beginning this new season with a stare into the abyss. *Through May 22. Thu.-Sat., 8pm.* GACA Studios, 701 Tillery. \$15-25. www.vestigegroup.org.

ONGOING

SEXUAL PERVERSITY IN CHICAGO The brand-new Paladin Theatre Company – have prop gun, will travel? – stages D. Mamet's first big hit, the raucous and arch and yet sweet comedy set in the Windy City circa 1976. Here's a good thing: Directed by Charles P. Stites. *Through May 30. Thu.-Sat., 8pm; Sun., 5:30pm.* The Off Center, 2211-A Hildaigo, 474-8497. \$10-15. www.paladintheatrecompany.com.

THE DREAM Shakespeare's wildest fantasy is transformed on the Zilker Hillside into a Sixties-era rock & roll spectacular, with original music by Michael McKelvey and Cesar Osorio. Directed by Ann Ciccolella and featuring a cast bright with local stars. *Through May 30. Thu.-Sun., 8pm.* Zilker Hillside Theater, 2206 William Barton Dr. Free.

DINNER THEATRE

MURDER ON THE MOVIE SET Gary Payne and his madcap Capital City Mystery Players present a humor-laced, interactive murder mystery where you, the audience, are extras on a movie set in which the fatal crime is committed. Who done it? Solve the Hollywooded crime while you feast on sweet Italianate cuisine. *Sat., May 22, 7pm.* Spaghetti Warehouse, 117 W. Fourth, 404-9123. \$33.50. www.capcitymystery.com.

AUDITIONS

WHO'S AFRAID OF VIRGINIA WOOLF? Actor Sanctuary Group is staging Albee's searing and alcohol-ridden play for an August run in a real home with the surrounding audience vulnerable to the intimacy and brutality of the play's dialogue. Call for details. *Thu. & Sat., May 27 & 29, 7:30pm.* Kid's Acting Studio, 2826 Real. 964-7817.

THEATRE CALL BOARD

TROUBLE PUPPET THEATRE GYPSY CARNIVAL The theatre company voted Most Likely to Blow Your Mind With Papier Maché and String is throwing a monstrously entertaining party so's to raise funds for its upcoming season of wonderments. Live music! Tasty noms! Booze! Handmade puppets! Aw, you know you wanna party down with these heretical magisters. *Thu., May 27, 8pm.* Salvage Vanguard Theater, 2803 Manor Rd., 474-7886. \$15. www.troublepuppet.com.

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 4 issue is Monday, May 24.** 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, TX 78765; fax, 458-6910; or e-mail:

Wayne Alan Brenner, theatre, comedy, visual arts.
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Questions? Contact Wayne Alan Brenner, Listings editor.
brenner@austinchronicle.com.



'Study Hall Drawings: New Work by Jenny Hart'

Domy Books, 913 E. Cesar Chavez
www.domystore.com, Through June 10

Seriously, guys, who gave Jenny Hart my high school yearbook? 'Cause looking at the faces that fill her "Study Hall Drawings," the hairstyles, the smiles, the wispy whispers of hair on the guys' upper lips, and the soulful, youthful eyes are so familiar

that I'd swear these were classmates of mine at Forest Park High in Beaumont, Texas.

Now, I know that that can't be, since the press release for the exhibit assures us that these drawings were based on portraits from Ms. Hart's own yearbook, and I was starting high school the year she was born. (I'll go ahead and date myself by saying that as far as I'm concerned, *Dazed and Confused* was a documentary.) But Hart has captured something here that transcends the gap in our ages, some essence of American adolescent style and attitude in the eighth and ninth decades of the 20th century.

Cultural markers of the era are lovingly rendered in the 15 portraits: aviator glasses huge enough to cover the entirety of one's cheeks (and through which we can spy the freckles that dot Bill's), those did-I-shave-or-didn't-I faint mustaches on the dudes, and, best of all, the thick, layered hair cascading off the kids' heads and down to their shoulders, feathered to a Farrah Fawcett T – boys and girls. (In their side-by-side images, Angie and Jeff look like they could have just come from the same stylist.)

But there's more here than a study in retro fashion. Hart has chosen subjects who project recognizable types from everyone's high school years. Who hasn't known a good-time girl like the grinning Rona, who looks to have been caught by the photographer while shouting "Par-tay!" With his way bangs nearly obscuring his smoldering eyes and non-smile of teen angst, Jerry recalls that classic bad-boy heartthrob that every girl believes she can save. Next to him – also showing no teeth – is Kristin, whose full head of hair, stylishly coiffed; full lips, artfully pursed; and liquid but intent gaze mark her as the studious Goody Two-shoes with no time for trouble. No, that would be provided by Bill, whose thin-lipped, irrepressible grin and tousled hair pointing to the mischie-

vous arch of one eyebrow says class cut-up. Even without his "Iron Maiden" T-shirt, Richard's tall fountain of hair, bushy brows, and thick-lipped half-smile would peg him as a shop-class metalhead. And is Suzanne the class outcast? Her short cut and mature gaze certainly put her out of step with her peers. You can match a type to every one of the figures here, including the lone adult, Mr. McAvoy, whose jowly jawbone, loosened tie and shirt not quite closed around his thick neck, hair parted way too far over on the right, and weighted eyelids suggest the quintessential high school adult who never imagined his life working out this way and probably still sees himself as one of the kids he has to teach or play authority figure to in his administrative office every day. Maybe that slight curl to his lips and day-dreamy look – Hart's pencil work splendidly captures expressions and character, with an economy of lines and shading – is McAvoy recalling his own teenage glory days.

And that may be how Hart's "Study Hall Drawings" function best: as a tribute to the heady time when we were just coming alive, with so much time ahead of us, time to form ourselves. It's the springtime of life, and Hart suggests as much with her colored-pencil embroidery around the graphite portraits: curling green vines and stems topped by pink and orange blossoms, blue and black teardrop shapes, red and purple chains, pink and powder-blue hyphenated lines, elaborate curlicues dripping with golden fringe, red and black "X"s. This elaborate faux-stitchery frames the figures like the affectionate doodles on an old textbook cover. It's a time that deserves to be remembered because of the way it shaped who we later became, and in reminding us of that, Hart has created work that is, as we might have penned in a friend's yearbook then, "2 sweet 2 B 4gotten." – Robert Faires

comedy

IN THE CLUBS

CAFE CAFFEINE 909 W. Mary, 447-9473.
www.cafecaffeine.com.

Comedysportz Competitive improv? Yes, a vigorous battle between skilled improvisers – sort of like *Highlander* but unscripted – and maestro **Les McGehee** and his talented friends bring it in full force each weekend to one of the sweetest little coffeehouses in the 78704. *Fridays and Saturdays, 7:30pm. \$7.*

CAP CITY COMEDY 8120 Research #100, 467-2333. www.capcitycomedy.com.

John Ramsey Look at that headshot, those piercing blue eyes: Man's a goddamn Terminator of comedy. He's also a local attorney. No, really. But he also won the Funniest Person in Austin contest in 2005. But he's also a lawyer. But he also won Funniest Filmmaker in Austin in 2007. But he can also *habeas* your lousy *corpus* within an inch of its life. But he also won the Turbo Tax Comedy Competition in 2008. But – ah, listen: Ramsey is the real deal, comedywise: You'll laugh yourself stupid, friend, and not just because **Trey Galyon** is opening. *May 20-22. Thu., 8pm; Fri.-Sat., 8 & 10:30pm.*

Cap City Open Mic Hey, it could be you up there slaying your friends and neighbors as they've slain you. *Sundays, 8pm. Free with college ID.*

Chris Fairbanks Another touring professional making a fine name for himself with multiple TV appearances and by knockin' 'em dead at Montreal's Just for Laughs Festival, this man Fairbanks has designed up a comedy storm to set your guts a-bustin'. And **Matt Willis** opens. *May 26-29. Wed.-Thu., 8pm; Fri.-Sat., 8 & 10:30pm.*

COLDTOWNE THEATRE 4803-B Airport, 524-2807.
www.coldtownetheatre.com.

The Week in Coldness: ColdTowne presents **Sarah 7. Achatina, Achatina, and Idiot Box Florida Room's Improved Golden Girls.** *Thu., 8pm. Die Baldenholder!* and **Turn of the Century Paris** present their off-the-Berlin-Wall brand of warped sketch comedy. *Thu., 10pm. Shanty Town Lake* is a full-length revue of social and political satire, music, and nihilistic comedy, helmed by Hizzoner, the indefatigable **Dave Buckman.** *Fri., 8pm. Punchline* Stand-up comedy, ColdTowne style: some of Austin's best. *Fri., 10pm. Turn of the Century Paris Speakeasy* is a combination drinking game and comedy show, all findy sikkle stylee. *Fri., 11pm. Boy Toy* presents a free show, featuring **Joel and Fred.** *Sat., 7pm. Stool Pigeon* features some Austintatious celebrity type jump-starting the night with a thrice-told tale. *Sat., 8pm. Cage Match* Two improv teams go all *lucha libre* on each other for your grins and giggles. *Sat., 9pm. Stone Cold Improv* joins in unholy union with **Northshore Local.** *Sat., 10pm. The Late Night Show* sizzles with **Midnight Society** and, yes, the everlovin' **Frank Mills.** *Sat., 11pm. ColdTowne All-Stars* is a free show with the, ah, all-stars of ColdTowne. *Sun., 7pm. Murphy & the Jam* is also free. *Sun., 8:30pm.* Also, the **Monday Night Mash** happens each week, with free admission, and can you guess the night on which it occurs at 8:30pm?

ESTHER'S POOL 525 E. Sixth, 320-0553.
www.esthersfollies.com.

Esther's Follies Esther's popular jesters present a springtime cornucopia of musical satire and lively vaudeville, Texas-style! The magic of **Ray Anderson**, topical satires on the news of the day, and musical production numbers (including the Esther's Follies' Health Care Revue, the *Tommy!*-based send-up of Steve Jobs' hipster-baiting iPad, and more) unleash a spectacle of hilarity right there on Sixth Street. Reservations highly recommended. *Thu., 8pm; Fri.-Sat., 8 & 10pm. \$20-22 (discounts available Thursdays & Fridays for seniors, students, military). Additional \$5 for special reserved seats.*

THE HIDEOUT THEATRE 617 Congress, 443-3688.
www.hideouttheatre.com.

Thursday: Oh, how **Threerfer Madness** brings you a trio of improv troupes! Oh, how they work without a script! *8pm. \$3.*

Friday: The Plagiarists Asaf Ronen and his squad of improvisers lay hilarious waste to the likes of Shepard, Bogosian, Beckett, Guare, and Gurney – and playwrights the world over tremble in

fear. *8pm. \$10. The Spectacle* features the Jane Austen-inflected noir of **Dick & Jane**. Down these mean streets a country squire must go who is not mean himself. *10pm. \$10.*

Saturday: The Andersons is comedy improv in the 1950s-sitcom style of *Leave It to Beaver*, and, jeppers, is it ever swell! *8pm. \$10. Maestro* is a fierce, elimination-style battle for supremacy among improvisers, scored by you, the audience, sure to bring out the wackiest. *10pm. \$10.*

Sunday: The Weekender Just a five-spot gets you into the perfect capper to your steady two-day vacation: sketch comedy somewhere between pure silly and near brilliant, from one of Austin's up-and-coming troupes. (Except that, in the case of Your Terrific Neighbors on the first Sunday of each month? That's a troupe that's already arrived – and will rock your comedy world.) *\$5.*

VELVEETA ROOM 521 E. Sixth, 469-9116.
www.thevelvetroom.com.

Open Mic Night They're coming out of the alcohol-sodden woodwork to try to make you laugh, with your host, **Micah Thaden.** *Thursdays, 10pm.*

Spanky Or Steven K. McFarlin as his mama might better recognize him. Collegiate degree-seekers across the country would recognize him as the man voted Campus Comic of the Year – twice, yo. You will recognize him by his hairless noggin and his warped sense of humor. You might also recognize **Nick Mullen** and **Micah Thaden**, the night's openers. *Fri.-Sat., May 21-22, 9:30 & 11:30pm.*

BUT WAIT - THERE'S MORE!

THE AUSTIN COMEDY TRAINWRECK Stand-up comedy – right there in the Hole, on the Drag, in the heart of collegiate Texas. *Tuesdays, 10pm. Hole in the Wall, 2538 Guadalupe. \$5.*
www.myspace.com/austincomedytrainwreck.

KICK BUTT COMEDY Open Mic Comedy Bring it or have it brought to you, clever citizen. *Wednesdays, 8pm. Kick Butt Coffee, 5775 Airport #725, 454-5425.*

THE NEW MOVEMENT Acclaimed comedy instructors **Chris Trew** and **Tami Nelson** execute their brand of hijinks with talented friends and disciples. Yes, a regular ongoing series of shows of all kinds, right there in the theatre next to Nubian Queen Lola's, in inimitable Chris 'n' Tami style. You want comedy? Here: **The Megaphone Show** *Wednesdays, 9:30pm. Free. Block Party Thursdays, 9:30pm. \$2. The Main Event* *Fridays, 9:30pm. \$2. Megaphone Public Access* *Saturdays, 9:30pm. New Movement Theater, 1819 Rosewood. www.newmovementtheatre.com.*

SATURDAY NIGHT SPECIAL Two Gnap!tastic improv troupes, one after the other, for maximum compare-and-contrast opportunities of comedy styling and schools of prov-fu. *Sat., May 22, 10pm. Salvage Vanguard Theater, 2803 Manor Rd., 474-7886. \$10. www.gnaptheater.org.*

dance

WONDERLAND BELLY-DANCE SHOW-CASE *Fri., May 21, 8pm. Gemini Playhouse, 5214 Burleson. \$10. www.wonderlandbellydance.com.*

PUERTO RICAN FOLKLORIC DANCE: ESPERANZA DE LA HERENCIA The rich heritage of Puerto Rico comes to life with a performance dedicated to inspiring youth through music and dance. *Sun., May 23, 2-4pm. Mexican American Cultural Center, 600 River, 251-8122. Donations accepted. www.prfdance.org.*

classical music

OPENING

AUSTIN CIVIC CHORUS: IN MEMORIAM The 120-voice symphonic ensemble presents Luigi Cherubini's rarely performed *Requiem in C-minor*, "Kaddish for a Young Artist" by contemporary composer Loris O. Chobanian, and the world premiere of a choral setting of the Jewish prayer *El Moley Rachamim*, arranged especially for the choir by conductor Ryan Heller. *Sat., May 22, 8pm. Northwest Hills United Methodist Church, 7050 Village Center Dr., 719-3300. \$20 (\$15, seniors, students). www.chorusaustin.org.*

film listings

House

D: Nobuhiko Obayashi; with Kimiko Ikegami, Eriko Tanaka, Kumiko Ohba, Ai Matsubara, Masayo Miyako, Miki Jinbo, Yoko Minamida, Mieko Satoh, Saho Sasazawa, Haruko Wanibuchi. (R, 88 min., subtitled)



You, my friend, lover that you are of the obscure, the grotesque, the inscrutable, and the just flat-out funky and awe-inspiringly eccentric, have never, ever seen anything like *House* (aka *Hausu*).

Even by my permanently warped standards, *House* is beyond the pale: a surreal, indefinable piece of proto-Japanese horror/comedy that was first shot in 1977 (it was director Obayashi's debut feature), only to find a second life at Austin's Fantastic Fest, Sitges, Fantasia International Film Festival, and wherever connoisseurs of the outré, the outrageous, and the seriously freaky gather. But how to convey to you the sense – much less the meaning or the maddeningly helter-skelter technique – of a film that plays out like a gorgeous nightmare prank, dripping, oozing with splendid set-pieces, bordering, at times (okay, all the time), on Dada (dance numbers!) mixed with crimson gore, eerie animation that can only be described as unbalanced and haunting, and, lest I forget, with enough severed body parts to do Sam Raimi proud. It's something of a lone masterpiece in a nonexistent mash-up anti-genre nano-niche and holds you rapt, spellbound, riveted, and dying to discover what totally inappropriate yet oddly right revelation the next scene or sequence – or odd fade-out, charmingly anomalous old-school background effects, or random act of comic violence – comes next. The plot, and one uses the term with some major elasticity attached, follows (and occasionally stalks) a group of seven teenage girls (usually attired in schoolgirl uniforms), led by Gorgeous (Ikegami), who flees the home she's shared with her father (Sasazawa) when Pop's irritating new main squeeze enters the picture. Gorgeous (the nickname fits) hits the road to

visit her aunt (Minamida) but not before she ropes in six of her best friends, a dream-pop collection of Seventies-era J-pop carnality-lite and old-school Japanese insanity of the very best kind. The house of the title belongs to the aunt; at the risk of spoiling your newfound appreciation of this house's many, many surprises, suffice to say Auntie's cat has green laser eyes. Delirium ensues, but it's often dreamlike, a phantasmagoria of '77 Japanese kitsch and camp and avant-garde kitchen-sinkage. Granted, *House*, a bona fide cult film of the first rank, is hardly to everyone's tastes. But I urge you to see it, and quickly. Director Obayashi has gone on record stating that the madhouse storyline (or, you know, lack thereof, but in a great way) came from his then-11-year-old daughter, which, in hindsight, makes perfect sense: It's a child's dream of an adult world chockablock with hormonal overdrive. The film is also perfectly understandable in terms of Japan's (at the time) depressed economy. *House* was made during a time in the Japanese film industry when even the mighty Godzilla was reduced to battling sub-*Ultraman* monsters and low-budget *pinku* (softcore porn, usually funded by Yakuza cash) ruled what remained of the once-mighty Japanese film industry. That *House* was made at all is a minor miracle. That it has returned, to critical acclaim and a new generation of fans, is a major miracle. Truly, this is some kind of wonderful. (Horrific, hilarious, disturbing ... but wonderful.) – Marc Savlov



★★★ Alamo Ritz

new reviews

CASINO JACK AND THE UNITED STATES OF MONEY

D: Alex Gibney. (R, 118 min.)

"There's no place out there for graft or greed or lies or compromise with human liberties," Jimmy Stewart stumped from the Senate floor in *Mr. Smith Goes to Washington*, but remember: That was 1939 – and *Capra's* 1939, to put a finer point on it. Seventy-odd years later, one wonders if there's a place out there for anything *but* graft, greed, lies, and/or compromise with human liberties in our nation's capital; certainly two hours with this takedown of überlobbyist Jack Abramoff won't reassure anyone of the nobleness of spirit of D.C.'s major players. Gibney (*Enron: The Smartest Guys in the Room*) is a showman and a bit of a sensationalist, a 21st century muckraker laying waste to society's rotten apples, who all too commonly also happen to be the ruling class. And his latest target, Abramoff, certainly ran the show, ascending from the ranks of the College Republican National Committee to become a top K Street lobbyist who went on golfing trips with then-House Majority Leader Tom DeLay, orchestrated a White House meet and greet for the Malaysian prime minister (for a pretty profit), and bled Native American communities dry by first working in concert with the Christian right (including longtime pal Ralph Reed) to close Indian casinos, then reaping millions as a lobbyist for various tribes desperate to get their casinos reopened. And that's only the tip of the iceberg – there were also sweatshops, Russian spies, and Dolph Lundgren on his rap sheet. Gibney, an Oscar winner for his 2007 film *Taxi to the Dark Side*, landed some very big interviews – both the disgraced DeLay and convicted Congressman Bob Ney sat for the camera – but he never nabbed Abramoff; despite being the center of an exhaustively researched film, the subject still feels essentially unknowable, and Gibney robs us of any triumphant feeling by rushing through Abramoff's eventual downfall, shifting focus instead to Wall Street's pushes for deregulation – the point being, of course, that the entire system is corrupt (hence the second part of the title). Gibney ballasts this deeply dispiriting exposé with film clips (*Mr. Smith* gets heavy play) and sparky music choices, but even when it demonstrates a sense of humor, there's an assaultive feel to the film, as when an interview is overlaid with anthem "Children of the Revolution," which is itself overlaid with the *Indiana Jones* theme song: Tonally, it all makes sense, but there's such a thing as overmuchness. Gibney laudably launches a withering attack here on the pay-to-play relationship between lobbyists and lawmakers. But this viewer felt withered, too, by the end of his battering ram of a movie. – Kimberley Jones

★★★ Arbor

KITES D: Anurag Basu; with Hrithik Roshan, Barbara Mori, Nicholas Brown, Kangana Ranaut, Kabir Bedi, Yuri Suri, Anand Tiwari. (NR, 130 min., subtitled)

How do I know that *Kites* intends to be the biggest international box-office success of any Indian Bollywood film ever released

and the first to make real inroads into the American market? It's not because I've read Reliance Big Pictures' statements trumpeting the film's wide simultaneous release in more than 60 countries and the trilingual film's prints in three separate languages: Hindi, English, and Spanish. And it's not because the film has been adopted by *Rush Hour* director Brett Ratner, who has produced a shortened, "Westernized" version called *Kites: The Remix*, which will be released in theatres next weekend. No, it's because *Kites* is the first Bollywood film that has ever offered an advance press screening to local critics (something that, curiously, is not being offered for the remix). It's clear why *Kites* has been selected for this special treatment: Its storyline and visual look are already more Hollywood than Bollywood. Equal parts crime thriller, Western, and love story, *Kites* trips through American film genres with the same alacrity it evidences in its snazzy camerawork and screen pyrotechnics. It's the kind of film that, understandably, might get its hooks into a flashy filmmaker such as Ratner. It also helps that *Kites'* leading man, Roshman, is one of India's biggest superstars: a lithe, handsome man with a facial resemblance to Dr. McDreamy and the best washboard abs this side of Mark Wahlberg. His beautiful love interest, played by Mori, is a Mexican telenovela star, who delivers all her dialogue in Spanish. The film takes place (and was filmed) entirely in the United States, with the urban action set amid the lush, flashing lights of Las Vegas. Director Basu also has a tendency to backlight scenes, giving them epic, otherworldly glows that become all the more distracting with their increasing predictability. A fractured timeline adds to the film's Westernized edge, though many of the love scenes belabor the lugubriously repetitive crosscutting between close-ups of the two lovers. Although the music and dance sequences are brief by Bollywood standards, they come across as action-interrupting music videos made to market clothing or other products. Presumably, these will be the first things deleted in the remix. The action sequences are where most of Basu's originality comes to the fore. However, the story is so meandering and unbelievable that Westerners are still likely to roll their eyes. I have no idea what Indian audiences will make of *Kites*. The film is rousing, but it does not soar. – Marjorie Baumgarten

★★★ Arbor, Tinseltown South

MACGRUBER D: Jorma Taccone; with Will Forte, Kristen Wiig, Ryan Phillippe, Val Kilmer, Maya Rudolph, Powers Boothe. (R, 99 min.)

