

MAY 30, 2014



MAYOR PLAYERS

The Four (at Least) Candidates Who Want Your November Vote for Mayor of Austin Give Us a Peek Behind the Posters BY MICHAEL KING 20

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Postmarks

CONTROLLING TRANSPORTATION DOLLARS

Dear Editor,

Thanks so much for Amy Smith's "Then There's This: The Road to Fewer Roads," [May 2]. Readers concerned about the proposed \$100 million aquifer toll road and the move to convert MoPac to an "Interstate 35 West" can learn more and send their comments to relevant local and state officials at www.keepmopaclocal.org. Mike Brown's analysis of the Slaughter Lane/MoPac intersection is also posted there.

With an active citizenry, we can insist that limited transportation dollars are directed only to those projects that reduce congestion, not make it worse.

Bill Bunch
Save Our Springs Alliance

WAKESURFING ALSO HAS NEGATIVES

Dear Editor,

Wakesurfing is a great sport ["Surfer Girl," Summer Fun, May 16], but like any sport, it should be undertaken where appropriate, and legitimate questions can be raised as to whether it's appropriate on Lake Austin. Why is this? Wakesurfing is completely dependent on the creation of large boat wakes, some would say excessively large. And in addition to boats that are designed to produce these large wakes, wakesurfers put in ballast tanks, known as "fat sacks." These fat sacks – some of which add over half a ton of weight – result in even bigger wakes.

These wakes contribute to shoreline erosion, long-term damage to shoreline boat docks

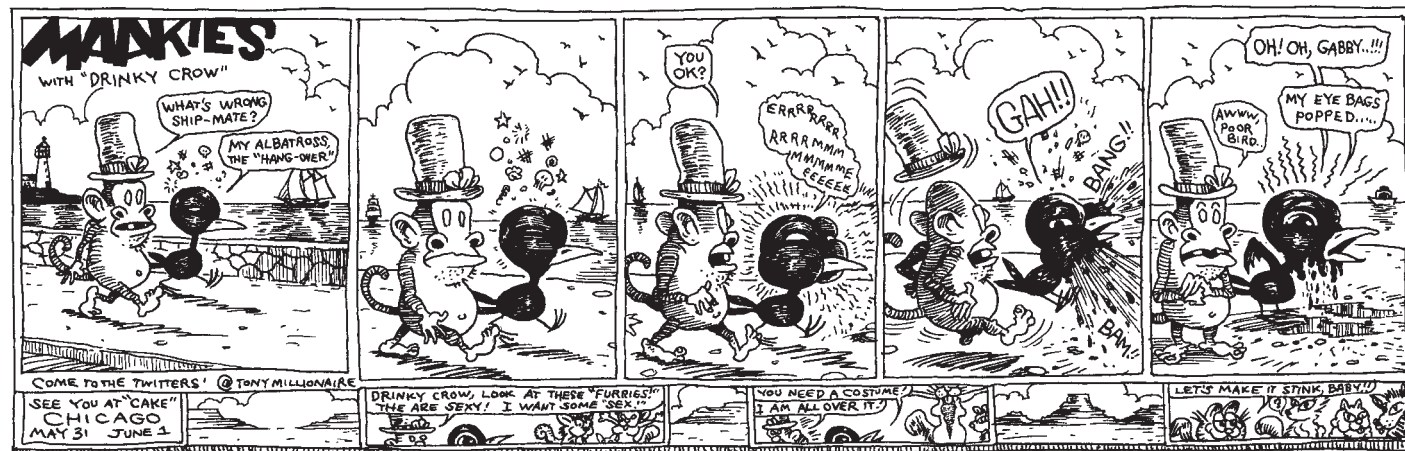
and bulkheads, and pose a risk to other boats and swimmers. Wakes on the relatively narrow Lake Austin are easily two to four times higher now than when waterskiing and wakeboarding were the predominate activity. As wakesurfing becomes more popular, its negative effects will increase. Other bodies of water have begun looking at this issue and placed limitations on wakesurfing. It may be time to look at how Lake Austin is being affected by wakesurfing.

Ken Pfluger

FINALLY ENOUGH IS ENOUGH!

Dear Editor,

Once again, and to a greater extent, my fellow Texans have let me down by voting in the most corrupt collection of degenerate reprobates to date. Well, thanks a lot, you moronic twits.



The minute my retirement becomes official, it's "Hasta la vista, baby!" to the Lone Star State. For nearly 40 years, I was proud to call myself a Texan, but for the past 20 years, I have been apologizing to people I meet in other states and countries for the buffoons and miscreants we put in office, while still being proud of Texas as a state. I can no longer support that position. You brain-dead crackheads will get what you deserve from the choices you make, but I will make damned sure I do not suffer those consequences with you. So long, suckers!

D.J. Knox

PRESSURE CONGRESS

Dear Editor,

Kudos to the city of Austin for planning to be emissions-free by 2050 ["Climate Change:

City Targets Zero Emissions," News, May 23]. However, there is a serious disconnect between what the city wants to accomplish and what their congressional delegates are

continued on p.6

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POSTMARKS continued from p.4

voting for in Congress. Even though Austin wants to act on climate change, last week the U.S. House of Representatives voted to prevent the military from using information from scientific studies on climate change to guide their planning of national security. Are they nuts? Why would anyone want to prevent the military from using information gathered by our nation's finest scientists?