Not reviewed at press time. This is the first *Saturday Night Live* sketch-to-movie in quite a while (though I know it seems like only yesterday). *MacGruber* was not screened for press prior to deadline, although when the film made its world premiere in March at the SXSW Film Festival '10 we were assured that it would screen again locally prior to release. I think MacGruber himself planned the schedule. – Marjorie Baumgarten

Alamo Drafthouse Lake Creek, Alamo Drafthouse Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Lakeline, Tinseltown North, Tinseltown South, Westgate

SEX AND THE CITY 2 D: Michael Patrick King; with Sarah Jessica Parker, Kristin Davis, Cynthia Nixon, Kim Cattrall, Chris Noth. (R, 146 min.)

Not reviewed at press time. Grab your cosmos and a copy of *Vogue*: The girls are back in town. (Opens Thursday, May 27.)

— Marjorie Baumgarten

Alamo Ritz, Alamo Drafthouse Lake Creek, Alamo Drafthouse Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, Dobie, Gateway, Gold Class, Tinseltown North, Tinseltown South, Westgate

SHREK FOREVER AFTER

D: Mike Mitchell; with the voices of Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas, Walt Dohrn, Julie Andrews, John Cleese, Jon Hamm, Jane Lynch, Craig Robinson, Lake Bell, Kathy Griffin, Mary Kay Place, Meredith Viera. (PG, 95 min.)

Oh, my. What's an ogre with a midlife crisis to do? Now that Shrek (voiced by Myers) has settled into connubial bliss with his wife, Fiona (Diaz), a feeling of impotence begins to eat at the big green ogre. He hasn't released a loud ogre roar in ages, and, consequently, nobody fears him anymore. He's a dutiful father to his three young'uns and he still adores his beloved wife, but his days have been diminished by the routines of changing diapers and unclogging the perpetually clogged outhouse (cue the poop jokes, and don't dwell too long on the mechanics of how an outhouse might become clogged in the first place). In this fourth animated *Shrek* film, which DreamWorks declares is the final chapter in this series, the character, appropriately, discovers that the thrill is gone. Shrek's depression is ripe for the picking when he's offered a deal by Rumpelstiltskin (Dohrn), which allows him to be a scary ogre for a day in exchange for any past day in his life. With this, Shrek ventures into *It's a Wonderful Life* territory, getting to see what the community would be like for others had he never been born. It turns out that the land of Far Far Away would have been a completely alternate universe had Shrek never kissed Princess Fiona and broken her spell back in the first chapter. This is where the story jumps from the land of fairy tales to the land of the real, and it becomes evident that this irreverent, fairy-tale-tweaking series has run out of ideas. Yet even though *Forever After* is not as fresh-seeming as its predecessors, it provides passable entertainment, especially for the kids who won't be familiar with the George Bailey storyline retreat — or midlife crises, for that matter. Donkey (Murphy) and Puss in Boots (Banderas) are back, but in this alternate reality they don't recognize their friend Shrek. Puss in Boots has grown egregiously fat, and the one thing I learned is that people love few things more than the sight of a fat cat. Gales of laughter erupt before Puss even utters a word. You'll probably also be surprised to see the names of many other voice actors scroll by in the credits, so undistinguished are the characters that you never notice their contributions while they occur. This final *Shrek* is in 3-D, which doesn't fit seamlessly with the series' already established CGI visual look and may be the ultimate reason to pull the plug on the *Shrek* dynasty. But fear not: They all live happily forever after in bits and bytes.

— Marjorie Baumgarten

★★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse South, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Gold Class, IMAX Theatre, Lakeline, Tinseltown North, Tinseltown South, Westgate

first runs

*Full-length reviews available online at austinchronicle.com. Dates at end of reviews indicate original publication date.

BABIES D: Thomas Balmes. (PG, 79 min.)

Babies are cute and fairly irresistible: the equivalent of onscreen catnip. This feature-length film is akin to a nature documentary in its exclusive focus on human babies in their natural habitats. However, there is no voiceover narration to explain or comment on what we are seeing. Four babies from around the world are the film's subjects: Ponijao in Namibia, Bayarjargal in Mongolia, Mari in Tokyo, and Hattie in San Francisco. French director Balmes cross-cuts throughout the film to capture various stages in the babies' development, although oftentimes the connections among them seem more visual than thematic. The point I think Balmes is trying to make is that human babies have more commonalities than differences. The film pays no attention to the cultural influences or, at most, deals only in broad generalities. It's an old argument: whether nature or nurture has a greater influence in childhood development. The unmediated nature documentary *Babies* clearly makes a case for the former. (05/07/2010)

— Marjorie Baumgarten

★★ Alamo Drafthouse South, Arbor, Tinseltown South

THE BACK-UP PLAN D: Alan Poul; with Jennifer Lopez, Alex O'Loughlin, Michaela Watkins, Eric Christian Olsen, Anthony Anderson, Noureen DeWulf. (PG-13, 106 min.)

Part unfunny sitcom, part post-*Gigli* career resurrection strategy, and all bad, *The Back-up Plan* is the kind of cookie-cutter romantic comedy that gives the genre a bad name. The film features Lopez as a giddy Manhattan pet-store owner who has herself artificially inseminated and then promptly meets the man of her dreams (O'Loughlin). A sterling case could be made that the film, with its crazed, scatological take on "natural birth" and single mothers' support groups, not to mention the whole ticking time-bomb-of-estrogen thing, is creepily unsympathetic to modern gals' life-style choices. With its desperate, histrionic tone, obvious and too-dumb-to-be-considered-manipulative plot machinations, and suicidal overuse of godawful unpop songs to underscore the already unmissable inner emotions of its increasingly annoying main character, *The Back-up Plan* is that rare kind of cinematic train wreck that makes fans of exemplary romantic comedies rush homeward from the theatre, eyes bleeding, hearts faltering, to mainline a massive dose of *Who's Afraid of Virginia Woolf?*. (04/23/2010)

— Marc Savlov

● Barton Creek Square, Tinseltown South

CITY ISLAND D: Raymond De Felitta; with Andy Garcia, Julianna Margulies, Steven Strait, Dominik Garcia-Lorido, Ezra Miller, Emily Mortimer, Alan Arkin. (PG-13, 103 min.)

This manic family comedy aims to be a sort of opéra bouffe sung in the key of the Bronx. Garcia, who also produced, plays Vince Rizzo, a prison guard who secretly wants to be an actor; he reads Brando biographies in the bathroom and attends acting classes in the city under the cover of poker night with the boys. His haranguing wife, Joyce (Margulies, ear-bleedingly shrill), suspects an affair but won't come out and say it, a quality that runs in the family. As a comedy of errors, *City Island* expends a lot of energy spinning the action ever zanier, to no great benefit. And the filmmaking at times can be terribly clunky. But when writer/director De Felitta dials it down, he shows strains of the same compassion, warmth, and sensitivity to the complexities of family that distinguished his lovely first feature, 2000's *Two Family House*. (04/16/2010)

— Kimberley Jones

★★★ Arbor

DATE NIGHT D: Shawn Levy; with Steve Carell, Tina Fey, Mark Wahlberg, Jimmi Simpson, Common, Taraji P. Henson, Leighton Meester, James Franco, Mila Kunis, Ray Liotta, William Fichtner, Kristen Wiig, Mark Ruffalo. (PG-13, 88 min.)

For a date-night outing unburdened by high expectations, the transparently titled comedy *Date Night* will fit the bill. Carell and Fey create a totally believable portrait of a New Jersey husband and wife whose jobs, child-rearing, and home-maintenance responsibilities dominate their lives and leave little time and energy left over for romantic pursuits and time alone as a couple. Despite the suitability of the casting and the naturalistic performances of the stars, *Date Night* never breaks out of its dullsville rut. The film is only mildly amusing, utterly predictable, and a sad spectacle to watch as two of television's cleverest comic personalities (on *The Office* and *30 Rock*, respectively) dumb down their banter to reach the broader tastes of the filmgoing audience. The plot involves a case of mistaken identity, which leads to a long night of chase and escape from mob toughs. *Date Night*, however, shoots mostly blanks. (04/09/2010)

— Marjorie Baumgarten

★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Gateway, Gold Class, Metropolitan

DEATH AT A FUNERAL D: Neil LaBute; with Chris Rock, Martin Lawrence, Tracy Morgan, Zoe Saldana, Luke Wilson, James Marsden, Danny Glover, Columbus Short, Peter Dinklage, Loretta Devine, Regina Hall, Keith David. (R, 90 min.)

Frank Oz's 2007 *Death at a Funeral* was a dud, never finding the right pitch at which to play the mounting hysteria of a funeral gone cataclysmically wrong (featuring blackmail, an accidental LSD dosing, and a dead body, for starters). Working with the same script (by Dean Craig) as the original UK film, American director LaBute takes a different tack. In the face of so much frenzy, he decides to, well, chill the fuck out. It mostly works, even as the mind reels at so much laidbackness and *likableness* from LaBute. Rock, who previously worked with LaBute on the uneven 2000 comedy *Nurse Betty*, dials his antic charisma way down here for what is essentially the straight-man role, and Lawrence, all smooth-talking ladies' man in brand-name eyeglasses, plays against type, too. In the late Nineties and early Aughts, the pair defined broad, commercial comedy, but here they deliver not jokes but actual performances in this slight but agreeable picture. (04/23/2010)

— Kimberley Jones

★★★ Tinseltown South

openings & ratings

Casino Jack and the United States of Money (R)

House (R)

Kites (NR)

MacGruber (R)

Sex and the City 2 (R)

Shrek Forever After (PG)

★★★★★ As perfect as a movie can be

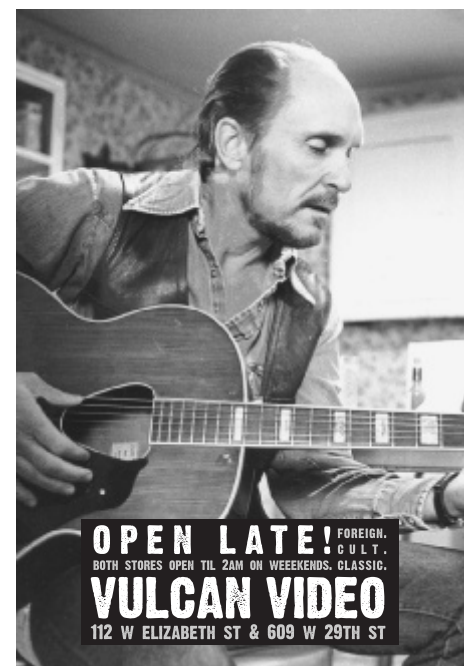
★★★★ Slightly flawed, but excellent nonetheless

★★★ Has its good points, and its bad points

★★ Mediocre, but with one or two bright spots

★ Poor, without any saving graces

● La bomba



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UHF

UHF (1989)

D: Jay Levey; with Victoria Jackson, Kevin McCarthy, Michael Richards, Billy Barty. (PG-13, 97 min.) **Rolling**



Roadshow With "Weird Al" Yankovic. Yankovic and director Jay Levey will be in attendance for this special event. In *UHF*, "Weird Al" plays the manager of a small-time TV station who is successful with his unconventional programming. Most of the movie is a series of television parodies, with few other plot niceties to get in the way. The *UHF* screening will be preceded by a sing-along celebration of Yankovic's timeless music videos, followed by a Q&A. Plus, an avalanche of other surprises is promised. (The 7pm show is sold out.) (*) @Paramount, Saturday, 3, 7pm.

THE HUMAN CENTIPEDE (FIRST SEQUENCE)

D: Tom Six; with Dieter Laser, Ashley C. Williams, Ashlynn Yennie, Akihiro Kitamura, Andreas Leupold, Peter Blankenstein. (NR, 90 min.)

Coprophiacs looking for a movie that really rings their chimes will be positively tintinnabulating from this arthouse horror number. The rest of us, well, the rest of us will be quivering, too, but not necessarily from happiness. This notorious Dutch film is sort of a thinking person's torture-porn movie. It is excruciating to watch, even though there is very little bloodletting, gore, and fecal matter. Director Six seems to positively revel in his film's taboo-breaking subject matter in which a mad scientist surgically attaches three human beings – the lips of one to the anus of the next – so that they share one united digestive system. Filmmaker Six seems to have his own tongue buried deep within his cheek as he infuses *The Human Centipede (First Sequence)* with touches of dark humor. The film is the real deal when it comes to horror: It's disgusting, perverse, and ultimately unshakable. (05/07/2010) – *Marjorie Baumgarten*

★★★ Alamo Drafthouse South

IRON MAN 2

D: Jon Favreau; with Favreau, Robert Downey Jr., Gwyneth Paltrow, Scarlett Johansson, Mickey Rourke, Don Cheadle, Sam Rockwell, Samuel L. Jackson, Clark Gregg, Paul Bettany, Leslie Bibb, Garry Shandling. (PG-13, 124 min.)

Despite its high tech sheen and overstuffed cast of characters, played by some of the best actors in the land, this mega-mecha melee manages to give short shrift to both the airborne action set-pieces that define Iron Man's zoomy panache and incoming supervillain Whiplash, aka Ivan Vanko (Rourke). Vanko's interactions with Iron Man (Downey Jr.) and Iron Man knockoff/upgrade War Machine (piloted by Cheadle's Col. Rhodes) seem poorly thought out, and the climactic battle scene busies itself with explosions and comes to a perfunctory conclusion. It's admittedly tough to follow up the slam-bang snark of Favreau's initial *Iron Man*. Thankfully, Downey is every bit as good this time around as he was previously. In a comic-book universe crammed to bursting with almost 50 years of Stan Lee's four-color melodramatics, *Iron Man 2*, while no slouch in the summer matinee department, finally feels like a setup for the upcoming *Avengers* movie. (05/07/2010) – *Marc Savlov*

★★★ Alamo Ritz, Alamo Drafthouse Lake Creek, Alamo Drafthouse South, Alamo Drafthouse Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Gold Class, Lakeline, Metropolitan, Tinseltown North, Westgate

JUST WRIGHT

D: Sanaa Hamri; with Queen Latifah, Common, Paula Patton, Phylicia Rashad, James Pickens Jr., Pam Grier. (PG, 99 min.)

In this completely rote modern romance, the only surprising plot element is that the New Jersey Nets, the favorite ball team of heroine Leslie Wright (Latifah), are basketball championship contenders. Leslie is a 35-year-old physical therapist who has been unlucky in love. She's the kind of woman guys want

to pal around with, but not the kind they fall in love with. Her cousin Morgan (Patton) is a gold digger. The plot thickens when Leslie and Morgan attend a party given by Nets superstar Scott McKnight (Common) and Morgan catches Scott's eye. It's all so formulaic it could be plotted on graph paper. Latifah and Common have a nice chemistry, though it would be nice to see more of Latifah's comic attributes in this film. Dwight Howard, Dwyane Wade, and a host of other NBA players and ancillary personnel get some screen time as well. (05/14/2010) – *Marjorie Baumgarten*

★▶ Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Lakeline, Tinseltown North, Tinseltown South, Westgate

KICK-ASS

D: Matthew Vaughn; with Aaron Johnson, Christopher Mintz-Plasse, Chloe Moretz, Mark Strong, Nicolas Cage, Clark Duke, Evan Peters, Lyndsy Fonseca, Michael Rispoli, Xander Berkeley. (R, 117 min.)

Based on Mark Millar and John Romita Jr.'s Marvel/Iron comic series of the same name, *Kick-Ass* asks the pointy question: "Instead of reading about superheroes and watching them at the movies, why not commit fully to the dream and become a superhero?" That's a subtext-rich leaping-off place for all manner of esoteric philosophizing on the nature of heroes – super- and otherwise – and the roles they play in our lives, but *Kick-Ass* never really bothers to explore its own background all that deeply and instead settles for everything the title promises and less. Johnson plays everyfan Dave Lizewski, who decides to stop fantasizing and start living the hero life before entirely thinking through the vigilante ramifications. *Kick-Ass* batters you about the face and neck with wildly over-the-top fountains of gore, bone-cracking slow-motion, and, yes, Cage. Working the hero vibe sporadically, the film never fully functions as either a clear-cut satire of modern hero-worship or a cogently kick-ass commentary on the same. (04/16/2010) – *Marc Savlov*

★★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse Village, Tinseltown South

LA MISSION

D: Peter Bratt; with Benjamin Bratt, Jeremy Ray Valdez, Erika Alexander, Jesse Borrego, Talisa Soto Bratt. (R, 117 min.)

Set in the Mission district of San Francisco, this film oozes with location detail and a knowing sense of Latino culture. In the lead role, Bratt delivers a fine performance as Che, a complicated man who is accustomed to using intimidation and his fists to resolve conflicts. Yet he is a devoted and loving single father to Jesse (Valdez), a high school senior who receives top grades in school. Jesse, however, harbors the secret of his true sexual identity, and when macho Che unwittingly discovers that his only son is gay, he flies into a rage that forces his son from the family home. Just as it sometimes takes a village to raise a child, it also can take a community to elevate a parent. Peter Bratt's script occasionally wallows in its melodramatic aspects, and the characters lack full dimension, but it is, nevertheless, an empathetic portrait of a man who struggles to work past his gut reactions. (05/14/2010) – *Marjorie Baumgarten*

★★★ Dobie, Tinseltown South

The Thin Man Goes Home

The Thin Man Goes Home (1945)

D: Richard Thorpe; with William Powell, Myrna Loy, Lucille Watson, Gloria De Haven, Ann Revere. (NR, 102 min.) **Summer Film Classics: Fun With**

Nick & Nora. Nick Charles brings his family home to visit his parents, but even in these bucolic surroundings he can't stay away from trouble. (Double bill: *Another Thin Man*.) (*) @Paramount, Tuesday, 9:15pm; Wednesday, 7pm.



Tender Mercies

Tender Mercies (1983) D: Bruce Beresford; with Robert Duvall, Tess Harper, Allan Hubbard, Betty Buckley, Ellen Barkin, Wilford Brimley. (PG, 89 min.)

Big Screen Classics. Duvall's amazing performance in this film as a washed-up country singer earned him an Oscar. The actor wrote his own tunes as well. Horton Foote's touching story also earned the screenwriter a Oscar. @Alamo Ritz, Sunday, 2:20pm.

LETTERS TO JULIET

D: Gary Winick; with Amanda Seyfried, Vanessa Redgrave, Christopher Egan, Gael Garcia Bernal. (PG, 101 min.)

Nothing here is meant to raise pulses or ruffle feathers and yet this film very nearly overcomes its limited ambition to become something very special. There is a lovely little arthouse movie buried in here – something in the vein of *Enchanted April*, say – but it's been dimmed by Winick's commercial instincts. *Mamma Mia!*'s Seyfried, radiating a quick cleverness, plays Sophie, an aspiring journalist who travels with her fiancé chef Victor (Bernal) to Verona, Italy, for a prewedding getaway. Italy excites and inspires both of them; trouble is, different excitements, different enthusiasms. Sophie's story brings her into contact with seventysomething Claire (Redgrave). The two actresses bring contrasting but not clashing styles. It's a disappointment if not exactly a surprise when a new love story comes to dominate the bottom half of the film. Still, everyone here acts, more or less, like a grownup. (05/14/2010) – *Kimberley Jones*

★★★ Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Gold Class, Lakeline, Metropolitan, Tinseltown North, Westgate

A NIGHTMARE ON ELM STREET

D: Samuel Bayer; with Jackie Earle Haley, Rooney Mara, Kyle Gallner, Thomas Dekker, Kellan Lutz, Katie Cassidy, Clancy Brown, Connie Britton. (R, 95 min.)

Watching Craven's original 1984 masterpiece today, you're struck by just how fluidly surreal it is, slipping as it does back and forth, often with zero warning, from the banality of the stock teen characters' waking lives to the pointedly horrific unworld of their dreams. No small feat, that, and one that's unintentionally underscored by the forgettable mediocrity of this dull, banal, and oddly uninspired remake. The chief point of interest here is Haley's portrayal of Krueger: Can he make it his own? The short answer is no, not at all. This *Nightmare*'s second-act surprise hinges on a notion that is so dopily conceived that it smacks of desperation on the screenwriters' part. There's ick here, to be sure, but no chills, no creamy-dreamy skewings of reality, and, when you get right down to it, no fun. It's less a nightmare than a case of cinematic woolgathering. (05/07/2010) – *Marc Savlov*

★ CM Round Rock, Highland, Tinseltown North, Tinseltown South

OCEANS

D: Jacques Perrin, Jacques Cluzaud; narrated by Pierce Brosnan. (G, 84 min.)

In the opening moments of this nature documentary from the French filmmaking team who made *Winged Migration*, narrator Brosnan wonders aloud about the identity – no, the essence – of the substance that covers two-thirds of the planet. (Only a Frenchie film could hook on the ocean's je ne sais quoi.) Brosnan sniggeringly dismisses the idea that

Latin names will get you any closer to understanding *la mer* – even though Latin names, in fact, can be quite instructive – and that sort of resistance to hard facts dogs the film. The camera may dive deep, but the content merely skims the surface, with a faux-poetic script that surely sounded better in French ("the ocean smiles at the sky") and a frustrating tendency to dangle fascinating bits of information and then going silent. The dazzling marine life on display speaks for itself – but it shouldn't have to. (04/30/2010) – *Kimberley Jones*

★★ Barton Creek Square, Hill Country Galleria, CM Round Rock

ROBIN HOOD

D: Ridley Scott; with Russell Crowe, Cate Blanchett, Max von Sydow, William Hurt, Mark Strong, Oscar Isaac, Eileen Atkins, Danny Huston, Mark Addy, Matthew Macfadyen, Kevin Durand, Scott Grimes. (PG-13, 139 min.)

Scott's *Robin Hood* ends at just about the point that other renditions of the tale begin. His is the story of how Robin Longstride (Crowe), an archer in Richard the Lionheart's last Crusade, became Robin of the Hood, the wily defender of the overtaxed people of Nottingham. In this origin story that's full of handsomely staged battle sequences, Scott and screenwriter Brian Helgeland strive to rectify certain historical inaccuracies in the Robin Hood legend, but also create some new lore of their own. The film does an admirable job of parsing dense swaths of history and making the events and players understandable, but *Robin Hood* is notably lacking in warmth. Scott is at his best directing the action sequences and moving the story forward but is unable to imbue the characters with any dimensionality. This new, focused *Robin Hood* is free of rousing emotions. (05/14/2010) – *Marjorie Baumgarten*

★★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse South, Alamo Drafthouse Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Gold Class, Lakeline, Tinseltown North, Tinseltown South, Westgate

THE SECRET IN THEIR EYES

D: Juan José Campanella; with Ricardo Darín, Soledad Villamil, Pablo Rago, Javier Godino, Guillermo Francella, Carla Quevedo, Rudy Romano. (R, 127 min., subtitled)

Winner of the Best Foreign Language Film award at this year's Oscars, this Argentine film is a reflective mystery story. Benjamin (Darín), a retired court investigator, is trying to write a novel about an old case of his that was never resolved to his satisfaction. For help, he returns to his old office and bounces his thoughts off Irene (Villamil), whom he has always loved despite never acting on those feelings. The past and the present merge as pieces of the case are reinvestigated and aspects of it reflect situations in Benjamin's own life. Campanella's uneven script bogs down when the focus of the



When You're Strange: A Film About the Doors

When You're Strange: A Film About the Doors (2010) D: Tom DiCillo; narrated by Johnny Depp. (R, 90 min.) **Music Monday.** With narration by Depp, use of footage from Morrison's student film "HWY," and an avalanche of imagery, this documentary presents one of the most evocative portraits of Jim Morrison to date. He's a poet and a boor, a shaman and a drunk, a product of his times, and part of a group that shot from psychedelic bar band to superstardom. @Alamo Ritz, Monday, 9:45pm.

story is on Benjamin, who is dogged by his memories and his inability to make a play for Irene. The character is just too reserved to arouse passions in either Irene or the viewers. Obviously, though, the Academy voters disagree. (05/14/2010) - Marjorie Baumgarten
★★★ Arbor

★ **THE SECRET OF KELLS**
D: Tomm Moore, Nora Twomey; with the voices of Evan McGuire, Brendan Gleeson, Christen Mooney, Mick Lally, Liam Hourican, Michael McGrath. (NR, 75 min.)
As splendid as this film is to look at, it's easy to see why it was nominated this year for a best animated film Oscar. This Irish stunner was surely the most visually complex, colorful, and eye-dazzling of the bunch, even if its storyline could fit on the head of a pin. The Book of Kells, regarded as one of Ireland's great national treasures, is an illustrated manuscript that contains the four Gospels of the New Testament. The movie replicates much of the book's ornate look, filling its frames with decorative filigrees and tantalizing shapes and colors. The film is a wonder of predominantly hand-drawn animation and, moreover, is a fascinating exercise in re-creating the two-dimensional perspective common to art of the Middle Ages. At only 75 minutes in length, *The Secret of Kells* doesn't waste a lot of time on its undernourished plot. Its images, however, will linger for much longer. (05/07/2010) - Marjorie Baumgarten
★★★★ Dobie

also playing

*Full-length reviews available online at austinchronicle.com.

ALICE IN WONDERLAND ★★ Movies 8, Metropolitan

THE BOUNTY HUNTER Ⓜ Metropolitan

CLASH OF THE TITANS ★★ Metropolitan

DIARY OF A WIMPY KID ★★★ Movies 8, Tinseltown South

GREEN ZONE ★★★★ Movies 8

HOW TO TRAIN YOUR DRAGON ★★★★ Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Gateway, Lakeline, Metropolitan, Millennium, Tinseltown North

THE LOSERS ★★ Metropolitan

OUR FAMILY WEDDING ★★★ Movies 8, Metropolitan

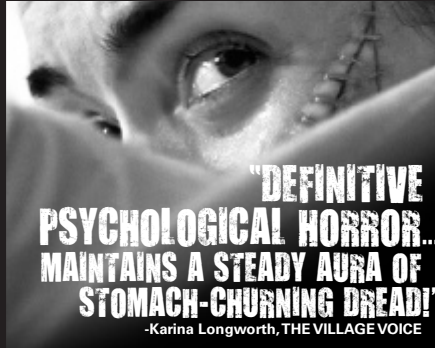
PERCY JACKSON & THE OLYMPIANS: THE LIGHTNING THIEF ★★ Movies 8

SHUTTER ISLAND ★★★★ Movies 8

TOOTH FAIRY ★★ Movies 8

TYLER PERRY'S WHY DID I GET MARRIED TOO? ★★ Metropolitan

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The Maltese Falcon (1941)
9:20 THU; 7 FRI;
1:30 & 6:05 SUN

FUN WITH NICK & NORA -- MAY 25-26

Another Thin Man (1939)
7 TUE*; 9:10 WED

The Thin Man Goes Home (1944)
9:15 TUE; 7 WED

SPECIAL EVENT: *Radio Park is comprised of Tami Nelson & Dan Grimm of The New Movement Theatre. Nelson & Grimm play the capricious and dippy Birdie & the dashing and narcissistic Mr. Jack. *Radio Park* will perform at 6:30 TUE before *Another Thin Man*, May 25.

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special screenings

BY MARJORIE BAUMGARTEN

The symbol (*) indicates full-length reviews available online: austinchronicle.com/film.

THURSDAY 20

Casablanca (1942) *D: Michael Curtiz; with Humphrey Bogart, Ingrid Bergman, Paul Heinreich, Claude Rains, Conrad Veidt, Peter Lorre, Sydney Greenstreet, Dooley Wilson.* (NR, 102 min.) **Summer Film Classics: Double Bogie.** The summer season kicks off with this Film Fan Preview Party. Doors open at 6pm on Thursday for Paramount Film Fan members only, with a screening of *Casablanca* at 7pm. In addition to complimentary admission to the party, Film Fans also receive discounted tickets, free popcorn, and preferred seating throughout the summer series. See www.austintheatre.org for membership info. (Double bill: *The Maltese Falcon*.) @Paramount, 7pm.

Joe Dirt (2001) *D: Dennie Gordon; with David Spade, Joe Don Baker, Christopher Walken, Dennis Miller, Brittany Daniel, Kid Rock.* (PG-13, 93 min.) **White Trash Feast.** Free mullet cuts and other giveaways. See www.drafthouse.com for menu. (*) @Alamo Draffhouse Lake Creek, 7:30pm.

The Maltese Falcon (1941) *D: John Huston; with Humphrey Bogart, Mary Astor, Peter Lorre.* (NR, 101 min.) **Summer Film Classics: Double Bogie.** Based on a Dashiell Hammett novel (adapted for screen by Huston, in his directorial debut), *The Maltese Falcon* is film noir at its finest. Bogart stars as Detective Sam Spade. (*) @Paramount, 9:30pm.

No Shame Soft Rock Sing-Along Action Pack. @Alamo Ritz, 10pm.

The Princess Bride Quote-Along (1987) *D: Rob Reiner; with Cary Elwes, Mandy Patinkin, Christopher Guest, Wallace Shawn, André the Giant, Fred Savage, Robin Wright Penn.* (PG, 98 min.) **Action Pack.** @Alamo Ritz, 7pm.

Times Talks Live: Lost NCM Fathom. *New York Times* Editor Lorne Manly moderates this live broadcast of a conversation with the show's creators, and also includes a preview of the final episode and a Q&A session with the audience. @Hill Country Galleria, CM Cedar Park, Tinseltown North, Southpark Meadows, Metropolitan, 7pm.

SPACES

The Crippled Masters and "Ninja Bachelor Party" Feral Cinema. *The Crippled Masters* (1979) is a demented Chinese kung fu feature with a plot about a legless and armless fighting duo. It is accompanied by the rarely screened, half-hour narrative film "Ninja Bachelor Party," by Bill Hicks and Kevin Booth, in which a Robitussin addict dreams of becoming a ninja. Plus music by Geronimo and art by Amanda Wallace. @United States Art Authority, 8:30pm.

La Casta Divina (The Divine Caste) (1977) *D: Julián Pastor; with Ignacio López Tarso, Ana Luisa Peluffo, Pedro Armendáriz Jr., Tina Romero.* (NR, 120 min.) **Cine las Americas and the Harry Ransom Center: Mexican Revolution Films of the Seventies.** This film is a chronicle of the "caste wars" that took place in Yucatán during the 19th century. @Harry Ransom Center, 7pm; free.

Nueva Onda Movie Night Three short films kick off the summer season: "Flat Daddy," which is a work in progress by Betsy Nagler and Nara Garber; "To Do That" by Austinite/Singaporean Jason Brenizer; and "Manos de Madre" by Greg Kwedar. The filmmakers will be present for Q&As. @Nueva Onda, 8pm.

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 4 issue is Monday, May 24.** Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork.

Send submissions to the *Chronicle*, PO Box 49066, Austin, TX 78765; fax, 458-6910; or e-mail.

Contact Marjorie Baumgarten (Special Screenings): specialscreenings@austinchronicle.com; Wayne Alan Brenner (Offscreen): calendar@austinchronicle.com.

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FRIDAY 21

The Big Lebowski (1998) *D: Joel Coen; with Jeff Bridges, Sam Elliott, John Goodman, Ben Gazzara, Jon Polito, Tara Reid, Steve Buscemi, John Turturro, David Huddlestone, Philip Seymour Hoffman.* (R, 117 min.) A case of mistaken identity embroils the supremely go-with-the-flow character of the Dude (Bridges) in an intersecting mix of kidnapping, pornography, German nihilists, sultry women, gumshoes, missing money, and missing toes. (*) @Tinseltown South, 12mid.

Casablanca (1942) @Paramount, 9:20pm. (See Thursday, 5/20.)

The Maltese Falcon (1941) @Paramount, 1:30pm. (See Thursday, 5/20.)

Robin Hood: Prince of Thieves (1991) *D: Kevin Reynolds; with Kevin Costner, Morgan Freeman, Mary Elizabeth Mastrantonio, Christian Slater, Alan Rickman.* (PG-13, 143 min.) **Master Pancake Theater.** Consider these jokers our local Mel Brooks: pointing and laughing at "men in tights." (*) @Alamo Ritz, 7, 10pm.

Shrek Forever After (With Intergalactic Nemesis Live) (2010) *D: Mike Mitchell; with the voices of Mike Myers, Eddie Murphy, Cameron Diaz, Walt Dohrn, Antonio Banderas.* (PG, 95 min.) Enjoy a live, 10-minute performance of *The Intergalactic Nemesis Live Action Graphic Novel* prior to these screenings. @Alamo Draffhouse South, 6:45pm.

SPACES

Ponyo (2009) See p.65.

SATURDAY 22

The Big Lebowski (1998) @Tinseltown South, 12mid. (See Friday.)

The Maltese Falcon (1941) @Paramount, 6:05pm. (See Thursday, 5/20.)

The Princess Bride Quote-Along (1987) @Alamo Ritz, 1:15pm. (See Thursday, 5/20.)

Robin Hood: Prince of Thieves (1991) @Alamo Ritz, 7, 10pm. (See Friday.)

The Rocky Horror Picture Show (1975) *D: Jim Sharman; with Richard O'Brien, Barry Bostwick, Susan Sarandon, Tim Curry.* (R, 95 min.) Austin fans have been dressing up and doing the "Time Warp" thing live for more than 30 years straight. For more info, see www.austinrocky.org. @Alamo Draffhouse Village, 12mid.

Shrek Forever After (sensory friendly) (2010) *D: Mike Mitchell; with the voices of Mike Myers, Eddie Murphy, Cameron Diaz, Walt Dohrn, Antonio Banderas.* (PG, 95 min.) **Autism Society of**

Arabia 3D (2010) *D: Greg MacGillivray.* (NR, 40 min.) A combination of historical re-creations and contemporary scenes of everyday life, this film follows the story of Hamzah Jamjoom, a 22-year-old Arabian filmmaking student, as he returns home from Chicago to make a film about his native culture. Fri.-Sat., noon; Mon.-Thu. (5/27), noon.

Hubble 3D (2010) *D: Toni Myers; narrated by Leonardo DiCaprio.* (NR, 45 min.) This breathtaking documentary follows NASA's May 2009 mission to repair the Hubble Space Telescope. (*) Thu. (5/20)-Sat., 11am; Mon.-Thu. (5/27), 11am.

Iron Man 2 (2010) *D: Jon Favreau; with Favreau, Robert Downey Jr., Gwyneth Paltrow, Scarlett Johansson, Mickey Rourke, Don Cheadle, Sam Rockwell, Samuel L. Jackson, Clark Gregg, Paul Bettany, Leslie Bibb, Garry Shandling.* (PG-13, 124 min.) See review, p.66. (*) Thu. (5/20), 1, 3:20, 5:40, 8, 10:20pm.

America. At these screenings, the auditorium will have its lights brought up and the sound turned down. Additionally, audience members are welcome to get up and move about during the screening and bring along special-diet snacks. @Barton Creek Square, 10am.

Shrek Forever After (With Intergalactic Nemesis Live) (2010) @Alamo Draffhouse South, 6:45pm. (See Friday.)

UHF (1989) See p.66.

SPACES

Citizen Architect: Samuel Mockbee and the Spirit of the Rural Studio (2010) *D: Samuel Wainwright.* (NR, 59 min.) **Center for Maximum Potential Buildings Systems.** This SXSW Film Festival '10 premiere documents Mockbee's Rural Studio, a architectural charity program in which students design and build structures for impoverished communities in rural Alabama. The director and producer will be in attendance. Outdoor event. RSVP to center@cmpbs.org is required. @CMPBS, 8pm; \$15 suggested donation.

SUNDAY 23

Casablanca (1942) @Paramount, 8:20pm. (See Thursday, 5/20.)

Lost Finale TV at the Alamo. @Alamo Draffhouse Lake Creek, 6pm; @Alamo Ritz, Alamo Draffhouse South, Alamo Draffhouse Village, 8pm.

The Natural (1984) *D: Barry Levinson; with Robert Redford, Glenn Close.* (PG, 144 min.) **Round Rock Express.** This is a top-notch baseball drama about a gifted player. @Alamo Draffhouse Lake Creek, 7:30pm; complimentary tickets available exclusively to home-game attendees at Dell Diamond.

Shrek Forever After (With Intergalactic Nemesis Live)(2010) @Alamo Draffhouse South, 6:45pm. (See Friday.)

Tender Mercies (1983) See p.66.

SPACES

The Unforeseen (2007) *D: Laura Dunn.* (NR, 88 min.) **Texas Radical Documentary Series.** Dunn's award-winning documentary looks at the history of Barton Springs, Gary Bradley and development issues, and the relationship of Austin's environmental activism to the world at large. Dunn will be present for a Q&A. (*) @MonkeyWrench Books, 7:30pm; free.

MONDAY 24

24 Series Finale TV at the Alamo. @Alamo Draffhouse South, 10pm.

Best Worst Movie (2010) *D: Michael Stephenson.* (NR, 93 min.) One of the breakout hits of South by Southwest Film Festival '09, this documentary is about the purportedly "best worst movie" ever made, *Troll 2*, and its enthusiastic fans. For more on the film, see "Magnificent Obsession," March 13, 2009. (*) @Alamo Draffhouse Village, 10:10pm.

When You're Strange: A Film About the Doors (2010) See p.66.

imax

Shrek Forever After (2010) *D: Mike Mitchell; with the voices of Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas, Walt Dohrn, Julie Andrews, John Cleese, Jon Hamm, Jane Lynch, Craig Robinson, Lake Bell, Kathy Griffin, Mary Kay Place, Meredith Viera.* (PG, 95 min.) See p.63. (*) Fri.-Sun., 1, 3, 5, 7, 9, 11pm; Mon.-Thu. (5/27), 1, 3, 5, 7, 9pm.

Texas: The Big Picture (2003) *D: Scott Swofford; narrated by Colby Donaldson.* (NR, 39 min.) Panoramic shots of Texas grace the screen as the state is shown to be a land capable of growing everything from grapefruit to microchips. Thu. (5/20)-Sat., 10am; Mon.-Thu. (5/27), 10am.

The Alps (2007) *D: Stephen Judson; narrated by Michael Gambon.* (NR, 45 min.) John Harlin III attempts to climb the north face of the Eiger, the site of his father's death 40 years earlier. The music is by rock band Queen. Thu. (5/20), noon.

TUESDAY 25

Another Thin Man (1939) *D: W.S. Van Dyke; with William Powell, Myrna Loy.* (NR, 105 min.) **Summer Film Classics: Fun With Nick & Nora.** Nick and Nora Charles solve more crime, but this time with a new baby in tow. Radio Park performs at 6:30pm before the Tuesday show. (Double bill: *The Thin Man Goes Home*.) @Paramount, 7pm.

Best Worst Movie (2010) @Alamo Draffhouse Village, 10:10pm. (See Monday.)

Fear No Evil (1981) *D: Frank LaLoggia; with Stefan Arngir, Elizabeth Hoffman, Kathleen Rowe McAllen, Frank Birney.* (R, 99 min.) **Terror Tuesday.** A high school student is the personification of Lucifer. @Alamo Ritz, 9:45pm.

Fullmetal Alchemist: Brotherhood Animé at the Alamo. Animated Japanese television. @Alamo Draffhouse Lake Creek, 7:30pm; free.

The Thin Man Goes Home (1945) See p.66.

SPACES

Rosas Blancas Para Mi Hermana Negra (1970) *D: Abel Salazar; with Libertad Lamarque, Eusebia Cosme, Irma Lozano.* (NR, 96 min.) **Cine de Oro.** Race drives two friends apart in this melodrama. Seniors attending the morning screening will be served lunch. @MACC, 9:30am, 7pm; free.

Sroda, Czwartek Rano (Wednesday, Thursday Morning) (2008) *D: Grzegorz Pacek; with Pawel Tomaszewski, Joanna Kulig, Jadwiga Jankowska-Cieslak.* (NR, 71 min.) **Austin Public Library: Polish Cinema Series.** Love between two strangers grows against the background of the imminent invasion of Poland by the Nazis. @Windsor Park Library, 6:30pm; free.

WEDNESDAY 26

Another Thin Man (1939) @Paramount, 9:10pm. (See Tuesday.)

Best Worst Movie (2010) @Alamo Draffhouse Village, 10:10pm. (See Monday.)

Sweet Sugar (1973) *D: Michel Levesque; with Phyllis Davis, Ella Edwards, Timothy Brown.* (R, 90 min.) **Weird Wednesday.** Tough, busty women interned at a prison camp/sugarcane plantation seek revenge against their malevolent captors. @Alamo Ritz, 12mid.

The Thin Man Goes Home (1945) See p.66.

Total Badass (2010) *D: Bob Ray.* (NR, 84 min.) Ray, the director of such Austin-based films as *Rock Opera* and *Hell on Wheels*, is back with a new documentary, which is described as follows: "A renaissance man from the Austin underground, infamously sex-addicted Chad Holt publishes a magazine and fronts bands, abuses cocaine while dealing weed, and writes and lives his own hilarious brand of humor as this father, felon, and man-about-town must finally grow up when a crisis befalls his estranged family." Ray will be in attendance for a Q&A. @Alamo Ritz, 9:30pm.

SPACES

The Red Stuff (2000) *D: Leo De Boer.* (NR, 78 min.) **UT Center for Russian, East European, and Eurasian Studies.** The early years of Russia's space program are examined in this documentary. @Geography Bldg., Rm. 102 (UT campus on 24th), 7pm; free.

THURSDAY 27

Best Worst Movie (2010) @Alamo Draffhouse Village, 10:40pm. (See Monday.)

Simmons on Vinyl (2009) *D: Mark Potts; with Potts, Brand Rackley, Lindsey Newell, Cole Selix.* (NR, 74 min.) **Austin Film Festival.** On a quest to find a certain vinyl record to present to his dream girl, a young man embarks on a wild chase around town. See "An Okie-Dokey Deadpan," p.39, for an interview with the director. @Alamo Draffhouse Lake Creek, 7:30pm; \$4, AFF members free.

Splendor in the Grass (1961) *D: Elia Kazan; with Natalie Wood, Warren Beatty.* (NR, 124 min.) **Summer Film Classics: Elia Kazan Tribute.** Beatty makes his screen debut in this William Inge-penned

film about curbing teens' sexual desires in 1920s Kansas. (Double bill: *Wild River*.) @Paramount, 9:15pm.

Wild River (1960) D: Elia Kazan; with Montgomery Clift, Lee Remick, Jo Van Fleet. (NR, 110 min.) **Summer Film Classics: Elia Kazan Tribute.** While overseeing the building of a Tennessee Valley Authority dam, the project leader encounters many problems – the primary one being the necessary eviction of the mother of the woman with whom he has fallen in love. (Double bill: *Splendor in the Grass*.) @Paramount, 7pm.

SPACES

Cuartelazo (Mutiny) (1977) D: Alberto Isaac; with Héctor Ortega, Bruno Rey, Arturo Beristáin, Alejandro Parodi, Delia Casanova. (NR, 117 min.) **Cine las Americas and the Harry Ransom Center: Mexican Revolution Films of the Seventies.** The film re-creates one of the most violent episodes in Mexico's history, ignited by Gen. Victor Huerta's coup and subsequent totalitarian rule. @Harry Ransom Center, 7pm; free.

Lunafest 2010 See p.64.

offscreen

Austin Film Festival: Producers Badge Promotion The 17th annual Austin Film Festival is coming up in October, and everyone who purchases a Producers Badge during the week of **May 24-30** will be automatically entered into a drawing for an AFF-funded lunch with John Lee Hancock (writer/director of *The Blind Side* and *The Alamo* and writer of *A Perfect World*) that will kick off the festival. Also, a Producers Badge gives you access to parties, networking events, all four days of panels, and first-in-line preference for the 200-plus movies during the eight days of Festival screenings; buy one now before prices rise. See website for details. www.austinfilmfestival.com.

Austin FilmWorks: Feature Lab is now accepting registrations for its new class sequence, in which filmmaker Steve Mims requires students to produce two short films and play a key role in a class-produced feature-length film. See website for details. www.austinfilmworks.com.

Austin School of Film Classes An excellent slate of classes is available for your cinematic advancement at the Austin School of Film, with professional instruction in Final Cut Pro, DV and HD cameras, screenwriting essentials, introductions to Dreamweaver and Fetch, animation and lighting techniques, and more. See website for details. www.austinfilmworkschool.org/classes.