Readers should please call their congressmen and insist that Congress acknowledge the seriousness of climate change and pass national climate-change legislation, creating incentives to make it easier for every city and town to lower their emissions.

Judy Weiss

Reader COMMENT

On Austin's Planning Commission:

"These things happen because Austin's planning process is more than dominated – it is captive and owned lock, stock, and barrel – by the big development lobby. In their view, zoning, land use regulations, and even those pesky homeowners are merely obstacles to be overcome on the way to profit. The mistakes lie not in the violations, but in their discovery before it's too late to stop them."

– Larry Ouellette

"More Poor Planning," News, May 23
austinchronicle.com/comments

THIS MODERN WORLD

by TOM TOMORROW

Conservative Jones, Boy Detective



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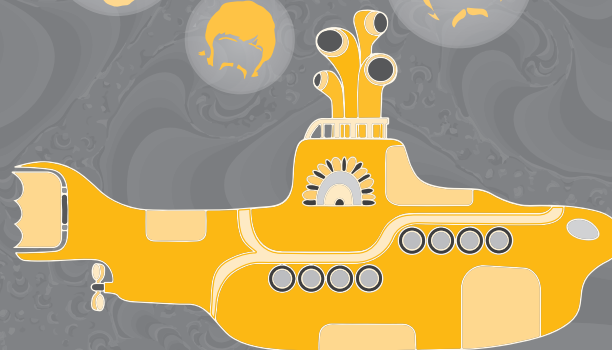
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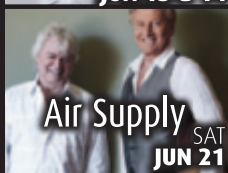
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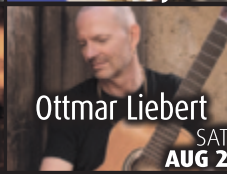
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SEP 21

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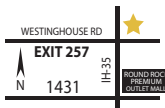
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NEWS



The new boardwalk along the south shore of Lady Bird Lake fills in a gap in the hike-and-bike trail and offers panoramic views of Austin's skyline. It opens to trail users June 7. For more images, see austinchronicle.com/photos.

JANA BURCHUM

In Memoriam

On the wars that never end all wars

"If you think it's too expensive to take care of our veterans, then don't send them to war." — Sen. Bernie Sanders, I-Vermont

It seems disrespectful to let Memorial Day pass without a mention, even as the traditional date has been shoved sideways (in 1971) to enable our general entitlement to another three-day weekend. For the record, it's worth noting that the holiday was at least partially created in May of 1865, in Charleston, S.C., by freed slaves honoring the Union dead, including more than 250 prisoners-of-war who died there while imprisoned by Confederate troops. Reportedly, 10,000 people gathered for that first commemoration of what would eventually be more than 600,000 (on both sides) who died in the war that got the country thoroughly accustomed to the idea of mass military slaughter. (The war dead were roughly 2% of U.S. population at the time, or by contemporary analogy, 6 million.)



By comparison, World War II would kill only 400,000 Americans, and we wouldn't meet the Civil War total, by accumulation, until Vietnam. It was not for lack of practice. Clancy Sigal recently put the total of U.S. wars, major and minor, at about 70, and judging from a bit of web searching that sounds about right. "Big and small," Sigal wrote, "we've 'done' about 70 wars, starting with the mid-18th century so-called 'French and Indian wars,' where George Washington was blooded and when we got our first taste of industrially massacring Native Americans, mainly Ojibwas and Algonquins who sided with the French against our British masters." Counting "13 major and 60 or so 'minor' wars," Sigal estimates the grand total of U.S. dead at 1.5 million — "Compared to the mass war slaughter in, say, Russia or China, that's small potatoes, but big potatoes for us." That number, of

course, counts only those who died on "our" side; begin adding those others slaughtered, the millions directly in combat or by "collateral damage," and the burden grows indeed countless.

Sigal, who served in the military, acknowledges the outrage, horror, heroism, and romance of war, especially for young people, and concludes: "It's a dilemma. How to pay tribute to the war dead while giving pause to young men and women who may be thinking about stepping into the dead soldiers' combat boots?"

The Human Costs

When the holiday comes around, I inevitably recall Howard Zinn's Vietnam-era *Boston Globe* column on the subject: "We must be practical, say those whose practicality has consisted of a war every genera-