Texas Filmmakers' Production Fund: Applications Accepted The Austin Film Society is now accepting applications for the 2010 Texas Filmmakers' Production Fund. Filmmakers residing in Texas for at least one year can request up to \$15,000 in production, postproduction, and distribution funds for their projects. See website for more. Deadline: **June 1**. www.austinfilm.org.

Texas Monthly Short Film Contest Where are you from in Texas? Make a film of less than five minutes on that very theme, and send it to the folks at the state's fine glossy for consideration – it could

wind up showcased online. See website for details. Deadline: **June 30**. www.texasmonthly.com/filmcontest.

Harry Ransom Center: 'Making Movies' This revealing exhibition – arranged from documents of film producer and director David O. Selznick, actors Gloria Swanson and Robert De Niro, screenwriter Ernest Lehman, acting teacher Stella Adler, special effects master Norman Dawn, and others – explores the collaborative processes that take place behind the scenes in filmmaking. **Through Aug. 1.** Tue., Wed., Fri., 10am-5pm; Thu., 10am-7pm; Sat.-Sun., noon-5pm. **Harry Ransom Center, 300 W. 21st, 471-8944.** www.hrc.utexas.edu/exhibitions/2010/movies.

Network Austin Mixer has moved to a new location! Be aware! And be sure to attend this relaxed shindig that invites film- and entertainment-biz people to celebrate by schmoozing, networking, and doing what they do best: entertaining one another in a movie-happy crowd. The next featured speaker is **Leon Rodriguez.** Wed., May 26, 7pm. **Stompin' Grounds, 3801 S. Congress, 394-6999.** Free. www.networkaustinxmixer.com.

Texas State University: Filmmaking 101 This intensive four-day residential workshop, led by Tom Copeland (longtime director of the Texas Film Commission) and featuring instruction by talented industry professionals, is designed to place students right in the middle of the filmmaking process. You'll learn all the elements of film here – from development to postproduction. See website for details and registration. **June 16-19.** www.filmmaking101.org.

The Screenplay Workshop All programs taught by professional screenwriters in Central Austin classrooms. **Tuesday Night Workshops** 7-9:30pm. Five-week fundamentals: \$225. Ten-week Master Class: \$390. **Private Screenwriting Coaching and Consultation** also available. See website for details. www.thescreenplayworkshop.org.

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music

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listings



Piñata Protest

Pachanga Latino Music Festival

Fiesta Gardens, Saturday 22

In a town as rife with festivals as ours, the Pachanga Latino Music Festival has made its name in just three short years by showcasing the best

in Latin music, local and global, known and unknown. This year, Austin heroes Grupo Fantasma fire up a well-oiled machine with Fania Records' Larry Harlow on the keys, along with fellow Texans Girl in a Coma, Hacienda, Roberto Pulido,

David Garza, Amplified Heat, Piñata Protest, and Vallejo, among others. International flights of funk and fancy come via Colombia's Bomba Estéreo, NYC's Pacha Massive, and more. See "Sí Señor!" p.46, for the whole rundown. — Audra Schroeder

CONVERGE, COALESCE

Emo's, Friday 21

Jacob Bannon's Pinscher bark at the Austin Music Hall last November with Dethklok, Mastodon, and High on Fire powered Converge's late-discography stunner *Axe to Fall* (Epitaph). Perfectly paired with the Salem, Mass., vets are Midwest metalcore maulers Coalesce, whose 2009 comeback twofer for Relapse Records, *OX* and *OXEP*, excoriated equally. Gaza, Lewd Acts, and Black Breath open, with Gil Mantera's Party Dream inside. Circle the pit bulls.

— Raoul Hernandez

THE KNITTERS Continental Club, Friday 21 & Saturday 22

John Doe, Exene Cervenka, and Dave Alvin take time from other projects for a couple high-revved hootenannies as the Knitters. Country music's on the menu, but they'll also throw in shrewdly reworked X and Alvin songs for the faithful. Jon Dee Graham, whose latest *It's Not as Bad as It Looks* has been woefully overlooked, opens Friday, while the Jungle Rockers grease up and do the deed Saturday.

— Jim Caligiuri

AUTOBUS RECORDS SHOWCASE Stubb's, Saturday 22

Originally created as an outlet for the ramshackle Tonewheel Collective, Autobus Records remains a vital hub for some of Austin's best indie songwriters. Martin Crane's Brazos proved ready for the national spotlight with last year's excellent *Phosphorescent Blues*, a lilting collection of childhood reveries. Now based in San Francisco, Mark David Ashworth returns with a new LP of lush melancholy, *Bright Is the Ring of Words*. Locals the Weird Weeds and Sound Team offshoot Sleep Good open.

— Austin Powell

EARRACHE!

Booty bounce in the house at
austinchronicle.com/earache

PENTAGRAM

Emo's, Wednesday 26

In the spirit of what's to come Memorial Day weekend with Chaos in Tejas, Emo's warms up Wednesday with Bobby Liebling's Virginia doom brand Pentagram, whose 1985 classic *Relentless* just landed in *Decibel* magazine's Hall of Fame. Savannah, Ga., marauders Black Tusk charge hard on their second LP the first for Relapse, *Taste the Sin*, with labelmates Rwake, local badasses Mala Suerte, and Strider. Hail Tim Curry in *Legend*.

— Raoul Hernandez

ROBERT CRAY

Antone's, Thursday 27

The purple Strat on the cover of Robert Cray's latest LP, *This Time*, talks the Bay Area bluesman's language, a lithe, graceful stroll through 12-bar Americana with unblinking solos. Domestic negotiation ("Chicken in the Kitchen"), both good ("Love 2009") and blues ("Trouble & Pain"), still rules the roost. Kin to the Vaughans, Cray, according to Wikipedia, "is the uncredited bassist in the house party band Otis Day and the Knights" in *Animal House*. Toga, toga, toga

— Raoul Hernandez

CLEM SNIDE

Mohawk, Tuesday 25

Boston-bred trio Clem Snide's seventh disc, *The Meat of Life*, finds them in comfortable territory. Lead singer Eef Barzelay's lyrics remain attractive, dark, and ironic, while the band's twisted folk-pop bounces sweetly, with curious vigor. The Heligoats bring rainy-day pop from the Pacific Northwest, and Austin's own jewel Suzanna Choffel starts the evening.

— Jim Caligiuri

BY AUDRA SCHROEDER

soundcheck

DIAGONALS, STORM SHELTER, FM CAMPERS

Beerland, Friday 21

Step into the Wizard Dome.

EVERYBODY WAS IN THE FRENCH RESISTANCE ... NOW

Emo's, Saturday 22

Eddie Argos' adventures in dry British storytelling continue.

SHE SIR

The Ghost Room, Saturday 22

Verdant sonic pastures from new local 7-inch *Yens*, plus the pop tones of the Sour Notes and Persian Wars.

OF MONTREAL/MOTHER FALCON

Mohawk, Sunday 23

Tickets to see Kevin Barnes' package are sold out, but local orchestra Mother Falcon blows open doors inside.

SECOND ANNUAL POCKET FISHERMEN FISH FRY

Scoot Inn, Sunday 23

Jesus Christ Superfly, Pong, Insect Sex Act, and more batter up freaky.

AZUL & THE NEW WORLD QUINTET

Momo's, Tuesday 25

Pachanga extends to West Sixth.

CHEMLAB

Elysium, Wednesday 26

Coldwave for hot nights.

NIGHT VIKING, HOLY WAVE

Beerland, Wednesday 26

Taste the rainbow, with Zoltars, Roos, and Glamazon Warriors.

ADRIAN & THE SICKNESS, DARLING NEW NEIGHBORS

Hole in the Wall, Thursday 27

Ladies' night.

live music venues p.72 ● roadshows + club listings p.74

in-stores

Friday: **Pacha Massive**, Waterloo Records, 5pm; **Scrabble Robot**, **Burly Boys**, Trailer Space, 7pm
Saturday: **Air Traffic Controllers**, **No Mas Bodas**, **December Boys**, **You and Me**, Trailer Space, 7pm
Sunday: **Bomba Estéreo**, End of an Ear, 5pm



L - R: CONVERGE (FRI., 5/21) | MARK DAVID ASHWORTH (SAT., 5/22) | CLEM SNIDE (TUE., 5/25)

Happy Hour Daily 6-8p

THU Miguel Briones 6p
Open Mic hosted by Lisa Kettle 8p

FRI Wild Bill & The Lost Knobs 6p
David Ramirez, Jarrod Dickenson

SAT Avenue Elle 6p
Jeff Lofton Quartet, Sella

SUN Sweet Bunch of Daisies
The Inheritance, Spit and Tears

MON Denitia Odigie
Trevor Smith's Strange Brew w/ Ron Scott

TUE Eric Hokkanen Laboratory

WED George Carver 6p
Michael Fracasso 8pm
Me & B 10p

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SUN, MAY 23, 7PM: WILL DUNLAP'S JAM
MON, MAY 24, 7PM: LIVE BLUEGRASS JAM
TUES, MAY 25, 7PM: WILL DUNLAP & THE UNWILLING
WED, MAY 26, 7PM: PTARMIGAN

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FRI, MAY 21, 10PM: TEXAS HOLD 'EM POKER
SAT, MAY 22, 10PM: LIVE MUSIC TBA
SUN, MAY 23, 10PM: OPEN MIC w/ JULIE NOLEN
OPEN MIC NIGHT EVERY SUNDAY
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11PM **LOST BAYOU RAMBLERS**
9PM **KEVIN SEKHANI**

THUR MAY 20
12:30AM **PLANET CASPER**
ERIC HISAW AND CHRISSEY FLATT
11:15PM **HORSE OPERA**

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10AM **Mike & The Moonpies**
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THE HIGHBALL, 1120 S. Lamar, 383-8309
HILL'S CAFE, 4700 S. Congress, 851-9300
HOLE IN THE WALL, 2538 Guadalupe, 477-4747
HOUSE WINE, 408 Josephine, 322-5210
THE HUNDRED ACRE WOOD, 21707 Hog Eye, Manor, 512/350-7649
HYDE PARK BAR & GRILL, 4521 West Gate Blvd., 899-2700
IRON CACTUS MEXICAN GRILL & MARGARITA BAR, 606 Trinity, 472-9240
IRON GATE LOUNGE, 1111 E. Sixth, 473-0431
JO'S COFFEE, 1300 S. Congress, 444-3800
- JOE'S CRAB SHACK**, 600 E. Riverside, 441-1010
JOVITA'S, 1619 S. First, 447-7825
KEY BAR, 617 W. Sixth, 236-9389
KICK BUTT COFFEE, 5775 Airport #725, 454-5425
LA FUENTES RESTAURANT & TEXAS BEER GARDEN, 6507 Circle S Rd., 442-9925
LA PALAPA, 6640 Hwy. 290 E., 459-8729
LA ZONA ROSA, 612 W. Fourth, 263-4146
LAMBERTS, 401 W. Second, 494-1500
LAS PALOMAS, 3201 Bee Caves Rd. #122, 327-9889
LONG CENTER FOR THE PERFORMING ARTS, 701 W. Riverside, 457-5100
LONGBRANCH INN, 1133 E. 11th, 472-5477
LOS REYES MEXICAN GRILL & BAR, 13776 Hwy. 183 N., 257-0607
LUCKY LOUNGE, 209-A W. Fifth, 479-7700
MAGGIE MAE'S, 323 E. Sixth, 478-8541
MALVERDE, 400 W. Second, Ste. 400-B
MANUEL'S GREAT HILLS, 10201 Jollyville Rd., 345-1042
MARIA MARIA, 415 Colorado, 687-6800
MARIA'S TACO XPRESS, 2529 S. Lamar, 444-0261
MEAN-EYED CAT, 1621 W. Fifth, 472-6326
MINGS CAFE, 2604 Guadalupe, 476-8888
MOHAWK, 912 Red River, 482-8404
MOMO'S, 618 W. Sixth, 479-8848
MOTHER EGAN'S IRISH PUB, 715 W. Sixth, 478-7747
MOZART'S COFFEE ROASTERS, 3825 Lake Austin Blvd., 477-2900
NEWORLEDELI, 4101 Guadalupe, 451-7170
NORTH BY NORTHWEST RESTAURANT & BREWERY, 10010 Capital of TX Hwy. N., 467-6969
NUOVO LEÓN, 1501 E. Sixth, 479-0097
NUNO'S ON SIXTH, 422 E. Sixth, 833-5133
NUTTY BROWN CAFE, 12225 Hwy. 290 W., 301-4648
THE OASIS, 6550 Comanche Trail, 266-2442
ONE 2 ONE BAR, 121 E. Fifth, 473-0121
ONE WORLD THEATRE, 7701 Bee Caves Rd., 330-9500
OPA WINE BAR, 2050 S. Lamar, 326-8742
THE PARISH, 214 E. Sixth, 473-8381
PATSY'S COWGIRL CAFE, 5001 E. Ben White, 444-2020
PLUSH, 617 Red River, 478-0099
POODIE'S HILLTOP BAR & GRILL, 22308 Hwy. 71 W., Spicewood, 512/264-0318
REAL'S PIZZA & CAFE, 13450 Hwy. 183 N., 335-5115
RED 7, 611 E. Seventh, 476-8100
RED EYED FLY, 715 Red River, 474-1084
RED FEZ, 209-B W. Fifth, 478-5120
RENAISSANCE HOTEL, 9721 Arboretum Blvd., 343-2626
REPUBLIC SQUARE PARK, 422 Guadalupe, 974-6700
RILEY'S TAVERN, 8894 FM 1102, Hunter, 512/392-3132
RINGSIDE AT SULLIVAN'S, 300 Colorado, 495-6504
RIO RITA, 1308 E. Sixth, 524-0384
ROADHOUSE, 1103 Wonder St., Round Rock, 512/218-0813
ROADHOUSE RAGS, 1600 Fortview, 762-8797
RUTA MAYA, 3601 S. Congress Ste. D-200, 707-9637
RUTH'S CHRIS STEAK HOUSE, 107 W. Sixth, 477-7884
SALVAGE VANGUARD THEATER, 2803 Manor Rd., 474-7886
SAM'S TOWN POINT, 2115 Allred, 282-0083
SAN MICHELE, 219 Hy Rd., Buda, 512/415-0935
SATELLITE BISTRO & BAR, 5900 Slaughter, 288-9994
SAXON PUB, 1320 S. Lamar, 448-2552
THE SCOOT INN, 1308 E. Fourth, 478-6200
SENGLERMANN HALL, 531 N. Main St., Schulenburg, 979/743-2000
SHOOTERS BILLIARDS, 11416 RR 620 N., 401-2060
SILHOUETTE, 718 Congress, 478-8899
SPEAKEASY, 412 Congress, 476-8017
STARDUST CLUB, 11940 Manchaca Rd., 280-8590
STUBB'S, 801 Red River, 480-8341
SULLIVAN'S STEAKHOUSE, 300 Colorado #200, 495-6504
TEXAS BAR & GRILL, 14611 Burnet Rd., 255-1300
TEXICAN CAFE, 11940 Manchaca Rd., 282-9094
THREADGILL'S WORLD HQ, 301 W. Riverside, 472-9304
TOM'S TABOOLEY, 2928 Guadalupe #102, 479-7337
TRAILER SPACE RECORDS, 1401-A Rosewood, 524-1445
TRIPLE CROWN, 206 N. Edward Gary St., San Marcos, 512/396-2236
TROPHY'S, 2008 S. Congress, 447-0969
UNITED STATES ART AUTHORITY, 2906 Fruth
VINO VINO, 4119 Guadalupe, 465-9282
WATERLOO ICE HOUSE, 1106 W. 38th, 451-5245
WATERLOO RECORDS, 600-A N. Lamar, 474-2500
WHIP IN, 1950 S. I-35, 442-5337
Z'TEJAS, 1110 W. Sixth, 478-5355
ZINGERS SPORTS BAR, 12700 Hill Country Blvd., Bee Cave, 512/524-2434

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This Friday May 21st TRACY LAWRENCE

Saturday, May 22nd BILLY BROWN AND TRIPLESOT

Friday, May 28th SECOND HAND ROSE

Saturday, May 29th BLUE BROUSSARD

Friday, June 4th JAMES LANN

Saturday, June 5th GRANGER SMITH

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2010

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MAY 28

BLACK CROWES
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MAY 29

CROSS CANADIAN RAGWEED
TODD SNIDER
SEAN MCCONNELL

MAY 30

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America's favorite KJ!
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DEAD PRESIDENT DANCE PARTY
With DJFK dropping those
dead prez beats!
Fri, May 21 - 11pm - NO COVER

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Four average dudes reading Sex
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LIVE MUSIC JAVA JAZZ BAND

Breakfast Standards • Gourmet Features
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Oak-Shaded Patio • Children's Play Area

TUESDAY KIDS NIGHT

FREE MUSIC by STACI GRAY & THE JAYBIRDS
Moonwalk • Balloon Art • 99¢ Kids Meals

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THURS, MAY 27
**RANDY ROGERS
& WADE BOWEN**
Hold My Beer & Watch This Tour



May 28 **BOB SCHNEIDER**

SAT, MAY 29
CHARLIE DANIELS
Band



SAT, JUNE 5
**DWIGHT
YOAKAM**



club listings

ALL AGES VENUE ROADSHOW RECOMMENDED HEAR MUSIC ONLINE

THU 20

219 WEST James Speer (7:00)

ACES LOUNGE Strawberry Jam (9:00)

ANTONE'S Baby Atlas, Noble Dog, Dertybird (9:30)

ARTZ RIB HOUSE Frank Meyer (7:30)

AUNT JULIE'S COUNTRY KITCHEN Stetson Walker, Tracy Byrd (7:00)

B.D. RILEY'S IRISH PUB Michael Holt (8:00)

BEERLAND Women in Prison, Criaturas, Necro Hippies, Bare Wires

THE BELMONT Hedda Layne (6:00)

BLU Megan Heavlin Ochoa (8:00)

BOTTICELLI'S Shawn Nelson (7:30)

BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton (6:00)

CAROUSEL LOUNGE The Late Joys (7:00); ST 37, Baby Robots, the Gary (9:00)

CEDAR STREET Karen & Kaki, Suede (6:00)

CENTRAL MARKET SOUTH Crying Monkeys (6:30)

CHEATHAM STREET WAREHOUSE Nathan Daniel (9:30)

CHERRYWOOD COFFEEHOUSE Brent Houzenga

CLUB 1808 The Ripe, Nematoads, Labretta Suede & the Motel 6

CONTINENTAL CLUB Gallery: Continental Graffiti (10:00); In the Club: Planet Casper (6:30); Mike & the Moonpies, Horse Opera CD Release, Eric Hisaw & Chrissy Flatt (10:00)

COOL RIVER CAFE The Pictures

COPA BAR & GRILL Salsa Lessons w/ Dance U2, Alvaro Aguilar (8:30)

DONN'S DEPOT Murphy's Inlaws

LISTINGS ARE FREE AND PRINTED ON A SPACE AVAILABLE BASIS. Acts are listed chronologically. Schedules are subject to change, so call clubs to confirm lineups. Start times are provided where known and are PM unless otherwise noted.

SUBMISSION INSTRUCTIONS: Music listings deadline is Monday mornings, 9am, for that week's issue, published on Thursday. Please indicate roadshows and residencies. Send venue name, address, phone, acts, and start times to: Club Listings, PO Box 49066, Austin, TX 78765; fax, 458-6910; phone, 454-5766 x159; e-mail, clubs@austinchronicle.com.

Austin bands: We want to hear from you. If you haven't registered and uploaded your MP3s to the Musicians Register, go to austinchronicle.com/register. Anywhere your band is mentioned, your music will be featured.

roadshows

may

THU 20

Tracy Byrd, Aunt Julie's Country Kitchen
Bare Wires, Necro Hippies, Criaturas, Beerland
Labretta Suede & the Motel 6, Club 1808

Synthetic Fiend, Elysium
Brokencyde, Blood on the Dance Floor, Deadbolt, Dirty Charlie Band, Emo's

South Austin Pleasure Club, Guero's Taco Bar

We Are Half Nelson, Headhunters
Tavana, Maria Maria

Knuckle Yummy, Maria's Taco Xpress
Chatterton, Richard James & the

Special Riders, Mohawk
Rebecca Loebe, Momo's

Guns of Navarone, Revenants, Red 7
Matt Wilson, Ringside at Sullivan's

David Halley, Roadhouse Rags

FRI 21

Ginsu Wives, Club 1808

The Knitters, Continental Club

Red Alert, Cool River Cafe

Converge, Coalesce, Gil Mantera's
Party Dream, Gaza, Lewd Acts,

Black Breath, Emo's

Seth Sherman, the Ghost Room

Another Addiction, Headhunters

Underclaire, Hole in the Wall

ShAnnie, House Wine

Minor Mishap Marching Band, the
Hundred Acre Wood

The Whiskey Priest, Lamberts

Larry Carlton, One World Theatre

Paco Estrada, the Parish

MDC, the Restarts, Red 7

Two Star Symphony, Shaolin Death

Squad, the Scoot Inn

Crew 54, Stubb's

Pacha Massive, Waterloo Records

SAT 22

Mason Jennings, Antone's

The Founding Fathers, Bleach

Boys, Lily's, Beerland

Laura Marling, Smoke Fairies,

Central Presbyterian Church

Honey & Salt, Cherrywood

Coffeehouse

The Knitters, Continental Club

Gabriel Santiago, Elephant Room

Everybody Was in the French

Resistance ... Now, Emo's

The Hectic, Metavenge,

Squidbucket, Encore

Pacha Massive, Mariachi Las

Altenas, Girl in a Coma, Hacienda,

Piñata Protest, Pilar Diaz, Bomba

Estéreo, Y la Orkesta, Brian

Lopez, Fiesta Gardens

Contrabandits, Flamingo Cantina

The Glitch Mob, Free the Robots,

Deru, La Zona Rosa

Honey Island Swamp Band, Momo's

Red Alert, the Oasis

Starving Martyrs, Red 7

Dimitri's Ascent, Ruta Maya

Mark David Ashworth, Stubb's

SUN 23

Orville Bateman Neeley III, Quin

Galavais, Chris(t) Stephenson,

Beerland

Eye Alaska, Windsor Drive, Emo's

Bomba Estéreo, End of an Ear

Of Montreal, Noot d'Noot, Mohawk

Fuck the Facts, Red 7

Nightmare River Band, Red Eyed Fly

Tavana, Speakeasy

MON 24

Job for a Cowboy, White Chapel,

Revocation, Emo's

Denitia Odigie, Flipnotics Coffeespace

Black Robot, Headhunters

Rodney Hayden, Momo's

Bagpipes

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HAPPY HOUR
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for your benefit

THU 20

Exile on South Lamar, MusiCares

Nashville Flood Relief Benefit w/ Jesse

Dayton, Michael Des Barres, Stonehoney,

Deadman, Randy Weeks, Knuckle Yummy,

Nakia, David Beck, Maria's Taco Xpress

FRI 21

Car2Go w/ Joe Ely, the Gourds, Del Castillo,

the Black & White Years, the Lemurs,

Republic Square Park

SAT 22

SkillShare Austin Benefit Show w/

Elizabeth Jackson, Dark Water Hymnal, Polar

Optimist, Searching for Signal, Honey & Salt,

Cherrywood Coffeehouse

Pachanga Music Festival, Futuro Fund
of Austin Benefit w/ Piñata Protest, Pilar
Díaz, Tortilla Factory, Mariachi Las Altenas,
Pacha Massive, Brownout, Amplified Heat,
David Garza, Hacienda, Vallejo, Girl in a Coma,
Grupo Fantasma, Fiesta Gardens

Grand Opening, Family for Life Benefit w/
Peace Phoenix, MC Poison Ivy, Power Squid,
Hargrave Arcade

Heather Deering Foundation Fashion
Show w/ DJ Janel Roland, Soul Track Mind,
the Scoot Inn

See austinchronicle.com for complete listings.

PROJECT TRANSITIONS' 15TH ANNIVERSARY

TX SWING

(FRIDAY JUNE 4TH-8PM-MIDNIGHT)

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TICKETS \$45-\$40 IN ADVANCE

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DANCE LESSONS 7-8PM

BBQ! AUCTION! DANCE LESSONS!

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Live Music Early ...  Late Night Loungin'

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NO COVER • FREE SHOWS

THU 5/20 10PM  **FLUSH**

6PM: HAPPY HOUR WITH
KEVIN MCKINNEY
& FREE PIZZA ROLLS FROM AUSTIN'S PIZZA

FRI 5/21 9PM: **OJ & THE BRONCOS**
LATER: **DJ DIAMOND TIP**
SPINS 'TIL 2AM

SAT 5/22 9PM  **FATTY MONK**
LATER: **DJ SPYDA**
SPINS 'TIL 2AM

SUN 5/23 10PM **BRETT RANDALL**

MON 5/24 10PM **CADENCE SHOWCASE**

TUE 5/25 10PM **BOOMBOX TUESDAYS**
FEATURING **IN THE PINK**
DRINK SPECIALS ALL NIGHT!

BMUSED PRESENTS:
DAWNI MCCRAY, BRIAN POUNDS, DIGGIN UP GRANDPA & BROTHER MAGNUM

WED 5/26 8PM

THU 5/27 10PM **DANK TRIO**

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INDIGO GIRLS
W/ GUEST TERRI HENDRIX WITH LLOYD MAINES

ON-SALE NOW **SAT MAY 29**

UPCOMING SHOWS

TUE JUN 1: KISS FM PRESENTS LA ROUX

THUR JUL 1: LED ZEPPELIN 2
ON-SALE FRI 5/21 @ 10 AM

TUE JUL 6: KGSR PRESENTS EDWARD SHARPE & THE MAGNETIC ZEROS

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SAT MAY 29
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WITH HAJ (SUB SWARA/NYXSS) AND DJ MANNY (DJ DOJO)
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WED JUN 9
NAS DAMIAN MARLEY DISTANT RELATIVES TOUR

THU JUN 10
REVEREND Horton HEAT AND CRACKER
LEGENDARY SHACK SHAKERS 101X

TUE JUL 13
JAMIE CULLUM IN CONCERT

MON JUL 19
SILVER SUN PICKUPS 101X
AGAINST ME! THE HEAVY CLAY PEOPLE

FRI JUL 23
THE NEW PORNOGRAPHERS
WITH THE DODOS AND IMAAD WASIF

WED AUG 4
Gravel House 2010
WITH LAWRENCE ARABIA

WED AUG 11
HARD
Summer Tour 2010
featuring **Crystal Castles Sinden Destructo and Proxy**

FRI SEP 3
rodrigo y gabriela

IN THE CLUB

THU MAY 20 DOORS 9PM
BART CROW BAND WITH SOUTHSIDE UNION

FRI MAY 21 DOORS 11:30PM
SCOREMORE PRESENTS: DRAKE AFTERSHOW FEATURING **KEVIN JACK, DRASTIK & CREW 54**
FREE WITH DRAKE WRISTBAND

SAT MAY 22 DOORS 9PM
COVERT CURIOSITY PRESENTS: **AUTOBUS RECORDS** WITH **BRAZOS**
WITH WEIRD WEEDS & SLEEP GOOD

SUN MAY 23
COSEPEL BRUNCH

WED MAY 26 DOORS 9PM
4TH ANNUAL TRCOA
XIMENA SARIÑANA WITH LA ROYALE & GUSTAVO GALLINDO

THU MAY 27 DOORS 9PM
AUSTIN360 CONCERT SERIES
THE COVERTERS WITH DEADMAN

FRI MAY 28 DOORS 9PM
OUT ON BAIL TOUR WITH **OUTLAW NATION AND DEALS GONE BAD** WITH PHRANCHYZE

SAT MAY 29 DOORS 11:30PM
BASSNECTAR AFTERSHOW
SICK'S PACK

WED JUN 2 DOORS 9PM
MISHKA WITH DON CHANI

THU JUN 3 DOORS 9PM
AMY COOK

FRI JUN 4 DOORS 9PM
FULL SERVICE WITH SUBROSA UNION & APOSTROPHE

SAT JUN 5 DOORS 9PM
GREG LASWELL WITH BRIAN WRIGHT & JIMMY GNECCO

SUN JUN 6 DOORS 10:30PM
MGMT AFTERSHOW
THE CLOUDS ARE GHOSTS FREE WITH MGMT TIX

MON JUN 7 DOORS 9PM
TRUTH & SALVAGE CO

WED JUN 9 DOORS 10:30PM
NAS & DAMIAN MARLEY AFTERSHOW
FREE WITH N/D TIX
RAS

CALENDAR

» OUTSIDE SHOW » INSIDE SHOW

6-10 BAR BRAWL III

6-11 MIRANDA DOODSON CD RELEASE
AARON IVEY, JASON POE

6-12 SAM SLIVA AND THE GOOD
JOSH WEATHERS, JR. CASTRO, & MIKE RYAN

6-13 SARA HAZE

6-16 MIGGS
LEGS AGAINST ARMS

6-17 LANDON PIGG
MADI DIAZ

6-18 PAPER SHAPES
PASSION PIT AFTERSHOW

6-19 THE HEAVY PETS

6-22 LUKAS NELSON & PROMISE OF THE REAL

6-23 ATHLETE
CARNY

7-9 JOE PUG

9-17 TWO NIGHTS! 101X
8-18 CITIZEN COPE

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THURSDAY, MAY 20

Shinyribs 9PM \$5
KEVIN RUSSEL FROM THE GOURDS

GEORGE DEVORE 11PM \$5

Brian Pounds 1AM \$5

No COVER HAPPY HOUR **MEAGAN TUBB** 6PM

FRIDAY, MAY 21

UNCLE LUCIUS
10:30PM \$10 Adv / \$12 Door
EARL POOLE BALL & THE COSMIC AMERICANS 6PM

LIVE on Lonestar State of Mind

No COVER HAPPY HOUR
EARL POOLE BALL & THE COSMIC AMERICANS 6PM

SATURDAY, MAY 22

Omar and the Howlers
L.Z. LOVE 8PM \$10
Hector Ward 12:30AM \$5
The Redneck Boys 3PM No Cover

SUNDAY, MAY 23

THE RESENTMENTS 7:30PM \$7
Bobby Whitlock & CoCo Carmel 6PM \$10

JOANNA BARBERA 10:30PM \$7

THE HIGHWAY 12AM \$5
Bob Cheevers 3PM No Cover

MONDAY, MAY 24

LONELYLAND WITH **BOB SCHNEIDER** 8:30PM \$10
BLACK BONE CHILD 7PM \$10
Jeff Plankenhorn 11PM \$5

TUESDAY, MAY 25

Bruce Hughes & the All Nude Army 9PM \$5
Deadman 11PM \$5
DAVID BECK 1AM \$5

No COVER HAPPY HOUR **WAYLON PAYNE** 6PM

WEDNESDAY, MAY 26

WALT WILKINS & THE MYSTIQUEROS 9PM \$10

MATT KING 11PM \$5
SCOTT WIGGINS BAND 1AM \$5

No COVER HAPPY HOUR **The Nortons** 6PM

COMING UP
MAY 29
CHRIS DUARTE & SMOKIN' JOE KUBEK

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THURSDAY MAY 20 \$5

JOE LEE KING NO COVER HAPPY HOUR 5:15
CHRIS BRECHT 6:30 **FOLK SAINTS** 8
JACK WILSON 9:15
REBECCA LOEBE **THE RAINA**
& **THE NEW ORDEALS** 10:30 **ROSE TRIO** 12

FRIDAY MAY 21 \$10

LEE SIMMONS NO COVER HAPPY HOUR 5:15
JACKIE MYERS BAND 7
CHRIS HAWKES 8
RYAN HARK RIDER 9
DAVE MADDEN 10
WENDY COLONNA 11
DUSTIN WELCH & SAM HILL 12:15

SATURDAY MAY 22 \$12

WISE BIRD 9
HONEY ISLAND
SWAMP BAND

CD RELEASE 10:30
DOORS AT 8

SUNDAY MAY 23 \$7

LA TAMPIQUEÑA 8
ADAM RODGERS 9:30
ST. CLOUD 11
Darren Hoff & The HARD TIMES 12:15

MONDAY MAY 24 \$5

DJANGO WALKER 7:30
RODNEY HAYDEN 8:30
BRANDON JENKINS 9:45
DUSTIN WELCH & SAM HILL 11:15
JARROD DICKENSON 12:30

TUESDAY MAY 25 \$5 / \$3 W/ STUDENT ID

ATTACK POWER! 6:30
WORLD MUSIC NIGHT
AN EVENING WITH
AZUL 8pm - 1am

WEDNESDAY MAY 26 \$5

LAURA IMHOFF 5:30
NOBLE DOG 7 **ERIN IVEY** 8
SUZANNA CHOFFEL 9:30
Jennifer Sullivan 10:45
HOME BY HOVERCRAFT 12:15

UP COMING SHOWS

MAY 28 **MANEJA BETO**
DAN DYER BAND
SKYROCKET MAY 29

CLUB LISTINGS FROM THURSDAY

THE DRISKILL HOTEL Driskill Bar: Stephen Doster & Bill Carter (7:00)

EDDIE V'S EDGEWATER GRILLE Tameca Jones

ELEPHANT ROOM Tony Airoldi, Justin Vasquez Triptych

ELYSIUM Synthetic Fiend, Emily's Gone Mad, SubNatural (9:00) 6

EMO'S Inside: Dirty Charlie Band, Turbo 350, Deadbolt; Outside: Stereos, Blood on the Dance Floor, Jeffree Star, Brokencyde 6

EVANGELINE CAFE Malford Milligan

FLIPNOTICS COFFEESPACE Troy Campbell (6:00), Open Mic w/ Lisa Kettyle (8:00)

FREDDIE'S PLACE Jamie Thomas (6:00)

THE GHOST ROOM Bobby Trimble, the Jungle Rockers, the Ugly Beats 10 (10:00)

GINNY'S LITTLE LONGHORN SALOON Alvin Crow (9:00)

GRUENE HALL Josh Grider (7:00)

GUERO'S TACO BAR South Austin Pleasure Club (6:30) 6

HEADHUNTERS Patio: Lion in Wait, Grub Dog & the Modestos; Inside: We Are Half Nelson, Journey Agents, Fuzz Huzz 6

HOLE IN THE WALL Arum Rae, the Couch, Petals (10:00)

HOUSE WINE Jay Sims (7:00), Jay Sims (8:00)

JO'S COFFEE Marshall Ford Swing Band (7:00)

JOVITA'S Billy Goerd, Steve Power & the Pain Killers (6:00)

LA FUENTES RESTAURANT & TEXAS BEER GARDEN Seventh Sun

LA PALAPA Bobby Rio Band (7:00)

LAMBERTS Gary Clark Jr. (7:00), Dax Riggs (11:00)

LONG CENTER FOR THE PERFORMING ARTS Austin Symphony Orchestra Young People's Concerts (10:00am, 11:40am)

LUCKY LOUNGE Flush (10:00)

MAGGIE MAE'S Rick Harvey & the Textcellorators (8:00)

MANUEL'S GREAT HILLS Jonas Alvarez (6:30)

MARIA MARIA Tavana (7:00) 6

MARIA'S TACO XPRESS Exile on South Lamar, MusiCares Nashville Flood Relief Benefit w/ Jesse Dayton, Michael Des Barres, Stonehoney, Deadman, Randy Weeks, Knuckle Yummy, Nakia, David Beck (6:30) 6

MEAN-EYED CAT Reid Wilson & His So-Called Friends (8:00)

MOHAWK Richard James & the Special Riders, Chatterton, Frank Smith, Oh No Oh My (10:00) 6

MOMO'S Folk Saints, Jack Wilson, Rebecca Loeb, Raina Rose 6

NEWORLEDELI Third Coast Songwriters w/ Michael Fracasso, Will T. Massey, Jim Patton & Sherry Brokus (7:30)

NORTH BY NORTHWEST RESTAURANT & BREWERY Liz Morphis (6:30)

NUNO'S ON SIXTH Pee Wee Calvin & the Way Tis

ONE 2 ONE BAR Dahebegebees, the Hi-Defs (8:30)

OPA WINE BAR Naked Folk Collective (6:00)

THE PARISH DJ Orion, Freshmillions, Missions, L.A.X. CD Release 6

PATSY'S COWGIRL CAFE Ila Mae (7:30)

POODIE'S HILLTOP BAR & GRILL Amber Lucille 11

RED 7 The Stampede, Revenants, Betaplayer, Guns of Navarone, East Cameron Folkcore 6

RED EYED FLY And God Took the Light, Powered by Indifference, Forward Empire, Stillborn Skies, Ra-Ra

RED FEZ DJ Hobo D (10:00)

RILEY'S TAVERN Matt Begley & Bitter Whiskey

RINGSIDE AT SULLIVAN'S Matt Wilson 6

ROADHOUSE RAGS Mary Welch, David Halley, Jo Carol Pierce (7:00) 6

RUTA MAYA PolySky, A House A Home, Brett Randall, Two Hoots & a Holler (8:00)

RUTH'S CHRIS STEAK HOUSE Jeff Lofton (7:00)

SATELLITE BISTRO & BAR The Swingsters (7:00)

SAXON PUB Eightysixed (6:00): Shinyribs, George Devore, Brian Pounds (8:00)

STUBB'S Southside Union, Bart Crow (9:00)

TEXAS BAR & GRILL Acoustic Open Mic

THREADGILL'S WORLD HQ The Austin Chronicle Spelling Bee

TOM'S TABOOLEY Fractals (7:00)

TRIPLE CROWN Joel Hofmann, Robbie & the Robots, the Dead Phonetics

TROPHY'S Charlie Hurtin & the Hecklers, Two Hoots & a Holler

WHIP In Southpaw Jones 11 (8:00)

ZTEJAS Sweet Bunch of Daisies (6:00)

FRI 21

ANTONE'S Magpies, the Band of Heathens (9:00)

ARTZ RIB HOUSE Bill Hearn (7:30)

AUSTIN CITY HALL PLAZA Grupo Fantasma (noon)

AUSTIN MOOSE LODGE NO. 1735 Fractals

B.D. RILEY'S IRISH PUB Dave Inslay (9:30)

BEERLAND FM Campers, StormShelter, Diagonals (10:00) 6

BOAT HOUSE GRILL The Sevilles

BOTTICELLI'S Jacob Jaeger (8:00)

'BOU TIME DJ Element

BROKEN SPOKE Dance Lessons, Two Tons of Steel (8:00)

C. HUNTS ICE HOUSE Jeff Hughes

CAROUSEL LOUNGE Chapparal Dixelanders, Possum Posse (7:00)

CEDAR STREET Trent Durham, Skyrocket! (6:00)

CHEATHAM STREET WAREHOUSE Kristen Kelly (9:30)

CLUB 1808 Ginsu Wives, We'll Go Machete 6

CLUB 21 Artie Hall & the Pearl Dusters (8:00)

CLUB DE VILLE Peligrosa All-Stars (9:00)

CONTINENTAL CLUB Gallery: Mike Flanigin w/ Denny Freeman (10:00); In the Club: The Blues Specialists (6:00); Jon Dee Graham, the Knitters (10:00) 6, 6

COOL RIVER CAFE Red Alert 11 6

COTTON CLUB Somewhere in Texas (8:30)

DIRTY DOG BAR Tongue-Tied Lightning, Fatback Circus, Killing Industry CD Release (9:30)

DONN'S DEPOT Donn & the Station Masters

THE DRISKILL HOTEL Driskill Bar: Darren Hoff & the Hard Times, JWW & the Prospectors (6:00)

DRY CREEK SALOON Damon Bramblett (8:00)

EL SOL Y LA LUNA Mariachi Tamazula (7:00), Ritmo 3 (10:00)

ELEPHANT ROOM Combo Mahalo, Beto y los Fairlanes (6:30)

ELYSIUM Kings n' Things Birthday Bash

EMO'S Outside: Black Breath, Lewd Acts, Gaza, Coalesce, Converge; Inside: DJ Thibault, Gil Mantera's Party Dream 6, 6

EVANGELINE CAFE Charlie Terrell & the Murdered Johns (10:00)

FLAMINGO CANTINA Bass Therapy: Austin vs. Houston (9:00)

FLIPNOTICS COFFEESPACE Wild Bill & the Lost Knobs, Jarrod Dickenson, David Ramirez (6:00)

FREDDIE'S PLACE Patty David (6:00)

THE GHOST ROOM Seth Sherman, Chuck Fleming, Haunt (10:00) 6

GINNY'S LITTLE LONGHORN SALOON Weldon Henson (9:00)

GRUENE HALL Bill Hearn (1:00), Asleep at the Wheel (9:00)

GUERO'S TACO BAR Chicken Strut (6:30)

HANOVER'S One Shot Johnny (9:30)

HEADHUNTERS Another Addiction, Spoiled Royals, Valentine Failures, Gentlemen's Social Club, New Disaster 11 6

THE HIGHBALL DJFK (11:00)

HILL'S CAFE Shad Blair

HOLE IN THE WALL The Chivas, Underclaire, Prayer for Animals CD Release 6

HOUSE WINE ShAnnie (8:00) 6

THE HUNDRED ACRE WOOD GrackleFest w/ Belaharr, Barebones Orchestra, Sick's Pack, the Inheritance, Minor Mishap Marching Band, That Damned Band, Wino Vino, Rattletree Marimba (6:00) 6

JOE'S CRAB SHACK Burnevik Vega (7:00)

JOVITA'S The Jackhammers, Aviators, Texas Blues Healers (9:00)

KICK BUTT COFFEE Sydney Sprague

LA FUENTES RESTAURANT & TEXAS BEER GARDEN Alan Haynes

LAMBERTS E.P. Hall, Royal Forest, the Whiskey Priest (10:30) 6

LONG CENTER FOR THE PERFORMING ARTS Austin Symphony Orchestra Young People's Concerts (10:00am, 11:40am)

LONGBRANCH INN Fuzz Club w/ DJ Sue, Mr. Lucky Medical Benefit w/ DJ "Adventures in Sound" Dennis, DJ "Stronger Than Dirt" Scott, DJ Super K (10:00)

LOS REYES MEXICAN GRILL & BAR Johnny Gonzales (6:00)

LUCKY LOUNGE Kevin McKinney (6:00); OJ & the Broncos, DJ Diamond Tip (9:00)

MARIA MARIA The Brew (9:00)

MARIA'S TACO XPRESS Leeann Atherton (7:00)

MOHAWK Outside: Dead Cat Cello, Ryan Rooney, Alex Maas, Tia Carrera, Iron Menorah, the Low Lows; Inside: The Inheritance, Burgess Meredith (5:00)

MOMO'S Jackie Myers, Chris Hawkes, Ryan Harkrider, Dave Madden, Wendy Colonna, Dustin Welch, Sam Hill

MOZART'S COFFEE ROASTERS Austin Attitude (8:30)

NEWORLEDELI Him & Her 11 (7:00)

NORTH BY NORTHWEST RESTAURANT & BREWERY Rick Hornyak (6:30)

ONE 2 ONE BAR Lisa Tingle (8:30), Eagle Pritchard Murray (11:00)

ONE WORLD THEATRE Larry Carlton (7:00, 9:30) 6

THE PARISH One Love, Paco Estrada, the Canvas Waiting, Suite 709, Mother's Anthem, Eyes Burn Electric (8:00) 6

PATSY'S COWGIRL CAFE Therapy Sisters (7:30)

POODIE'S HILLTOP BAR & GRILL Texas Soul

RED 7 The Yuppie Pricks, the Restarts, MDC 6

RED EYED FLY The Night We Left, Knock on Wood, Whalers, Rude Rachel, Park & Murray

RED FEZ Learning Secrets w/ Ramesh & Samantha (10:00)

REPUBLIC SQUARE PARK Car2Go w/ Joe Ely, the Gourds, Del Castillo, the Black & White Years, the Lemurs (4:00)

RILEY'S TAVERN Hunter McKithan & the Offenders

ROADHOUSE RAGS Slowtrain, the O's, Tony Scalzo (8:00)

RUTA MAYA Lux Divon, McPulish, Ugly Elephant (9:00)

SAM'S TOWN POINT Classic Rock Open Jam w/ Breck English

SAXON PUB Earl Poole Ball & the Cosmic Americans (6:00); Uncle Lucius, Earl Poole Ball (9:00)

THE SCOOT INN Invincible Czars, Shaolin Death Squad, Two Star Symphony, Tiny Tin Hearts 11 (8:00) 6

SENGELMANN HALL Tommy Gallagher

SHOOTERS BILLIARDS LC Rocks (9:00)

SILHOUETTE Architektur, John Gomi (10:00)

STARDUST CLUB Armadillo Road

STUBB'S Outside: Drake; Inside Later: Crew 54, Drastik, Kevin Jack 11 6

SULLIVAN'S STEAKHOUSE Hank Hehmsoth, Spencer Starnes

THREADGILL'S WORLD HQ Mingo Fishtrap 11 (9:00)

TRAILER SPACE RECORDS Burly Boys, Scrabble Robot 11 (7:00)

See austinchronicle.com for complete listings.