continued on p.10

Headlines

- Entering deep city budget season, the next regular **City Council** meeting is not until June 12, but today (Thursday, May 29, 1:30pm) is a budget work session, and Saturday 9am is the now annual **Citizens Communication**, 9am-noon at City Hall.
- And the rains came! Hardly enough to begin celebrating the end of the **historic drought**, but several inches over the last few days brought some real relief to the Highland Lakes.
- After a house party tour across the city, Mayor Pro Tem **Sheryl Cole** appears ready to launch her campaign for **mayor**, joining four other candidates in the race; she's set to make an announcement Saturday afternoon across from Lee Elementary.
- Faced with mounting financial instability, the **Austin Water Utility** is proposing deep budget cuts, possibly up to \$33 million, with additional cuts likely in the future; at the same time, water rates could increase 13.2% — which is actually lower than what was initially anticipated.
- On May 23, prosecutors released the autopsy report in the July 2013 police shooting of **Larry Jackson Jr.** (pictured), reflecting that Jackson was shot directly in the back of the neck, with the gun muzzle leaving its imprint. Austin police detective **Charles Kleinert** has been indicted for manslaughter in the shooting.
- The Austin Police Department's Memorial Day **No Refusal** DWI arrests were slightly up from last year. The APD made a total of 102 arrests for DWI and one BWI (boating) arrest. Last year saw 90 DWI arrests and 4 BWIs.
- We won't have **David Dewhurst** to kick around anymore — the incumbent Lite Guv was handily defeated by Houston state Sen. **Dan Patrick** Tuesday, and admitted lawbreaker **Ken Paxton** defeated **Dan Branch** for Attorney General, the state's chief law enforcer.
- The Texas gubernatorial race is becoming so low, you couldn't put a rug under it. Last week, Sen. **Wendy Davis** was greeted by life-sized "Abortion Barbie" posters during a Hollywood fundraising visit. This Tuesday, an intern for Attorney General **Greg Abbott**'s campaign got carried away with the #AltWendyDavisBookTitle hashtag trend — tweeting the title "Mein Kampf for Publicity." The intern and the Abbott campaign have since apologized.
- On Tuesday, May 27, President **Barack Obama** announced that the number of U.S. troops in Afghanistan, after a war of a dozen years, will be reduced to 9,800 by 2015, cut in half the following year and effectively removed by 2016 — pending agreement by the Afghan government.
- **Julián Castro** is going to Washington. President Obama tapped the San Antonio mayor as his new Secretary of Housing and Urban Development May 23, prompting rumors of a possible 2016 vice presidential nod.



QUOTE of the WEEK



"Politicians have to blame somebody. It's bullshit because these are real families, human beings, and that's not the American way."

— APD Chief Art Acevedo on resistance to immigration reform

POINT AUSTIN continued from p.9

tion,” it read in part. “We mustn’t deplete our defenses, say those who have depleted our youth, stolen our resources. In the end, it is living people, not corpses, creative energy, not destructive rage, which are our only real defense, not just against other governments trying to kill us, but against our own, also trying to kill us.” (In eloquent testimony to the *Globe* editors’ actual beliefs in the Bill of Rights our young soldiers purportedly defend, following that June 2, 1976, Zinn column, they would publish no more.)

I’m ruminating on all these things not only because of the holiday, but because of the not-quite coincidence of the Veteran Affairs’ scandal and President Barack Obama’s announcement of the pending withdrawal of U.S. troops from Afghanistan – after what will have been 15 years of imperial war. As Vermont Sen. Bernie Sanders pointed out on the Senate floor, the same people who insist on military solutions to every problem have little interest in paying the costs of the human consequences – indeed, actively obstruct paying those costs.

Hypocrisy, or just heedlessness? Iraq veteran Colby Buzzell, recounting his repeatedly inadequate treatment (rather, nontreatment) by VA hospitals, recently wrote, “Politicians and many hawkish Americans are quick to send our sons and daughters to go off to fight in wars on foreign soil, but reluctant to pay the cost.” (“Thank You for Being Expendable,” *The New York Times*, May 25.) However disgraceful the attempt by hospital bureaucrats to hide their inability to serve the volume of veterans needing care, the much greater disgrace is the failure of those who advocate, promote, and fund the endless U.S. wars to provide sufficient resources to care for those soldiers and their families inevitably devastated fighting them.

Neither Sweet nor Right

I’m lucky or brazen enough to have avoided military service, although since the end of the U.S. draft we’ve mostly contrived to wage war by economically-conscripted “volunteers” and foreign proxies. Lately, we’ve even increasingly relied on remote control weapons that offer convenience, anonymity, and deniability – and that confine the casualties largely to those without access to such technology. When those targeted have the audacity to fight back with whatever’s at hand, we call them “terrorists.”

“The old lie,” wrote Wilfred Owens nearly 100 years ago, “*Dulce et decorum est / pro patria mori.*” On this yearly day, wrote Zinn, “Let the dead of past wars be honored. Let those who live pledge themselves never to embark on mass slaughter again.”

He concluded, “Let us not set out, this Memorial Day, on the same old drunken ride to death.” ■

The ‘Witch Hunt’ of a Commissioner

AUDITOR’S REPORT COULD HAVE CHILLING EFFECT ON CITY BOARDS AND COMMISSIONS

Until last month, **Daniela Ochoa Gonzalez**, a sustainability expert with international expertise, was living what she calls her American dream as a Mexican immigrant in Austin. She was enjoying her fairly new job as a zero-waste coordinator at UT-Austin, and she served as a City Council appointee on the **Zero Waste Advisory Commission**, or ZWAC.

That is until April 18, when the **City Auditor’s Integrity Unit** issued a brief but damning report that found her in violation of the city’s conflict of interest requirements. As a result, she’s lost both her job at UT and her seat on the advisory commission.

To read City Auditor **Kenneth Mory**’s report, detailed in an April 28 *Statesman* article that seemed to take the findings as gospel, one would think that Gonzalez was a conniving commissioner on the take in the competitive waste business. Worse, the day after the story’s publication, Gonzalez was asked to resign from her job. By then, the auditor’s report had been widely distributed (although no copy was given to Gonzalez), and Council Member **Mike Martinez**’s office had notified her requesting her resignation from the commission.

When the investigation was launched, based on an anonymous complaint made last September, Gonzalez had been doing contract work for **Texas Disposal Systems**, training area public schools how to compost food waste. The investigation focused on Gonzalez’s work as a TDS contractor and her votes on the zero-waste commission.

But as TDS and Gonzalez argue, the former commissioner’s involvement in three agenda items (one of which she participated in but didn’t vote on) held no “substantial interest” or “direct economic benefit,” as specified in city code. The items included phase two of the city’s recycling ordinance,

Daniela Ochoa Gonzalez



THEN
THERE'S
THIS
BY AMY
SMITH

and the special events ordinance – requiring event organizers to provide details on waste management and recycling activities. On a third item involving an Austin Energy waste disposal contract, Gonzalez didn’t vote.

As TDS attorney **Michael Whellan** told ZWAC members at a May 14 meeting, unless the findings in the Gonzalez case are retracted – either by the auditor or some other body – two other ZWAC commissioners could also be cited for their professional ties to the hauling industry. The report could also adversely impact other board and commission members with professional expertise, Whellan said, adding, “Let’s use this travesty ... to really fix the fundamentals here.” The **Ethics Commission** was equally concerned by the findings and opted to take no action against Gonzalez when it met last month. If a violation did occur, it didn’t appear to be malicious, one member observed after hearing Gonzalez’s side of the story. Members expressed displeasure

that no one from the auditor’s office had showed up to defend the report. That appearance is expected at the commission’s next meeting in July.

Meanwhile, Whellan has asked that the auditor issue a written apology to both Gonzalez and TDS, but neither an apology nor a retraction is likely anytime soon. Mory, responding to Whellan by email, says he stands by the report and its findings.

TDS CEO **Bob Gregory** believes Gonzalez has been scapegoated – and that his company is the real target. Indeed, TDS and the city have been in a legal wrangle ever since officials accused him of violating anti-lobbying laws in 2010. Just this past March, U.S. District Judge **Lee Yeakel** found that the city had acted improperly, and ordered the violation removed from his record. On April 17, the city requested reconsideration of that ruling; Yeakel issued a denial on April 29.

Gregory says he’s puzzled why the city auditor would undertake “what I would call a witch hunt involving an interpretation of the ethics rules, which could be very, very broad. It could affect dozens and dozens of board and commission members who could be wiped out by this, just by their association with a company.

“I don’t know why anyone would want to serve,” he added. “They could be sitting ducks.”

As for Gonzalez, he said, “She is innocent and it’s horrible what they’ve done to her and I’m going to help her in every way I can to clear her name.” Others have vowed to help, too, including **Robin Schneider** and **Andrew Dobbs** of the **Texas Campaign for the Environment**, and her friends on ZWAC.

Schneider, speaking before ZWAC, lauded Gonzalez’s background and skills. “She brings a perspective to our zero-waste community from her work in Mexico and Brazil, as a woman of color who has worked with people across the economic spectrum, and I think that her perspective on [ZWAC] is going to be sorely missed. ... The whole city is being deprived of her expertise.” ■

CIVICS 101

FRIDAY 30

‘OUTLAW WOMAN’ READING Labor activist recounts her life in social justice. 7-9pm. MonkeyWrench Books, 110 E. North Loop. Free. www.thirdcoastactivist.org.



SATURDAY 31

2014 ATX HACK FOR CHANGE Work with other locals to change the world through code, in this two-day event. 9am. St. Edward’s University, 3001 S. Congress. www.abthackforchange.org.

CITY COUNCIL CITIZENS’ FORUM Speak up on issues affecting Austin. 9am-noon. Austin City Hall, 301 W. Second. Free. citizens.communication@austintexas.gov.

AUSTIN YOUTH COUNCIL CAREER FEST Area businesses talk to students about “The 21st Century Workplace.” 10am-2pm. Palmer Events Center, 900 Barton Springs Rd. Free. www.austintexas.gov/kids.

‘OUTLAW WOMAN’ READING See Friday. 7-9pm. Resistencia Bookstore, 4926 E. Cesar Chavez. Free.

DEADLINE FOR PUBLIC INPUT ON CEMETERY RULES Join the conversation at www.speakupaustin.org.

SUNDAY 01

2014 ATX HACK FOR CHANGE (See Saturday.)

MONDAY 02

TEXAS INMATE FAMILIES ASSOCIATION MEETING Get your questions about the Texas Department of Criminal Justice answered on the first Monday of each month. Sunrise Community Church, 4430 Manchaca. Free. www.tifa.org.

TUESDAY 03

VOTER REGISTRAR TRAINING Learn how to help Travis County citizens register to vote. 10:30am, 12:30pm, 6:30pm. Travis County Tax Office, 5501 Airport, 512/854-9473. Free. www.traviscountytax.org.

‘COPING WITH THE CASCADING CRISES OF OUR WORLD’ UT journalism professor Robert Jensen offers a new way of being in the world. 6:30pm. Thompson Conference Center, Red River & Dean Keeton. \$25. cie.austin.utexas.edu/informalclasses.

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Friday,
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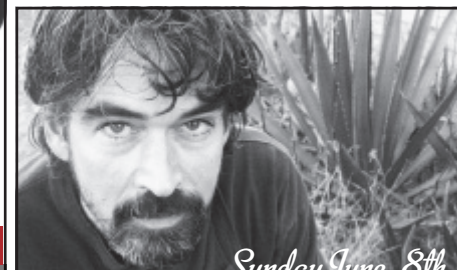
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The Name Game Visits Auditorium Shores

City Council's decision last week to put the brakes on renaming part of **Auditorium Shores** after civic leader **Vic Mathias** may have created one of the more awkward moments in the city's renaming history.