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**GRUPO FANTASMA
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ESTÉREO**

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MASSIVE**

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A COMA**

**DAVID
GARZA**

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**MARIACHI
LAS ALTEÑAS**

**TORTILLA
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Y LA ORKESTA**

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WED 5/26	8-10PM	MOVIN' TARGET
FRI 5/28	9:30PM	BLUE FINGER DISCO \$5
SAT 5/29	9:30PM	BREWERS NATION

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LIVE MUSIC
NO COVER ALL WEEK

THURSDAY, MAY 20 • NO COVER

BILLY GOERDT 6:30-7:30PM

STEVE POWER BAND
8-10PM

FRIDAY, MAY 21 • \$10 ADULTS / \$3 KIDS
THE JACKHAMMERS 6PM

THE AVIATORS
7PM

CITY SOUND KINGS
9-10:30PM • NO COVER

SATURDAY, MAY 22 • \$8 / KIDS UNDER 12 FREE
TEXAS SCHOOL FOR THE DEAF BENEFIT
5:30-11:30PM

DAVID BLAKE 5:30PM

SOME SOFT HOURS 6:30PM

ASPYRING 7:30PM **PARSECS** 8:30PM

MAD SQUIRREL 9:30PM

SUNDAY, MAY 23 • \$5 COVER

JESTFEST! 6-8PM

MONDAY, MAY 24 • CLOSE

TUESDAY, MAY 25 • NO COVER

SARA SHANSKY 7:30-9:30PM

WEDNESDAY, MAY 26 • NO COVER

**CORNELL HURD
BAND** 8-10PM

HAPPY HOUR

TUE-FRI 4-7PM / ALL DAY SUN 4pm-CLOSE

\$2.50 all beers / \$2 well drinks

\$3 house margs / 1/2 price apps

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\$1 Select Beers \$2 Wells
Food Specials All Night!

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THURSDAY, MAY 20

OUTSIDE, DOORS @7PM: **BROKENCYDE**
JEFFREE STAR
BLOOD ON THE DANCE FLOOR • STEREOS
INSIDE: **DEADBOLT • TURBO 350**
THE DIRTY CHARLEY BAND

FRIDAY, MAY 21

OUTSIDE, DOORS @7PM: **NO CONTROL RADIO**
PRESENTS **CONVERGE • COALESCENCE**
GAZA • LEWD ACTS • BLACK BREATH
INSIDE: **GIL MANTERA'S PARTY DREAM**
DJ THIBAUT

SATURDAY, MAY 22

INSIDE: **EVERYBODY WAS IN THE FRENCH RESISTANCE...NOW**
(EDDIE ARGOS OF ART BRUT)

SUNDAY, MAY 23

INSIDE: **EYE ALASKA • WINDSOR DRIVE**
THE CANVAS WAITING

MONDAY, MAY 24

OUTSIDE, DOORS @7PM:
NO CONTROL RADIO PRESENTS
JOB FOR A COWBOY • WHITECHAPEL
CATTLE DECAPITATION • REVOCATION

TUESDAY, MAY 25

INSIDE: **SOUNDCHECK**
MAGAZINE PRESENTS A \$2 SHOW
ELLIOT WOLF • RIVERSIDE
BLACK JESUS • DIRTY WHITE BOYS

WEDNESDAY, MAY 26

OUTSIDE:
101X/NO CONTROL RADIO PRESENTS
PENTAGRAM • BLACK TUSK
RWAKE • MALA SUERTE • STRIDER

COMING SOON: • 6/10 SCREAMING FEMALES, YELLOWFEVER, BROKEN GOLD, COWABUNGA BABES (IN) • 6/11 THE TWILIGHT SAD, THE CALM BLUE SEA (IN) • 6/12 GBH, KRUM BUMS, OURNATIONAL (IN) • 6/13 NO CONTROL RADIO PRESENTS: PRIMAL FEAR, HAVOK, IGNITOR (OUT) / HAWTHORNE HEIGHTS, THE AUDITION, THE STORY CHANGES (IN) • 6/15 MENWITHOUTYOU (OUT) • 6/16 MC CHRIS, MC LARS, MATH THE BAND (IN) • 6/17 MOTEL 6 ROCK YOURSELF TO SLEEP TOUR: EVERY AVENUE, SING IT LOUD, THE SECRET HANDSHAKE, THERE FOR TOMORROW (OUT) • 6/18 HIT THE LIGHTS, THIEVES, THE RIOT SCENE, FOR HOURS AND OURS (IN) • 6/19 CONCRETE BLONDE (OUT) / ZOROASTER, BLACK TUSK, DARK CASTLE (IN) • 6/25 HASTE THE DAY W/ MY CHILDREN MYBRIDE, UPON A BURNING BODY, SET AFLAME (IN, EARLY) / POCAHAUNTED, HEADRESS, SOFT HEALER (IN) • 6/26 PASSAFIRE, TIN CAN PHONE, ASHES OF BABYLON (IN) • 6/27 DEAD MEADOW (OUT) • 6/28 BOYCE AVENUE (IN) • 6/30 PSYCHEDELIC FURS, SHE WANTS REVENGE (OUT) / PETER WOLF CRIER, LIGHT POLLUTION (IN) • 7/7 101X PRESENTS: THRICE, KEVIN DEVINE, BAD VEINS, THE DIG (OUT) • 7/8 KINCH (IN) • 7/9 STEEL TRAIN, YOUNG THE GIANT (IN) • 7/14 FOREVER THE SICKEST KIDS, THE READY SET, THE SCENE AESTHETIC, PHONE CALLS FROM HOME, A CURSIVE MEMORY (OUT) • 7/17 101X DAILY DOSE/NEXT BIG THING PRESENTS: DELTA SPIRIT, DAVID VANDERVELDE AND THE ROMANY RYE (OUT) / NATHANIEL RATELIFF (IN, ON SALE SAT. 5/22) • 7/18 FUTUREBIRDS (IN, ON SALE SAT. 5/22) • 7/24 THE LYDIA FINALE: A GOODBYE & FAREWELL TOUR (IN, ON SALE SAT. 5/22) • 7/26 MAPS & ATLASES, CUTS (IN) • 8/4 HERE WE GO MAGIC W/ BEACH FOSSILS (OUT, ON SALE SAT. 5/22) 8/28 ROONEY (OUT)

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THURSDAY, MAY 27

OUTSIDE: **CROW (JAPAN)**
TALK IS POISON • WASTED TIME
KYKLOOPPEIN SUKUPUUTTO (FINLAND)
MIND ERASER • MOTHER OF MERCY

FRIDAY, MAY 28

OUTSIDE: **BASTARD (JAPAN)**

SATURDAY, MAY 29

OUTSIDE: **POISON IDEA**
INSIDE: **INQUISITION (COLOMBIA)**

SUNDAY, MAY 30

OUTSIDE: **RORSCHACH**
BASTARD NOISE (WOOD, CONNELL & NELSON)
MORNE • YELLOW TEARS • MAMMOTH GRINDER
INSIDE: **BONE AWL • ASHDAUTAS • ARIZMENDA**
ENDLESS HUMILIATION

TUESDAY, JUNE 1

INSIDE: **PLANTS AND ANIMALS • LOST IN THE TREES**
OUTSIDE: **MURS • SICK JACKEN • NOCANDO**

WEDNESDAY, JUNE 2

OUTSIDE: **PESTILENCE • WARBRINGER**
GOATWHORE • VITAL REMAINS
REVOCATION • ENFOLD DARKNESS
SACRIFICIAL SLAUGHTER

THURSDAY, JUNE 3

OUTSIDE: **VOXTROT (FAREWELL SHOW)**
CRY BLOOD APACHE • INTERNATIONAL WATERS
INSIDE: **STUNTS (FEATURING MEMBERS OF WINE & REVOLUTION) • THE CARROTS**

FRIDAY, JUNE 4

OUTSIDE:
SOUNDCHECK MAGAZINE PRESENTS
GIVERS • TV TORSO • SEARCHING FOR SIGNAL
INSIDE: **HOBBITS OF THE SHIRE • EAGLE CLAW**
TIA CARRERA • WOODGRAIN

SATURDAY, JUNE 5

OUTSIDE: **101X NO CONTROL PRESENTS**
MELVINS • TOTIMOSHI
INSIDE:
WHITE GHOST SHIVERS
(PERFORMING AS BOOMTOWN)
HOODRATS • THE NEGATIVES
BLOOD FOR MASTER

SUNDAY, JUNE 6

OUTSIDE: **NO CONTROL RADIO PRESENTS**
OBITUARY
PACK OF WOLVES • HOD • MAMMOTH GRINDER
INSIDE: **FRIENDO (FT MIKE WALLACE OF WOMEN)**
YOURSELF AND THE AIR

MONDAY, JUNE 7

OUTSIDE:
101X HOMEgrown LIVE PRESENTS
NEON INDIAN • SURVIVE • CRY BLOOD APACHE

CALENDAR (COMMUNITY SPORTS ARTS FILM MUSIC) LISTINGS

CLUB LISTINGS FROM FRIDAY

TRIPLE CROWN Mark Jungers, Scott H. Biram

TROPHY'S Two Hoots & a Holler, Jason Arnold & the Stepsiders (9:30)

WATERLOO RECORDS Pacha Massive (5:00) 6

ZINGERS SPORTS BAR Michael Samuels (7:00)

CONTINENTAL CLUB Gallery: Mike Flanigin Trio w/ Denny Freeman (10:00); In the Club: Redd Volkaert (3:00); the Jungle Rockers, the Knitters (10:00) 2 6

COOL RIVER CAFE Radiostar
COTTON CLUB The Debonaires (8:30)

DONN'S DEPOT Albert & Gage

THE DRISKILL HOTEL Driskill Bar: Patricia G. (8:00)

EDDIE V'S EDGEWATER GRILLE Bruce James (8:00)

EL SOL Y LA LUNA Cerronato (8:00)

ELEPHANT ROOM Gabriel Santiago (9:30) 6

EMO'S Everybody Was in the French Resistance ... Now 2 6

ENCORE Sinistra, Squidbucket, Metavenge, the Hectic (8:00) 6

EVANGELINE CAFE Alan Haynes (10:00)

FIESTA GARDENS Pachanga Music Festival, Futuro Fund of Austin Benefit w/ Piñata Protest, Pilar Díaz, Bomba Estéreo, Tortilla Factory, Mariachi Las Alténas, Pacha Massive, Brownout, Amplified Heat, David Garza, Hacienda, Vallejo, Girl in a Coma, Grupo Fantasma (noon) 2 6

FLAMINGO CANTINA Contrabandits, Rude Punch (9:00) 6

FLIPNOTICS COFFEESPACE Laura Freeman & the Hey Lollies (10:00am); Avenue Elle, Seela, Jeff Lofton (6:00)

FREDDIE'S PLACE Peterson Bros.: Kings, Queens & Lovers (4:00)

THE GHOST ROOM Persian Wars, the Sour Notes, She Sir (10:00)

GINNY'S LITTLE LONGHORN SALOON Dane Sterling (9:00)

GUERO'S TACO BAR Shawn Pittman (6:30)

HANOVER'S Zak Perry (9:30)

HARGRAVE ARCADE Grand Opening, Family for Life Benefit w/ Peace Phoenix, MC Poison Ivy, Power Squid (10:00)

HEADHUNTERS Hearts Explode, Barry Whitesnake, Me vs. Everybody, the Oilsters

HILL'S CAFE Ronnie Caywood

HOLE IN THE WALL Flatcar Rattlers, the Beaumonts, Dixie Witch (10:00)

HOUSE WINE Penny Jo Pullus (8:00)

IRON CACTUS MEXICAN GRILL & MARGARITA BAR Open Mic

LA FUENTES RESTAURANT & TEXAS BEER GARDEN Em Cravens Band

LA ZONA ROSA Deru, Free the Robots, the Glich Mob (8:00) 6

LAMBERTS Continental Graffiti (7:00), Jessi Torrisi & the Please Please Me (10:30)

LONG CENTER FOR THE PERFORMING ARTS Austin Symphony Orchestra Young People's Concerts (10:00am, 11:40am)

LOS REYES MEXICAN GRILL & BAR Johnny Gonzales (6:00)

LUCKY LOUNGE Fatty Monk, DJ Spyda (9:00)

MAGGIE MAE'S Rick Harvey & the Textcellorators (6:00)

MALVERDE Pipiris Nais w/ DJ Chicken George, DJ Starsign (10:00)

MARIA MARIA Soutloun (9:00)

MEAN-EYED CAT Graham Wilkinson (8:00)

MOHAWK Outside: Woodgrain, Magnifico! (9:00); Inside: Blase Faire (11:30)

MOMO'S Wisebird CD Release, Honey Island Swamp Band (8:00) 6

MOZART'S COFFEE ROASTERS Mark Gibson (8:30)

NEWORLEANS Mark Viator, Susan Maxey (7:30)

NORTH BY NORTHWEST RESTAURANT & BREWERY Stephen Doster & Bill Carter (6:30)

NUNO'S ON SIXTH Blueblazes (8:30)

THE OASIS Red Alert (7:00) 6

ONE 2 ONE BAR Douglas Jay Boyd, Bobby Bookout (9:00)

THE PARISH Mike Ryan, Wes Hayden (9:00)

PATSY'S COWGIRL CAFE Devin Preitauer (7:30)

LIVE MUSIC @ Central Market

FRIDAY & SATURDAY
6:30 - 9 PM
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SOLD OUT
FRIDAY, MAY 21
The Cafe Park area closed for CHEF FRANCIS MALLMANN'S COOKING SCHOOL CLASS
Book signing, **SEVEN FIRES: COOKING THE ARGENTINE WAY**, 5pm
Copies of book are for sale; Tango Show, 8:30pm

SATURDAY, MAY 22
RITMO 3
sizzling hot latin dance band

SUNDAY, MAY 23
6:30 - 9pm
LA MOÑA LOCA
salsa

FRIDAY, MAY 28
SIMS Foundation Concert
OS ALQUIMISTAS
huerta culture

SATURDAY, MAY 29
¡SALSA CENTRAL!
6 - 9pm
4TH ANNUAL SALSA DANCE COMPETITION
Presented by Central Market, SIMS Foundation and Dance International. Live music by Cienfuegos with contest music by DJ Fabian.

@ WESTGATE
4477 South Lamar
call 512.899.4300 for details
WEDNESDAY-SATURDAY
6:30 - 9 PM
SUNDAY
12:30 - 3 PM

THURSDAY, MAY 20
ARGENTINE ART, FOOD & WINE
Artwork by Argentine artists, Paola Guerrero & Soledad Mansilla; Music by the Crying Monkeys

FRIDAY, MAY 21
ARGENTINE FOOD, WINE & TANGO
with Esquina Tango instruction and dance.
Live music by the Austin Piazzolla Quintet

SATURDAY, MAY 22
ZAFRA
south american

SUNDAY, MAY 23
HEART & SOUL OF ARGENTINA
Enjoy Argentine street food & wine with performances by:
DANIELA ARCURI & GRISHA NISNEVICH 12 - 1:30pm
LAURA PELLEGRINO & tango dance instruction 2 - 4pm
PIANIST GLOVER GILL JONHS 4:30 - 6:30pm
Extinguishing of the Pit.

WEDNESDAY, MAY 26
BOCK, BBO, & THE BLUES
MCLEMORE AVE

UPCOMING at north lamar:
THE SIMS FOUNDATION, CENTRAL MARKET, & BEMBA ENTERTAINMENT are proud to bring together a series of concerts focused on bringing the **SIMS'** message of hope to aspiring, established and seasoned musicians in the Latino community. We are presenting a series of concerts, open jams, Salsa dancing, and camaraderie to close out Latino Music month in Austin and further the **SIMS'** message.
MAY 30 - SIMS FOUNDATION CONCERT
UT South American Music Ensemble, Myrna Cabello, Mauricia Callejas, Vanessa Lively & Son de Rey

café open 7am-9pm sunday-thursday; 7am-10pm friday & saturday at both locations

Soul of the Boot & StrangeTribe present

Night Fever!

A Wax Poetics monthly

SATURDAY, MAY 29 @ 9PM
AT THE SCOOT INN
 1308 EAST FOURTH STREET

Vol. 1 - Hip Hop
 Dj Nu-Mark (Jurassic 5), DJ Mel,
 and More.

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 \$2.50 OLD WHISKEY RIVER SHOTS

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THURSDAY, MAY 20 AMBER LUCILLE	THURSDAY, MAY 27 AMBER LUCILLE
FRIDAY, MAY 21 TEXAS SOUL	FRIDAY, MAY 28 FOND KISER
SATURDAY, MAY 22 JOHNNY DEE & THE ROCKET 88S	SATURDAY, MAY 29 BURL WILKERSON & BARE BONES
RENEGADE CHILI COOKOFF JUDGING 4:00PM \$10 ENTRY FEE	BROOKS (OPENER)

TICKETS AVAILABLE AT WWW.FRONTGATETICKETS.COM

THE SCOOT INN

11 LOCAL DRAFTS * 2 FULL BARS * 2 STAGES

THURSDAY, MAY 20, 9PM
THE SEASON 5 BREWSKEE BALL: DISCO SKEEVER!

FRIDAY, MAY 21, 8PM
TINY TIN HEARTS TWO STAR SYMPHONY SHAOLIN DEATH SQUAD INVINCIBLE CZARS

SATURDAY, MAY 22, 7:30PM
LES ARTISTES : THE REVOLUTION FASHION SHOW & ART OPENING SOUL TRACK MIND HOST MC GRACE ROGERS

SUNDAY, MAY 23, EARLY 4PM
2ND ANNUAL POCKET FISHERMEN FISH FRY JESUS CHRIST SUPERFLY PONG · POCKET FISHERMEN INSECT SEX ACT KATHAX · IGNITOR DD DAGGER THE SUFFERING KIND

THURSDAY, MAY 27, 9PM
LIL' BOBBY BLEED POWER SQUID THE WINDOW SILHOUETTE

FRIDAY, MAY 28, 9PM
REPRESENT AUSTIN SHOWCASE JAVI GARCIA AND THE COLD COLD GROUND SAM HILL

SATURDAY, MAY 29, 9PM
SOUL OF THE BOOT & STRANGE TRIBE PRESENT NIGHT FEVER! A WAX POETICS MONTHLY DJ NU-MARK (JURASSIC 5) DJ MEL DJ COOLHANDS (FRIENDS OF SOUND)
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 NEW 2011 DATES JUST ANNOUNCED!

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FRI 5/21 DJ Digg / DJ Chicken Kiev
Total Unicorn Sound System
DJ Jeff Strange / Daniel Webb

SAT 5/22 Dirty South n' Dubbed Out

SUN 5/23 Series Finale Party with DJ Digg

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www.ndvenue.com

Upcoming Events at

5/20 Encyclopedia Show
5/25 Austin Poetry Slam (8pm)
Jigglewatts (10:30pm)

CALENDAR (COMMUNITY SPORTS ARTS FILM MUSIC) LISTINGS

CLUB LISTINGS FROM SATURDAY

POODIE'S HILLTOP BAR & GRILL Johnny Dee & the Rocket 88's
RED 7 DJ Casey Cuts, Almost Eve, Starving Martyrs
RED EYED FLY War Pigs, Killa Maul, Drifter
RED FEZ DJ Orion, Prince Klassen (10:00)
RENAISSANCE HOTEL Lobby Lounge: Rich DeMarco (6:00)
RILEY'S TAVERN Heybale!
ROADHOUSE RAGS Freddie Steady V, Iron City Soul Shakers, the Perilous Tide (8:00)
RUTA MAYA Austin Friends of Traditional Music (3:00); Dimitri's Ascent, Zhenya Rock, Henry + the Invisibles (9:00)
SAXON PUB Omar & the Howlers, Hector Ward (8:00)
THE SCOOT INN Heather Deering Foundation Fashion Show w/ DJ Janel Roland, Soul Track Mind (8:00)
SENGLMANN HALL Austin Collins
STARDUST CLUB Johnny Tequila

STUBB'S Autobus Showcase w/ Sleep Good, Weird Weeds, Mark David Ashworth, Brazos
SULLIVAN'S STEAKHOUSE Hank Hehmsoth, Spencer Starnes
TEXICAN CAFE The Brew (9:00)
THREADGILL'S WORLD HQ Ray Bonneville, Jimmy LaFave (9:00)
TRAILER SPACE RECORDS You & Me, December Boys, No Mas Bodas, Air Traffic Controllers (7:00)
TRIPLE CROWN Darker Days, Wargasm, Rooster Suicide, Cactus Black
TROPHY'S Town Hall Devils, Rash Pistol Fire

BLU Open Mic w/ Phil Rae (6:00)
BLUE VELVET Fractals (7:00)
BOAT HOUSE GRILL Hosea Hargrove (2:00)
BOTTICELLI'S Barbara Nesbitt (6:00)
'BOUT TIME A.J. Kline (8:00)
CEDAR STREET Soulution (9:30)
CONTINENTAL CLUB Gallery: Jon Dee Graham & Peyton Wimmer, Mike Flanigin Trio (8:30); In the Club: The Cornell Hurd Band (2:45), Junior Brown & Tanya Rae (7:00), Heybale! (10:00)
COTTON CLUB Can't Hardly Playboyz (7:00)
EDDIE V'S EDGEWATER GRILLE Kris Kimura Quartet (7:00)
EL SOL Y LA LUNA Sonique (11:00am)
ELEPHANT ROOM Sarah Temple
ELYSIUM Regression: Retro Eighties w/ DJ Pumpkin Spice
EMO'S The Canvas Waiting, Windsor Drive, Eye Alaska
END OF AN EAR Bomba Estéreo (5:00)
FLAMINGO CANTINA Merry Go Round, Jungleset, Bus Stop Stallions (9:00)

SUN 23

ANGEL'S ICEHOUSE The Seekers
ANTONE'S Girl Guitars (8:00)
ARTZ RIB HOUSE Eddie Collins (6:30)
BB ROVERS Open Mic (7:00)
B.D. RILEY'S IRISH PUB Irish Tunes Session (9:00)
BEERLAND Jimmy Wildcat, Chris(t) Stephenson, Ben Picket, Quin Galavais, Orville Bateman Neeley III

THURSDAY, MAY 20 • 7PM
MALFORD MILLIGAN

FRIDAY, MAY 21 • 10PM • \$5
CHARLIE TERRELL & THE MURDERED JOHNS

SATURDAY, MAY 22 • 10PM • \$5
ALAN HAYNES

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MONDAY, MAY 24 • 6:30PM
AUSTIN CAJUN ACES

TUESDAY, MAY 25
6PM BRENNEN LEIGH
8PM KEVIN GALLAUGHER

WEDNESDAY, MAY 26 • 7PM
TONY AIROLDI

6/25
ROGER CLYNE & THE PEACEMAKERS

6/26
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-AND- **MICKEY & THE MOTORCARS**

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RECKLESS KELLY
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JULY 30TH & JULY 31ST



MAY 20TH • EARLY SHOW
TEXANS FOR TAH-TAHS

3RD ANNUAL BUST A MOVE FOR BREAST CANCER
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9:30PM
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MAY 23RD
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Blue Tuesday
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-HOSTS-
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MAY 26TH

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MAGAZINE
EARLY SHOW W/
JOSH CHARLES

OPENING:
BLACK BONE CHILD

LATE SHOW AFTER TRIBEZA PARTY

THE SCABS

MONDAY MAY 30TH
AUSTIN BLUES SOCIETY
4TH BIRTHDAY PARTY

MUSIC, PRIZES, RAFFLES, BLUES ALL DAY & NIGHT!