Mayor **Lee Leffingwell**, chief sponsor of the resolution, had called for immediate approval of the name change of the park's east lawn, which would have bypassed the customary 90-day renaming process for city parks. Council took similar hasty actions (but not without some protest) in changing **Town Lake** to **Lady Bird Lake**, after the former first lady, and naming the hike-and-bike trail for former mayor **Roy Butler** and his wife **Ann**.

Mathias, who died last year, was CEO of the **Greater Austin Chamber of Commerce** from 1956 to 1983 and co-founded **Austin Aqua Fest**, an annual event held at Auditorium Shores for much of its lifetime.

With Mathias' elderly widow **Helen Mathias**, his children and grandchildren, and prominent figureheads on hand May 22 for what they expected to be a ceremonial name-changing, things hit a rough patch when resolution co-sponsor Mayor Pro Tem **Sheryl Cole** instead countered with a motion to put the proposal through the 90-day process.

Cole wore a pained expression as she explained that questions had been raised about whether Mathias had been involved in the city's repeal of the 1968 **Fair Housing Ordinance**. She said her office did not find any evidence linking Mathias to the repeal, but she thought the right thing to do would be to let the renaming process run its course, which includes a review by the **Parks and**

Recreation Board. Cole, who is African-American, recalled the city's civil rights battles relating to fair housing, noting, "The deed to my home says no coloreds allowed."

Leffingwell fumed over Cole's comments, calling the suggestion that Mathias may have played a role in the fair housing repeal "vicious rumors." In the end the vote was six to one (Leffingwell) to delay the park's name change.

Several civic boosters who spoke on Mathias' behalf sported what appeared to be Aqua Fest skipper pins on their lapels. Yet indeed, part of Aqua Fest's early history was not exactly a shining moment in the city's history. The event, which was initiated to showcase the city's water attractions in an attempt to boost the economy, originated at **Festival Beach** in East Austin, in what was then a predominantly Mexican-American neighborhood. Residents opposed the loud ruckus created by the festival's motorboat races on Town Lake. Protests turned violent in 1978, ultimately sinking the boat races and leading to the prohibition of motorized boats on the lake. The festival relocated to Auditorium Shores and morphed into a music festival.

Council Member **Mike Martinez** provided the second to Cole's motion and said that while he supported changing the name of the east lawn to Vic Mathias Shores, he also believed the delay was appropriate in light of the iconic nature of the park. The east end of Auditorium Shores is the site of numerous special events each year. The park is currently undergoing a makeover.

— Amy Smith



JOHN ANDERSON



The east end of Auditorium Shores, currently undergoing renovations, is proposed to be renamed Vic Mathias Shores.

COURTESY OF THE CITY OF AUSTIN

Council: From Dollars to Chemtrails

With **City Council** entering heavy budget season, there's no regular meeting this week. Today, May 29, there's a **budget work session** beginning at 1:30pm, when a few more departments will be making presentations (less elaborate than last year's) and Council members begin crunching this year's numbers in earnest. In early discussions, a few threads have surfaced: No one is interested in a **property tax rate** increase (with four members – Mayor Pro Tem **Sheryl Cole**, and CMs **Mike Martinez**, **Kathie Tovo**, and **Chris Riley** – already engaged in campaigns, that was always unlikely), and everybody's declared an interest in keeping the rate as low as possible (while hiring more cops and central library staff).

The **job vacancy** issue – roughly 900 positions open but still budgeted – has surfaced again, after last year's wrestle with similar numbers, although among 12,000 city employees, the recurring total is being attributed largely to natural attrition. Nevertheless, the jobs will be scrutinized under the general admoni-

tion, "Fill it or cut it." And Council passed, but didn't yet budget, a directive to find money to buy out the remaining **Onion Creek flood plain** homes – a drainage fee increase is proposed by CMs Martinez and Morrison, and it's too soon to know how that will play out.

Last week, the headline items included the non-decision on renaming the new East Lawn of Auditorium Shores as "**Vic Mathias Shores**" (see above), and a resolution to broaden the city's standards on the Human Rights Campaign's **Municipal Equality Index** (at right). The morning briefing updated Council on the latest aspects of the **Project Connect** urban rail proposal; that timeline is accelerating (and we're planning additional coverage in the weeks ahead). There was also a now-reflexive postponement of the **Fiesta Gardens/Festival Beach Master Plan** (the actual name is much longer – one of the pitfalls of naming parks after departed VIPs); we won't hear about that again until late August.



THINKSTOCK

The next regular Council meeting is not until June 12. This Saturday is the now annual special-called meeting for a "**3-hour Saturday Citizens Forum**" – during which many of the usual suspects from **Citizen Communications** show up and take three

minutes to repeat what they've been repeating for months. A highly ritualized anachronism in an era of social media – when communicating to officials generally means hitting "send" – the proposed Saturday forum became a minor issue in a previous Council campaign, so here we are. Or you are. Expect to hear about **fluoride** and **chemtrails**, **affordability**, and **taxes**. The 20 pre-registration slots have been filled, but folks can still sign up at City Hall, sufficiently to fill the allotted three hours.

— Michael King

City to Review LGBT Rights Performance

Austin may lead Texas in supporting LGBT rights, but City Council wants the city to also lead the nation. On March 22, Council approved **Chris Riley's** resolution calling for a review of Austin's **Municipal Equality Index**.

The **Human Rights Campaign** has issued MEI scorecards since 2012, a gauge of a city's performance on LGBT issues such as municipal services, non-discrimination laws, and relationship recognition. Although Austin received the maximum final score on the recently released 2013 MEI, this resolution will identify opportunities to do even better. It directs staff to work with such groups as the Human Rights Commission, Equality Texas, the Austin Gay and Lesbian Chamber of Commerce, and the Transgender Education Network of Texas, and to identify further ways to "create a supportive and inclusive city for both employees and residents."

"I'm proud to stand with the LGBT community and proud that Austin has a strong record on equality, but we can do better," said Riley. "Let's not just be No. 1 in Texas, let's be No. 1 in the country. Momentum is building across the country for greater equality, and Austin should be a leader."

The resolution drew praise from many in the Austin community, including Austin Human Rights Commission Chair **Paul Rhea** and AGLCC Vice President **Ceci Gratias**. State Rep. **Celia Israel** said, "Living up to the promise of equality and treating all Texans and their families with the dignity and equality they deserve should start in Austin, and I am proud of our City Council's work on this important issue."

— Brandon Watson



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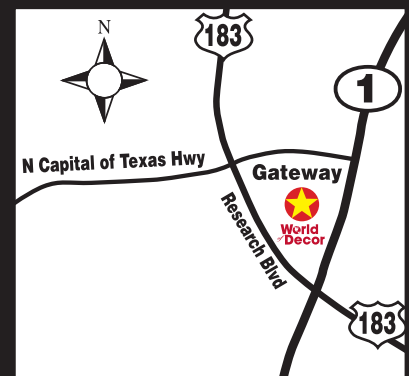
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Booking Austin's Library Future

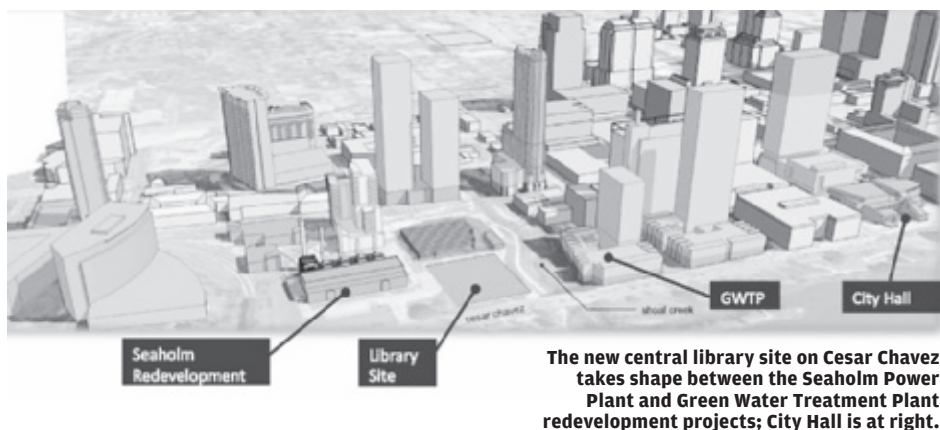
Over 10,000 cubic yards of concrete. A thousand tons of steel reinforcement. On May 9, the physical foundations were laid for **Austin Public Library's** future, a seven-story, riverfront **Central Library** that the city hopes will be a global trailblazer.

"It's been a work in progress for a couple of decades," said Austin Public Libraries' Facilities Process Manager **John Gillum**. The current **Faulk Central Library** on Guadalupe was built in 1979, but was only designed to serve a city of 300,000, not Austin's current population of nearly 1 million. The city supplemented the growing need with new branch libraries, but, Gillum said, "Citizens have been asking us about a new central library since 1992."

The new building is a huge project. Located on Cesar Chavez, next to the **Seaholm Power Plant** redevelopment and overlooking both Lady Bird Lake and Shoal Creek, it will be a cornerstone of the next phase of Downtown development. The building will use natural light for illumination, solar cells for power, and rain harvesting for irrigation. Unlike the Faulk, there will be 200 parking spaces on-site. There will also be storage for 200 bikes, and a direct connection to the hike-and-bike trail. All that adds up to one of the biggest infrastructure investments the city currently faces. Voters approved \$90 million in construction bonds in 2006, and the final total to build and equip it will be closer to \$120 million. The project is headed up by San Antonio-based architects **Lake|Flato**: Best known in Austin for structures like the new Cirrus Logic headquarters on West Sixth, the AT&T Conference Center, and the Hotel San Jose on South Congress, they do have experience with libraries, having designed the **Great Northwest Library** in San Antonio. But for this project they brought in Boston-based library experts **Shepley Bulfinch** as partners.

Their expertise will only take them so far. Part of the cost increase from 2006 has been in designing what the city hopes will be the next library of the future. Gillum said, "There's been a renaissance in central library design and construction in this country and across the world." Spearheaded by the **Centrale Bibliotheek** in Amsterdam, it represents a reversal and a reinforcement of thinking. Ours will be "a technology-rich

A rendering of the new central library on Cesar Chavez, looking east



library," said Gillum, with Internet access provided by **Google Fiber**, but there will also be a dramatically larger collection of books – over half a million volumes, with room for over 150,000 more, compared to the 300,000 in the Faulk. Of the people who attended the public forums, "Every one of them came in and said, 'You will have books, won't you?'"