FRIDAY JUNE 4TH


MIDLAKE
W/ JOHN GRANT



SAT JUNE 5TH

CAROLYN WONDERLAND

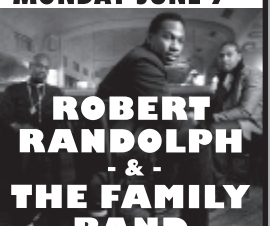
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WED JUNE 9TH
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THE ROYAL CITY BAND
W/ THE MYNABIRDS

MONDAY JUNE 14TH

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JUNE 17
ERIC DOES HENDRIX
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ERIC JOHNSON
★ ★ ★ ★ ★
CHRIS LAYTON
★ ★ ★ ★ ★
SCOTT NELSON
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BoDeans

FRI JUNE 18TH
OPENING
RAY JOHNSTON



SAT JUNE 19TH

BOB SCHNEIDER
- & -
MITCH WATKINS



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5-27 Robert Cray
5-28 Soulhat
6-18 BoDeans

Antone's

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CALENDAR (COMMUNITY SPORTS ARTS FILM MUSIC) LISTINGS

CLUB LISTINGS FROM SUNDAY

FLIPNOTICS COFFEESPACE Sweet Bunch of Daisies, Spit & Tears, the Inheritance (6:00)

FREDDIE'S PLACE Billy Dee (5:00)

FRIENDS Open Mic Blues Jam (5:00)

GREEN PASTURES RESTAURANT Jacques Vilmain (11:00am)

GRUENE HALL Brian Keane (12:30), Seth Walker (6:00)

GUERO'S TACO BAR Mitch Webb & the Swindles (3:00)

HEADHUNTERS The Original Mexican Bob, Dave Insley's Careless Smokers

HILL'S CAFE Brunch w/ Danny Brooks

HOLE IN THE WALL The Archibalds

HOUSE WINE David Webb (6:00)

HYDE PARK BAR & GRILL Giant City Sextet (7:00)

KICK BUTT COFFEE Jayne Weber & Rick Busby (6:00)

LAMBERTS Black, Red & Black (8:30)

LONG CENTER FOR THE PERFORMING ARTS Austin Symphony Orchestra Young People's Concerts (10:00am, 11:40am)

LUCKY LOUNGE Brett Randall (10:00)

MEAN-EYED CAT Bear & the Essentials (8:00)

MOHAWK Outside: Noot d'Noot, Of Montreal (8:00); Inside: Mother Falcon (10:00) ♪ ♪

MOMO'S La Tampiquena, Adam Rodgers, Darren Hoff & the Hard Times (8:00)

MOZART'S COFFEE ROASTERS Paula Held (7:30)

NUOVO LEÓN Mariachi Relampago (1:00)

NUTTY BROWN CAFE Java Jazz (11:00am)

THE OASIS Salsa Lessons w/ Dance U2, the Brew (7:00)

ONE 2 ONE BAR The Dank Trio, M.A.S., Miguel McDonald (8:00)

RED 7 Newlywed, Falsetta, Indisgust, Fuck the Facts ♪

RED EYED FLY The Delicates, Smile Transylvania, When Words Attack, Nightmare River Band ♪

RED FEZ DJ Kurupt, DJ Cauze-One (10:00)

RILEY'S TAVERN Open Mic w/ Glenn Allen

RINGSIDE AT SULLIVAN'S The Harringtons

RIO RITA Ready Steady Go! w/ DJ Hooker, DJ Scott Upton, DJ Sue (10:00)

ROADHOUSE RAGS Cold Hard Facts of Life, Victims of Leisure, Transgressors (6:00)

RUTA MAYA Sarah Dinan (10:00am), Ritmo 3 (8:30)

SALVAGE VANGUARD THEATER The Weird Weeds Deconstructed w/ Nick Hennies, Aaron Russell, Sandy Ewan, Lindsey Verrill (8:00) ♪

SAXON PUB The Resentments, Bobby Whitlock & CoCo Carmel, Joanna Barbera ♪, the Highway ♪ (7:30)

THE SCOOT INN Pocket FishRmen Fish Fry w/ the Suffering Kind, Ignitor, Xathax, DD Dagger ♪, Insect Sex Act, Pocket FishRmen, Pong, Jesus Christ Superfly (4:00) ♪

SPEAKEASY Tavara (9:30) ♪

STUBB'S Wesley Bray & the Disciples of Joy (noon)

TRIPLE CROWN Open Mic w/ Grant Ewing, Holly Aiken, Nate Hinds

WATERLOO ICE HOUSE Jeff Lofton Quartet ♪ (11:00am)

WHIP IN Jean Caffeine (6:00)

Z'TEJAS Tameca Jones (6:00)

LONG CENTER FOR THE PERFORMING ARTS Austin Symphony Orchestra Young People's Concerts (10:00am, 11:40am)

LUCKY LOUNGE Cadence (10:00)

MEAN-EYED CAT Pee Wee Moore (7:00)

MINGS CAFE Scott Bucklin, Eldridge Goins, Brad Houser (8:00)

MOMO'S Django Walker, Rodney Hayden, Brandon Jenkins, Dustin Welch, Jarrod Dickenson ♪

MOZART'S COFFEE ROASTERS John Wilson (8:00)

RED EYED FLY Mindset, God & the Devil, Cavegirl, Nick Stiles ♪

RED FEZ DJ Cauze-One & DJ Taco (10:00)

RILEY'S TAVERN Mark Monaco

RUTA MAYA Flying Balalaika Brothers ♪, Red Army Surrender Jam (9:00)

SAXON PUB Black Bone Child ♪, Bob Schneider, Jeff Plankenhorn (8:00)

STUBB'S Gustavo Gallindo, La Royale, Ximena Sarinana ♪

SULLIVAN'S STEAKHOUSE Paul Matthews Trio

VINO VINO Blue Monday w/ Mike Flanigin, Gary Clark Jr. (9:00)

MON 24

ARTZ RIB HOUSE Sarah Elizabeth Campbell & the Banned (7:30)

BAR 141 Robbie's Open Mic (9:00)

B.D. RILEY'S IRISH PUB Open Mic (7:00)

BOTTICELLI'S Graham Wilkinson (7:30)

'BOUT TIME A.J. Kline (9:00)

CEDAR STREET Jordan Tanner, Open Mic (6:00)

CHEZ ZEE Rich Demarco (6:30)

CONTINENTAL CLUB Gallery: Chrysta Bell (10:00); In the Club: Continental Graffiti (6:30) ♪, Dale Watson & His Lone Stars (10:00)

DONN'S DEPOT Chris Gage

EDDIE V'S EDGEWATER GRILLE Kris Kimura Quartet (7:00)

ELEPHANT ROOM Milkdrive, Michael Mordecai's Jazz Jam (6:00)

EMO'S Revocation, White Chapel, Job for a Cowboy ♪

EVANGELINE CAFE Charles Thibodeaux & the Austin Cajun Aces (6:30)

FLIPNOTICS COFFEESPACE Denitia Odigie, Strange Brew w/ Ron Scott (6:00) ♪

GRUENE HALL Nathan Hamilton, Michael Fracasso (7:00)

HEADHUNTERS Hot Crush, Black Robot ♪

HOLE IN THE WALL Leo Rondeau

HOUSE WINE Singer-Songwriter Open Mic w/ Scott Andrews (8:00)

IRON GATE LOUNGE The Harringtons (10:00)

KICK BUTT COFFEE Black Light Mercury (7:30)

LA PALAPA Baby Dallas

TUE 25

ANGEL'S ICEHOUSE Troubadillos (6:00)

ANTONE'S Carson Brock (7:00); Austin Blues Society, Michael Holt & the Trophy 500's (8:00); Blue Tuesday w/ Derek O'Brien, Malford Milligan (9:00)

ARTZ RIB HOUSE Texas Old Time Fiddlers Jam (7:30)

BASTROP SENIOR CENTER The Kitchen Pickers (6:30)

B.D. RILEY'S IRISH PUB Suzanne Smith

BOTTICELLI'S Shand Walton (7:30)

'BOUT TIME A.J. Kline (9:00)

BROKEN SPOKE Debra Peters' Accordion Roundup

CAROUSEL LOUNGE Lili & Walter (7:00), Burning Windsors (9:00)

CEDAR STREET Mark Gibson, the Standouts ♪ (6:00)

CHEATHAM STREET WAREHOUSE Midnight River Choir (9:00)

CONTINENTAL CLUB Gallery: Ephraim Owens Experience (10:00); In the Club: Toni Price (6:30); Alejandro Escovedo, Grady w/ Redd Volkaert (10:00)

DONN'S DEPOT Donn & the Station Masters

THE DRISKILL HOTEL Driskill Bar: Graham Weber (7:00)

EDDIE V'S EDGEWATER GRILLE Mark Goodwin Trio (7:30)

Transmission Entertainment

Mohawk

AUSTIN, TEXAS

912 red river all are welcome.

Th 5/20 - Oh No Oh My, Frank Smith, The Chattertons, Richard James and the Special Riders - 10pm

F 5/21 - Ryan Rooney & Ariele Baragona's Bon Voyage: Low Lows, Iron Menorah, Tia Carrera, Burgess Meredith, Alex Maas & more - 5pm (don't wear pants!!)

Sa 5/22 - Magnifico! w/ Woodgrain, A Joy Division Cover Band, Blasé Faire - 9:30pm

Su 5/23 - Of Montreal SOLD OUT

Tu 5/25 - Clem Snide w/ Heligoats, Suzanna Choffel - 8pm // Mike and the Moonpies - 11pm

W 5/26 - Mind of Adi feat: The Hi-Tones, Beautiful Supermachines, The Ashes - 5pm // DJ Goon

Th 5/27 - This Will Destroy You, Life and Times, Low Line Caller - 9pm

F 5/28 - CHAOS IN TEJAS: The Ponys, A-Frames, Jeff the Brotherhood, Woven Bones - 7:30pm

Sa 5/29 - CHAOS IN TEJAS: Quintron and Miss Pussycat, Box Elders, Psychedelic Horseshit, Ratas del Vaticano - 7:30pm

Su 5/30 - Sip Sip, For Hours and Ours, Diamonds, and Focus Group - 9pm

RED7

611 east 7th venue & wreck room

Th 5/20 - FREE SHOW: James' Giant Steps bday celebration w/ East Cameron Folkcore, Guns of Navarone, Betaplayer, Revenants, The Stampede - 8pm

F 5/21 - MDC, The Restarts, Yuppie Pricks, Night Siege - 10pm DJ Ron 75

Sa 5/22 - EARLY: School of Rock - 7pm LATE: FREE! Austin Underground w/ Starving Martyrs, Almost Eve, Casey Cuts and more- 10pm

Su 5/23 - EARLY: Akins High School Battle of the Bands (benefiting LiNK) - 3pm LATE: Fuck the Facts, Indisgust, Falsetta, Newlywed - 10pm

W 5/26 - The Anchor, Nothington, Spanish Gamble, Adam's Dagger, The Stampede - 10pm

Th 5/27 - CHAOS IN TEJAS: X (australia), The Spits, Ty Segall, Grass Widow, Wild Thing, Wild America - 8pm

Sa 5/28 - CHAOS IN TEJAS: Saviours, Toxic Holocaust, Gehenna, Ashdautas, Acephalic, Iron Age, The Roller - 8pm



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HAPPY
HOUR
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WEEK'S MUSIC LINE-UP

Thu, 5/20 @ 6-9 **Jamie Thomas**
Fri, 5/21 @ 6-9 **Patty David Band**
Sat, 5/22 @ 4:30 **Peterson Brothers**
6-9 **Kings, Queens and Lovers**
Sun, 5/23 @ 5-8 **Billy Dee**

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FR **KRISTEN KELLY**
SA **ALLAN GOODMAN**
UNCLE LUCIUS
TU **MIDNIGHT RIVER CHOIR**
WE **KENT FINLAY'S SONGWRITERS' CIRCLE**
MAY 27 **RODNEY PARKER**
MAY 28 **BIG JOHN MILLS**
JUNE 1 **RANDY ROGERS AND WADE BOWEN**
JUNE 4 **ADAM CARROLL AND KENT FINLAY**
JUNE 5 **CHARLA CORN BAND**

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Music Line-up

MONDAYS now serving \$2 DRAFTS ALL NIGHT

Thur 5/20 **Ila Mae**
Fri 5/21 **Therapy Sisters**
Sat 5/22 **Devin Preitauer**
Tues 5/25 **Mark Alan**
Wed 5/26 **Gin Joint**
Thur 5/27 **Christy Hays**

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Wednesday, May 19

OK GO (SOLD OUT)



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GREYHOUND,
ROBERT FRANCIS

Thursday, May 20

OFFICIAL CD RELEASE

L.A.X.

W/ **MISSIONS,**
FRESH MILLIONS,
DJ ORION



Friday, May 21

EYES BURN ELECTRIC

W/ **MOTHERS ANTHEM,**
SUITE 709, CANVAS WAITING,
PACO ESTRADA & ONE LOVE

Saturday, May 22



WES
HAYDEN
W/ **MIKE RYAN**

JUST ANNOUNCED:

Monday, June 14

HARPER
BLYNN



Tuesday, July 6
TRANSMISSION
ENTERTAINMENT PRESENTS
ISLANDS
W/ **STEEL**
PHANTOMS

Friday, August 20

THE
WOODEN
BIRDS

W/ **DAN MANGAN**



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May is

MUSIC
MONTH



driven by **CAR**
2GO

Welcome to 93.3 KGSR Music Month driven by car2go! Throughout the month of May we'll feature a different KGSR artist each weekday. When you hear a song from that day's featured artist during the hours of 7am, 9am, 11am, 1pm, 3pm, and 5pm, be caller #9 at 390-5477. You'll get a new CD and be qualified for each week's grand prize: a trip to one of 4 great music festivals across the country! Plus, if you're a KGSR Insider you'll also get a new KGSR T-Shirt!

GRAND PRIZE TRIPS:

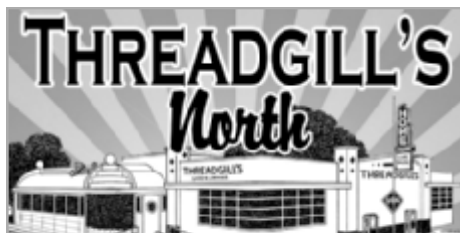
Week 1: ~~Bonnaroo~~ **Amy Potts, Austin TX!**
Week 2: ~~Lollapalooza~~ **Michael Hinojosa, Austin TX!**
Week 3: **ACL**
Week 4: **Mile High Music Festival**

MAY 2010

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
3 Sheryl Crow	4 Van Morrison	5 John Mayer	6 Bruce Springsteen	7 Dave Matthews Band
10 Stevie Ray Vaughan	11 Coldplay	12 Johnny Cash	13 Pearl Jam	14 Rolling Stones
17 U2	18 Lyle Lovett	19 Sarah McLachlan	20 Neil Young	21 Counting Crows
24 Tom Petty	25 Norah Jones	26 Willie Nelson	27 Jack Johnson	28 R.E.M.

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SUN. 5/23
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11am no cover

WED. 5/26
Stonehoney
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FRI. 5/28 - AUDREY AULD
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THUR. 5/20
Spelling Bee
registration begins at 4:30pm

FRI. 5/21
Mingo Fishtrap
9pm \$10

SAT. 5/22
Jimmy LaFave
Ray Bonneville
9pm \$15

SUN. 5/23
Gospel Brunch **Bells of Joy**
11am no cover

TUE. 5/25
Jason Boland
Milkdrive
8pm \$15 adv / \$20 d.o.s

THUR. 5/27
Bob Schneider's
Texas Bluegrass Massacre
9pm \$15

FRI. 5/28
The Gourds
9pm \$15

SAT. 5/29
Leon Russell
Chris Simmons
9pm \$20 to \$50

SAT. 6/5
Eliza Gilkyson
9pm \$15

SUN. 6/6
Breast Cancer Benefit
Sara Hickman & Sis DeVile
3pm \$25

FRI. 6/11
Uncle Lucius
9pm \$10 adv / \$12 d.o.s

SAT. 6/12
Stonehoney
9pm

SAT. 6/19
Charlie Mars
Black Bone Child
9pm \$15 adv / \$20 d.o.s

THUR. 6/24
Slaid Cleaves
9pm \$15

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SUNDAY, MAY 23 ★ 10 PM ★
BETH LEE
SPIT AND TEARS
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MONDAY, MAY 24 ★ 10 PM ★ \$3
LEO RONDEAU
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TUESDAY, MAY 25 ★ 10PM ★
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CALENDAR (COMMUNITY SPORTS ARTS FILM MUSIC) LISTINGS

CLUB LISTINGS FROM TUESDAY

ELPHANT ROOM Stanley Smith w/ Jon Doyle (6:00), Brannen Temple Underground (9:30)

ELYSIUM Nineties Night w/ DJ Boba Fett, DJ Minimus

EMO'S Black Jesus, Dirty White Boys, Sad Accordions, Family Medicine

EVANGELINE CAFE Brennen Leigh (6:00), Kevin Gallagher (8:00)

FLIPNOTICS COFFEESPACE Erik Hokkanen's Laboratory (7:00)

GINNY'S LITTLE LONGHORN SALOON Jim Stringer & the AM Band (9:00)

GRUENE HALL Tom Gilliam (7:00)

HANOVER'S Outlaw Red (8:00)

HILL'S CAFE John Burkland, Singer-Songwriter Night w/ Jon Burkland

HOLE IN THE WALL Clyde & Clem's Whiskey Business

JOVITA'S Sara Shansky (7:30)

LA PALAPA Baby Dallas

LONG CENTER FOR THE PERFORMING ARTS Austin Symphony Orchestra Young People's Concerts (10:00am, 11:40am)

LUCKY LOUNGE Boombox Tuesday w/ In the Pink (10:00)

MEAN-EYED CAT The Harringtons (8:00)

MOHAWK Outside: Suzanna Choffel, Heligoats, Clem Snide (8:00); Inside: Mike & the Moonpies (11:30)

MOMO'S Attack Power, Azul, New World Quintet (6:00)

NEWORDELI Big Wide Grin (7:30)

ONE 2 ONE BAR Chasing Something Better, the Dank Trio (8:00)

ONE WORLD THEATRE Five for Fighting (7:00)

PATSY'S COWGIRL CAFE Mark Alan (6:30), Sand Sheff (7:30)

RED EYED FLY Soul Jackers, Cannon Bros., Full Score, Post Bellum

RED FEZ DJ Manny (9:00)

RILEY'S TAVERN Forest Wayne Allen

RUTA MAYA Poetry Open Mic, Music Open Mic (6:00)

SAM'S TOWN POINT Open Mic w/ Michael Welch (8:30)

SAXON PUB Waylon Payne (5:00), Bruce Hughes & the All-Nude Army, Deadman, David Beck (9:00)

SPEAKEASY O Positivo (9:30)

SULLIVAN'S STEAKHOUSE Paul Matthews Trio

THREADGILL'S WORLD HQ Milkdrive, Jason Boland (8:00)

TRIPLE CROWN The Christophers, Luke Phillips & the Concho Pearls

TROPHY'S Armadillo Road, Singer-Songwriter Night (7:00)

VINO VINO Son y No Son (9:00)

219 WEST Matt Wilson (7:00)

ANTONE'S Down With Webster, the Bigger Lights, Friday Night Boys, Cute Is What We Aim For

ARTZ RIB HOUSE Jon Emery (7:30)

BEERLAND Glamazon Warriors, Roos, the Zoltars, Holy Wave, Night Viking (10:00)

BOTTICELLI'S Milkdrive (7:30)

BROKEN SPOKE T. Jarrod Bonta, Dance Lessons, Dale Watson

CAROUSEL LOUNGE Harrison Brown (7:00); Southpaw Jones, Brian Kremer (9:00)

CEDAR STREET Josh & Jason, the Spazmatics (6:00)

CHEATHAM STREET WAREHOUSE Kent Finlay's Songwriters Circle (9:00)

CHERRYWOOD COFFEEHOUSE No Mas Bodas

CHEZ ZEE Jacinta (7:00)

CONTINENTAL CLUB Gallery: Jon Blondell, Sniz-O-Rama (8:00); In the Club: Elizabeth McQueen (6:30); Jon Dee Graham, James McMurtry (10:30)

DONN'S DEPOT Frank & the Station Masters

THE DRISKILL HOTEL Driskill Bar: Daniel Stokes (7:00)

EDDIE V'S EDGEWATER GRILLE James Speer (7:30)