However, the real change in emphasis is on public spaces to gather, meet, and even perform. Gillum said, "You used to build quiet libraries with loud spaces, but these days you build loud libraries with quiet

spaces." There will be a dozen meeting rooms, a rooftop garden, coffee shop, and a 350-seat auditorium. "I haven't even built that level yet," said Gillum, "and people are already trying to reserve it."

The key is flexibility, and the ability to respond to shifting needs: That's why the bookshelves will be on castors, to create new spaces as needed. That's all part of what Amsterdam did, and Gillum and his team visited the facility last fall, to gain insight into how the space operates. Now Austin is leading the field for other projects. Gillum said, "Berlin calls me every now and then, and they speak better English than me."

The department is scheduled to take occupancy of the new building in March 2016, with an opening date that fall. Arguably, construction is the simple part: Next comes the cost of running the place. Library services are the fifth biggest part of the city's budget, but that's not saying much. In the citywide 2015 budget forecast of \$840.6 million in total spending from the general fund, library services – both central

and branch – accounted for only 4.4% of that, at \$36 million. Historically, in hard times, library spending has been among the first to be cut, and APL's proposed budget stayed flat this year, without even a bump to cover inflation. To cover that spending gap, the department has been forced to cut its operating schedule, opening the central library one hour later and closing an hour earlier, and pairing branch libraries so that each can close at least one day a week. "The library is pretty stringently funded," said Gillum, diplomatically, "and we're pretty tightly staffed."

However, adding a new state-of-the-art central library will inevitably mean some new costs. On May 8, Council heard in a budget planning session that the department foresees a 20% budget increase over the next five years, from the current \$36 million to \$43 million in 2019. By comparison, total city general fund spending is expected to only rise 5%.

Much of that increase will come from adding positions equal to 68.25 full-time employees by 2018. The hiring process will start in 2015, beginning with a facility manager to finish off construction and build-out. Most of the hiring will happen a month before opening, although Gillum said that, ideally, he'd like more time to train and acclimate to the demands of the new building. "This is not a library where you come in and find staff at a circulation desk. This is a library where you're going to find librarians walking the floor."

Knowing how imperiled library funding can be, the new central library already has advocates to ensure it can fulfill its potential. The organizers behind monthly lecture series **Nerd Nite Austin** have launched a petition with a very simple message: "Help us urge Austin City Council to increase funding for our strapped public library system!" The group has been working with APL since last September, collaborating on pop-up libraries at Nerd Nite events, and now they want City Council to expand such innovations. Founder **JC Dwyer** explained, "There is a desire among educated adults in their 20s and 30s to revisit the love of libraries they developed as children." So far, roughly 800 Austinites and counting have signed the petition, and Dwyer says that shows that people are motivated to protect this cultural resource. "Our audience is made up of young, educated professionals who vote."

Dwyer sees the potential budget increase as not only overdue, but an extremely good value for the money. With library spending at only \$38 per capita per annum, Austin spends around half to a third of what comparable cities spend. And as those cities have invested in their facilities, they've seen a dramatic increase in people coming through the doors and using their services. Dwyer said, "If Austin wants to stay competitive in drawing and retaining the best young minds in the country, we need to invest, not just in our public safety and transportation infrastructure, but in our intellectual infrastructure."

– Richard Whittaker



The construction site alongside Shoal Creek, facing Lady Bird Lake

'Statesman' Demagoguery on SXSW and Special Events

by Nick Barbaro

It's no secret that though they are separate businesses, SXSW and *The Austin Chronicle* share partial ownership. Over the years, therefore, we have shied away from overtly editorializing on SXSW-related issues. However, as both publisher of the *Chronicle* and a co-director of SXSW, I feel compelled to break this code of self-censorship, to address two ludicrous pieces that ran in the *Austin American-Statesman* this week – first a news story and then an editorial – both riddled with inaccuracies that are misleading to the public and potentially to civic leaders. In the interest of furthering an educated discussion on SXSW and Special Events in general – as the city is valiantly attempting to do, in a process SXSW wholeheartedly supports – here are a couple of basic points people should understand:

1) SXSW LLC is not the same as SXSW Week.

Only perhaps a quarter of the people Downtown during SXSW Music weekend are SXSW customers. SXSW didn't encourage the rest to be there, and we're not responsible for them. We pay rentals, fees, security, etc., for the events we put on for our customers, but we don't run the whole Downtown spring-break phenomenon, and we don't profit from it. Indeed, we are very optimistic that the current review process will lead to an improved policy regarding event licenses for the Downtown area during SXSW, and a reduction of the spring-breakish atmosphere that has never been a benefit to our event.

2) Fee waivers are not the major issue.

Contrary to what was printed repeatedly in the *Statesman*, the city definitively did not grant "\$755,644 in fee waivers for the weeklong event." They granted \$274,320 in fee waivers, and paid \$481,324 in expenses for police, fire, dumpsters, barricades, etc. for the general public. Those are two wholly separate issues; conflating them into one number is not only factually inaccurate, it makes it impossible to discuss either one.

On the fee waiver side of the ledger, there's a list of some 25 items, large and small, mostly supporting free public community events produced by SXSW, or representing city sponsorship. (And in most cases, I expect, if the city didn't grant the waiver, SXSW wouldn't do the event or use the service, and the fee wouldn't be collected anyway.) There's a list posted with this piece online; want to gripe about any of the line items? Be my guest.