ELPHANT ROOM Jazz Pharaohs (6:00), John Mills (9:30)

ELYSIUM Mid Wave w/ DJ Pumpkin Spice, DJ Edminister, Left Spine Down, 16 Volt, Chemlab

EMO'S Strider, Mala Suerte, Rwake, Black Tusk, Pentagon

EVANGELINE CAFE Tony Airoldi

1ST DOWN & STASSNEY SPORTS BAR Zillionaires

FLAMINGO CANTINA Still Time (9:00)

FLIPNOTICS COFFEESPACE George Carver, Michael Fracasso, Me & B (6:30)

FRIENDS J.T. Coldfire, Swamp Sauce (8:00)

THE GHOST ROOM That Damned Band, Sick's Pack (9:00)

GINNY'S LITTLE LONGHORN SALOON Roger Wallace (9:00)

GRUENE HALL Drew Kennedy (7:00)

HANOVER'S Movin' Target (8:00)

THE HIGHBALL The Whobrunyas (8:00)

HILL'S CAFE Bleu Edmondson, Austin Collins

HOLE IN THE WALL Magnificent Snails, CJ Vinson, Denitia Odigie

KEY BAR Jukebox Heroes (8:00)

LA PALAPA Acoustic w/ James Lamberts The Moonhangers (7:00)

LAS PALOMAS Javier Chaparro, Rick McRae, Terry Hale, Art Kidd (6:30)

LUCKY LOUNGE Dawni McCray, Brian Pounds, Diggin' Up Grandpa, Brother Magnum (10:00)

MEAN-EYED CAT The Drakes (8:00)

MOHAWK The Ashes, Beautiful Supermachines, the Hi-Tones (6:00)

MOMO'S Noble Dog, Erin Ivey, Suzanna Choffel, Jennifer Sullivan, Home by Hovercraft

NEWORDELI Paula Held, Marvin Dykhuus (7:30)

NORTH BY NORTHWEST RESTAURANT & BREWERY Hollywood Indian (6:30)

ONE 2 ONE BAR Big Circle, TX; the Twalls (8:30)

PATSY'S COWGIRL CAFE Gin Joint (7:30)

PLUSH Weight w/ the Herd

POODIE'S HILLTOP BAR & GRILL Open Mic w/ Mark Allen Atwood

REALE'S PIZZA & CAFE "Frankly" Singing w/ Ken Kruse (6:30)

RED 7 The Stampede, Adam's Dagger, Spanish Gamble, Nottingham, the Anchor

RED EYED FLY Uncle Lucky, Wildshire, the Economy, Witness by Proxy

RED FEZ Get Right Kids (10:00)

RENAISSANCE HOTEL Lobby Lounge: Rich DeMarco (6:00)

RILEY'S TAVERN Robbie Doyen

RUTA MAYA Dance Lessons, La Mona Loca (7:30)

SAM'S TOWN POINT Sloppy Wednesdays Open Blues Jam w/ Breck English (8:35)

SAXON PUB The Nortons (6:00); Walt Wilkins & the Mystiqueeros, Matt King, Scott Wiggins (8:00)

SPEAKEASY Speakeasy Superstar! (9:00)

SULLIVAN'S STEAKHOUSE Lucky Strikes

TRIPLE CROWN Bruce Curtis, Electric Mayhem (6:00)

WATERLOO ICE HOUSE Ptarmigan (7:00)

Z'TEJAS Will Sexton, Stephen Doster, Bill Carter (6:00)

CAROUSEL LOUNGE L.L. Cooper (7:00), the Dealers (9:00)

CEDAR STREET Karen & Kaki, Suede (6:00)

CHEATHAM STREET WAREHOUSE Rodney Parker & the Fifty Peso Reward (9:30)

CONTINENTAL CLUB Gallery: Continental Graffiti (10:00); In the Club: Planet Casper (6:30), Churchwood, Hickoids, Dash Rip Rock (9:30)

COPA BAR & GRILL Salsa Lessons w/ Dance U2, Alvaro Aguilar (8:30)

DONN'S DEPOT Murphy's Inlaws

THE DRISKILL HOTEL Driskill Bar: Adoniram Lipton (7:00)

EDDIE V'S EDGEWATER GRILLE Kelly Howe Trio

ELPHANT ROOM Albanie & Her Fellas, Eric Telford Collective (6:00)

EMO'S Chaos in Tejas w/ Mother of Mercy, Mind Eraser, Kyklooppain Sukupuutto, Wasted Time, Talk Is Poison, Crow (7:00)

EVANGELINE CAFE Matt Smith

FLAMINGO CANTINA Socialtes Ska, De los Muertos, Los Hot Boxers (9:00)

FLIPNOTICS COFFEESPACE Troy Campbell (6:00), Open Mic w/ Lisa Kettle (8:00)

GINNY'S LITTLE LONGHORN SALOON Alvin Crow (9:00)

GRUENE HALL Jason Eady (7:00)

HOLE IN THE WALL Darling New Neighbors, Adrian & the Sickness

HOUSE WINE Jay Sims (8:00)

JOVITA'S The Cornell Hurd Band

LA FUENTES RESTAURANT & TEXAS BEER GARDEN Slim Bawb & Gator Bait, Bill Johns

LA PALAPA Bobby Rio Band (7:00)

LAMBERTS Gary Clark Jr. (7:00), Dax Riggs (11:00)

LUCKY LOUNGE The Dank Trio (10:00)

MAGGIE MAE'S Rick Harvey & the Texcellorators (8:00)

MEAN-EYED CAT Miss Leslie & Her Juke Jointers (8:00)

MOHAWK Low Line Caller, the Life & Times, This Will Destroy You (10:00)

MOMO'S Folk Saints, Ukemi, Bus Stop Stallions, B. Sterling

NORTH BY NORTHWEST RESTAURANT & BREWERY Rick Hornyak (6:30)

NUNO'S ON SIXTH Pee Wee Calvin & the Way Tis

ONE 2 ONE BAR Michael Dillard (9:00), the Hi-Defs (11:00)

OPA WINE BAR Naked Folk Collective (6:00)

PATSY'S COWGIRL CAFE Christy Hays & Her Sunday Best (7:30)

POODIE'S HILLTOP BAR & GRILL Amber Lucille

RED 7 Chaos in Tejas w/ Wild America, Wild Thing, Grass Widow, Ty Segall, the Spits, X (9:00)

RED FEZ DJ Hobo D (10:00)

RILEY'S TAVERN Firewater Sermon

RUTA MAYA Aciable, Djembabes, Two Hoots & a Holler (9:00)

RUTH'S CHRIS STEAK HOUSE Jeff Lofton (7:00)

SAN MICHELE Sally Allen (7:30)

SATELLITE BISTRO & BAR Continental Graffiti (7:00)

SAXON PUB Eightysixted (6:00); Nate Compton, George Devore, Houston Marchman (8:00)

THE SCOOT INN The Window Silhouette, Power Squid, Li'l Bobby Bleed (9:00)

STUBB'S The Coveters

TEXAS BAR & GRILL Acoustic Open Mic

THREADGILL'S WORLD HQ Bob Schneider's Texas Bluegrass Massacre

TOM'S TABOOLEY Fractals (7:00)

TRIPLE CROWN Bruce Smith, Wild Wildlife, Prayer for Animals, Equals

TROPHY'S Suicide Pistols, Broken Folk

UNITED STATES ART AUTHORITY Chaos in Tejas w/ Sonskull, Mammoth Grinder, Obliteration (4:00)

WHIP IN Southpaw Jones (8:00)

Z'TEJAS Wendy Colonna (6:00)

WED 26

THU 27

219 WEST James Speer (7:00)

ANTONE'S Alan Haynes, Robert Cray (9:00)

ARTZ RIB HOUSE Russell Bros. (7:30)

AUNT JULIE'S COUNTRY KITCHEN Stetson Walker, Tracy Byrd (7:00)

B.D. RILEY'S IRISH PUB Jimi Lee (8:00)

BEERLAND Chaos in Tejas w/ Simple Circuit, Heavy Cream, Broken Gold, Nobunny (10:00)

BLU Megan Heavlin Ochoa (8:00)

BROKEN NECK Chaos in Tejas w/ the Altars, Arctic Flowers, Kyklooppain Sukupuutto

BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton (6:00)

See austinchronicle.com for complete listings.

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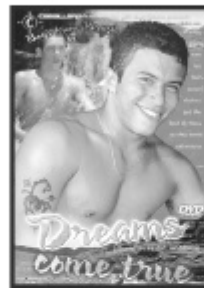
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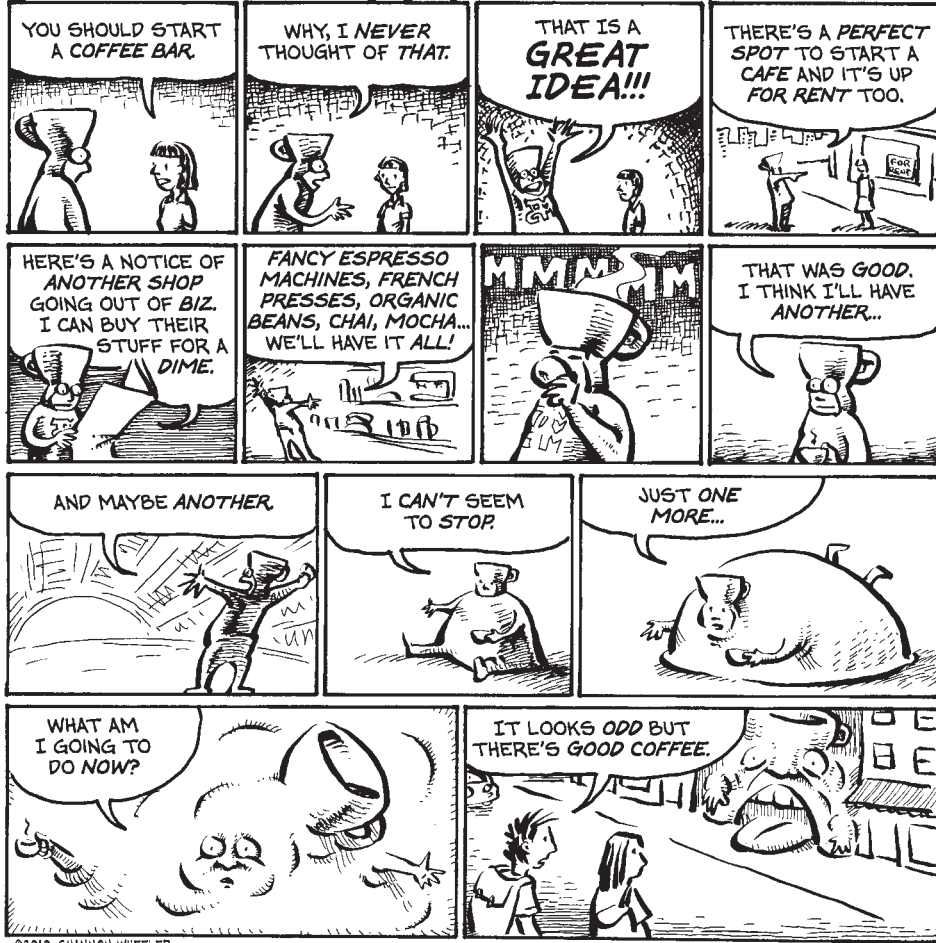


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MR. SMARTY PANTS KNOWS



On Jan. 10, 1791, Vermont became the 14th state to ratify the Constitution - but it wasn't a state until March 4 of that year.

The 1966 version of Captain Marvel could remove body parts from himself, because that version was a robot.

Jupiter has lost one of its iconic red stripes, and scientists are baffled about why. The most recent images taken by amateur astronomers show that the lower stripe known as the Southern Equatorial Belt has disappeared.

Despite popular legend, Humphrey Bogart was not the model for the Gerber baby. He may have been model for another unknown baby food, however.

Captain's Wafers were named by the late Joe M. Logan, based on his experience coming home from World War II on a ship where he was invited to a place at the captain's table - a special treat. Logan worked for Lance Inc. for 30 years and passed away Sept. 4, 2008, at age 92.

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.

jobs

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events

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FREE SHREDDING Bring your sensitive documents to be shred for FREE on Saturday, May 22 from 9 to 1 to Dell in Round Rock, Building 8. In addition, Goodwill will be collecting old computer parts to be recycled; all sensitive information will be removed from the hardware off-site and free of charge.

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general

discussion groups

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legal notices

CITATION BY PUBLICATION THE STATE OF TEXAS

CAUSE NO: D-1-GN-09-004354 To: VICTOR BARRERA D/B/A BARRERA PLUMBING SERVICE, Defendant(s), in the hereinafter styled and numbered cause: YOU (AND EACH OF YOU) HAVE BEEN SUED. You may employ an attorney. If you or your attorney do not file a written answer with the clerk who issued this citation by 10:00 A.M. on the Monday next following the expiration of 42 days from the date of issuance hereof, that is to say at or before 10 o'clock A.M. of Monday the MAY 31, 2010, and answer the ORIGINAL PETITION AND REQUEST FOR DISCLOSURE of Plaintiff(s), filed in the 345TH JUDICIAL DISTRICT COURT of Travis County, Texas, on APRIL 16, 2010, a default judgment may be taken against you.

Said suit being number D-1-GN-09-004354, in which STEVE STREETMAN AND CLARISSA STREETMAN Plaintiff(s), and VICTOR BARRERA D/B/A BARRERA PLUMBING SERVICE Defendant(s), and the nature of which said suit is as follows: THE MATTERS ALLEGED IN THE PETITION INVOLVE A NEGLIGENCE CLAIM AGAINST DEFENDANT FOR DAMAGES RESULTING FROM A FIRE INCIDENT THAT OCCURRED ON DECEMBER 31, 2007 AT PLAINTIFF'S RESIDENCE.

ALL OF WHICH MORE FULLY APPEARS FROM PLAINTIFF'S ORIGINAL PETITION AND REQUEST FOR DISCLOSURE ON FILE

IN THIS OFFICE, AND WHICH REFERENCE IS HERE MADE FOR ALL INTENTS AND PURPOSES.

Issued and given under my hand and the seal of said court at Austin, Texas, April 16, 2010.

AMALIA RODRIGUEZ-MENDOZA
 Travis County District Clerk
 Travis County Courthouse
 1000 Guadalupe,
 P.O. Box 679003 (78767)
 Austin, Texas 78701
 By /s/ BRIAN HILL, Deputy
 REQUESTED BY:
 SUZANNE C RADCLIFF
 1717 MAIN ST STE 2300
 DALLAS, TX 75201
 BUSINESS PHONE: (214) 462-3023
 FAX: (866) 433-4003

CITATION BY PUBLICATION

THE STATE OF TEXAS

CAUSE NO: D-1-FM-09-006060 To: JOSE M MUNOZ and to all who it may concern, Respondent(s); GREETINGS: YOU HAVE BEEN SUED. You may employ an attorney. If you or your attorney do not file a written answer with the clerk who issued this citation by 10:00 A.M. on the Monday next following the expiration of twenty days after you were served this citation and petition, a default judgment may be taken against you.

YOU ARE HEREBY COMMANDED to appear and answer before the Honorable

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tions, S100194-LD
Opens: **PROPOSAL OPENING DATE HAS BEEN EXTENDED TO MAY 24, 2010 @ 2:00 P.M.**

2. Electronic Citation System, P100208-LC

Opens: June 7, 2010 @ 2:00 p.m.

AN OPTIONAL PRE-PROPOSAL CONFERENCE WILL BE HELD ON MAY 26, 2010 @ 10:00 A.M.

Proposals 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. Proposal Documents 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. Proposers should use unit pricing or lump sum pricing, if appropriate. Payment may be made by check. The successful proponent shall be required to furnish a Payment Bond and a Performance Bond in the amount of One Hundred percent (100%) of the contract amount awarded, if applicable.

OFFICIAL PUBLIC NOTICE TO ENGINEERS TRAVIS COUNTY, TEXAS

Notice is hereby given that qualification statements will be accepted by Travis County for the following items:

1. Professional Engineering Services for Design Services for Arterial "A", Q100198-JE

Opens: June 9, 2010 @ 2:00 p.m. **AN OPTIONAL PRE-PROPOSAL CONFERENCE WILL BE HELD ON MAY 26, 2010 @ 10:00 A.M.**

2. Professional Engineering Services for Geotechnical and Testing Services, Q100206-DG

Opens: June 8, 2010 @ 4:00 p.m.

Qualifications statements

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.

REQUESTS FOR PROPOSALS Travis County Adult Probation is soliciting, Request for Proposals (RFPs) for the following service areas: Services for adult offenders in the following areas: psychological assessment/consultation services and supervised living services. Copies of all specifications will be available on or after Monday, May 24, 2010. All bidders shall submit a program proposal that meets TDCJ-CJAD and Department guidelines. The Department will pay by check from current funds within 45 days after receipt of invoice for services provided. Bidders should use unit pricing. The following type of bond is required: NONE. The Pre-proposal Conferences will be held May 26, 2010 at 5501 Airport Blvd., Suite 102, Austin, Texas at the following times: 8:30 am for psychological assessment/consultation services and 10:00 am for supervised living services. Proposals are due by Wednesday, June 23, 2010 by 12:00 noon. Opening will occur at 12:15 pm the same day. The proposals shall be addressed to: Dr. Geraldine Nagy, Director at Travis County Adult Probation Department, 411 West 13th Street, Suite 600, Austin, Texas 78701, and the envelope be so marked "RFP-Do Not Open In Mailroom." Further information or copies of the specifications may be obtained from Lila Oshatz at (512) 854-3549 or Lila.Oshatz@co.travis.tx.us.

REQUESTS FOR PROPOSALS Travis County Adult Probation is soliciting, Re-

quest for Proposals (RFPs) for the following service areas: Central Texas Regional Substance Abuse Services for adult offenders in the following service areas: intensive residential and residential services, intensive outpatient and supportive outpatient (Aftercare) services, and dual diagnosis intensive outpatient and supportive outpatient (Aftercare) services. Travis County Adult Probation is also soliciting RFPs for outpatient services for the Travis County Adult Probation DWI Court. Copies of all specifications will be available on or after Monday, May 10, 2010. All bidders shall submit a program proposal that meets TDCJ-CJAD, DSHS, and Department guidelines. The Department will pay by check from current funds within 45 days after receipt of invoice for services provided. Bidders should use unit pricing. The following type of bond is required: NONE. The Pre-proposal Conferences will be held May 13, 2010 at 5501 Airport Blvd., Suite 102, Austin, Texas at the following times: 8:30 am for intensive and supportive outpatient services and dual diagnosis intensive and supportive outpatient services; 10:30 am for outpatient services for the DWI Court; and 1:30 pm for intensive residential and residential services. Proposals are due by Wednesday, June 16, 2010 by 12:00 noon. Opening will occur at 12:15 pm the same day. The proposals shall be addressed to: Dr. Geraldine Nagy, Director at Travis County Adult Probation Department, 411 West 13th Street, Suite 600, Austin, Texas 78701, and the envelope be so marked "RFP-Do Not Open In Mailroom." Further information or copies of the specifications may be obtained from Lila Oshatz at (512) 854-3549 or Lila.Oshatz@co.travis.tx.us.

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Stor Self Storage, 7728 Bee Caves Rd, Austin, TX 78746 512-306-0776

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Aubrey Franklin - Dresser, dining chairs, bar stools, sofa, King mattress set, crib, plastic tubs

Stor Self Storage 2508 W. Pecan St, Pflugerville, TX 78660 512-990-1000

June 04, 2010 12:30 PM

Sherrill Bennett - Queen mattress, dining chairs, bar stools, couch, desk, tool box, baby carrier, clothing
Anne Spriggs - Plastic tubs, microwave, weights, boxes

SUMMONS Gary S. Brown

CA Bar Number 52249

The Law Offices of

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UNITED STATES DISTRICT COURT

CENTRAL DISTRICT OF CALIFORNIA

ADEEL AMIN, an Individual

PLAINTIFF(S), vs. JEREMIAH YANCY an individual, RITA TERESA YANCY, an individual, Longbranch Group International L.L.C., a Texas corporation, LONGBRANCH, LLC, an Idaho corporation, CMSA International Consultants, Inc., an Idaho corporation and DOES 1-10 inclusive DEFENDANTS.

CASE NUMBER CV09-7995 ODW SUMMONS

TO: DEFENDANT(S) JEREMIAH YANCY an individual, RITA TERESA YANCY, an individual, Longbranch Group International L.L.C., a Texas corporation, LONGBRANCH, LLC, an Idaho corporation, CMSA International Consultants, Inc., an Idaho corporation and DOES 1-20 inclusive A lawsuit has been filed against you.

Within 20 days after service of this summons on you (not counting the day you received it), you must serve on the plaintiff an answer to the attached complaint or a motion under Rule 12 of the Federal Rules of Civil Procedure. The answer or motion must be served on the plaintiff's attorney, Gary S. Brown, whose address is 1 South Fair Oaks Avenue, Ste. 301, Pasadena, California 91105-1945. If you fail to do so, judgment by default will be entered against you for the relief demanded in the complaint. You also must file your answer or motion with the court.

Dated: 2 Nov 2009

Clerk, U.S. District Court

/s/

Deputy Clerk

(Seal of the Court)

NOTICE Wattinger Company, Inc. is soliciting bids from all certified HUB subcontractors and suppliers for the following project: UT Austin - BELO CENTER - BID PACKAGE #3. Bid date is June 4, 2010, @ 2:00 p.m. Our phone number is (512) 282-0616, fax is (512) 282-5405.

motor

cars

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2002 HONDA Civic LX 2 Dr Coupe, Silver, Auto, 159k miles, All new parts- \$5,500 Auto Depot 909 Prairie Trail 836-9767. www.autodepotAustin.com

2004 HONDA S2000, Convertible, 55k miles, 5 spd. - \$12500 Auto Depot 909 Prairie Trail 836-9767. www.autodepotAustin.com

2006 FORD Mustang GT Silver, auto, RUMBLES, 102k miles, beautiful, charcoal interior, \$12,500. Auto Depot 909 Prairie Trail. 836-9767. www.autodepotAustin.com

1999 TOYOTA 4 Runner, Auto, 2WD, 130k miles, with Warranty! \$5500 Auto Depot 909 Prairie Trail 836-9767. www.autodepotAustin.com

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