But to lump that in with the \$481,000 for city services (largely police overtime) provided *during* SXSW, but not *for* SXSW, and not even primarily for SXSW customers, but largely for the 700-plus publicized non-SXSW events taking place concurrently, is factually wrong, and does nothing to advance the real discussion which needs to take place around Austin's Special Events fees and policies:

Yes, the city has to pick up a hefty price tag for policing, traffic, sanitation, etc. during SXSW and other major events (much as they do every weekend on Sixth Street, by the way). That's what we pay as a city, and in return we get hotel taxes, employment, and other presumed benefits of being a tourist

destination. SXSW presents a particularly difficult issue, because one of the big benefits of SXSW to the local economy is that, uniquely among local events (Formula One, ACL, Pecan Street Fest, etc.), we don't control most of the space our event takes place in; and for the most part, we don't sell people food and drink. So that's great for local bars, restaurants, and stores; it has become less great in other ways. And it means any significant changes really have to have buy-in from a lot of different interests. Whether those extra quarter-million people who are not SXSW registrants are actually to the city's benefit is, I think, an open question: They certainly bring a lot of money into the economy, but they also cost a lot of money to take care of. The current situation is most certainly not where SXSW has wanted to go; the ongoing process will presumably determine where the city wants to go.

PS: Just because they're so egregious: Here are the primary factual errors regarding SXSW in last Thursday's "Fees come up short in paying for Austin's special events," and this Wednesday's editorial "Make big events pay their own way":

1) The opening sentence of the Thursday article – along with the lead graphic chart – is flatly, factually wrong, setting the tone for the entire piece: The city did not grant "\$755,644 in fee waivers for the weeklong event." This factual error is repeated in the editorial.

2) Similarly, the city of Austin did not "spend \$23.9 million to support such events as SXSW ..." – you get to that figure only by including all routine expenses, and counting fee waivers as actual cash spent.

3) In closing, the editorial board notes that from 2009 to 2013, ACL Fest promoters C3 "contributed \$440,548 to charitable causes, including the Austin Parks Foundation. By contrast, SXSW made no charitable contributions to the city during that period." Well, the city is not a charity, so no one makes charitable contributions to it, but during that time period, SXSW did make over \$1 million in charitable contributions to local civic charities, including \$350,000 to the Austin Parks Foundation, specifically earmarked for parks improvements. Not that that's relevant to anything, of course, except to illustrate the *Statesman* editorial board's disdain for facts in their overweening hatred of all things *Chronicle*. ■

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NEWS

ID Law One More Hurdle for Trans Voters

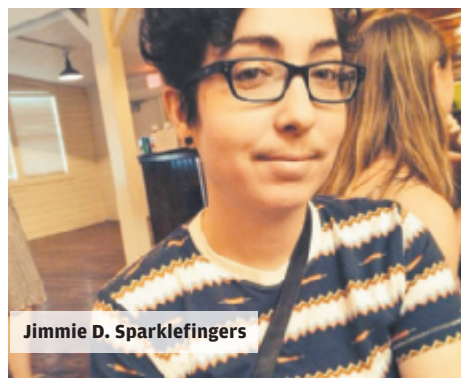
For **Jimmie D. Sparklefingers**,* correcting the information on his voter's registration card became a months-long mission. After filling out several forms, visiting the Travis County Tax Office, and waiting in some suspense, he finally received his card last Friday. Despite the long wait, he considers himself fortunate. For many transgender Texans, it's not that easy.

In December 2013, Travis County Tax Assessor/Collector **Bruce Elfant**'s office began issuing voter registration cards listing former names. In Sparklefingers' case, the card listed both his legal and given name. Although the card included his correct first name, he says his former first and last names were hyphenated onto his legal last name, "creating a name that was never a legal name at any point."

While the office has always kept records of former names, the listing of former names – a common problem for many women as well – was a requirement of last year's strict voter identification legislation. A voter can have the former name removed – by completing a name change online, mailing corrected information on the back of the registration card, or submitting a corrected registration application in person – but that isn't made explicit.

Changing a name online or in-person can be a hard obstacle to overcome. "For some trans people, it's hard to do that," says Sparklefingers, "harder than it is for most populations given the extremely high indigence rate. The fact that I have a job and a car puts me in the higher ranks, as well as being white and degree-holding, and having connections."

Transgender people are among the most economically marginalized populations in the United States. According to a 2013 report, *A Broken Bargain for Transgender Workers*, transgender people have disproportionately high unemployment and underemployment rates, and 15% of transgender respondents



Jimmie D. Sparklefingers

COURTESY OF JIMMIE D. SPARKLEFINGERS

reported household income below the federal poverty line. The economic hardship coupled with bureaucratic hoops can have a chilling effect on civic participation.

Equality Texas legislative specialist **Daniel Williams** says the No. 1 question his office fields from the transgender community related to the law is simply, "Can I vote?" And while he says it's not fair to say that the Voter ID law was specifically designed to target the transgender community – it's created additional obstacles for poor and minority voters – he says the law was "written without any consideration of how it would affect transgender Texans."

Williams says the former name requirement isn't the only problem with the law. "We've been hearing from people all over the state who are unable to vote," he says. In some cases, Williams says, that's the result of "poll workers who have taken it upon themselves to be overzealous." Gender policing can occur when a voter's gender presentation does not align with the gender listed on state documents.

Texas counties provide training on the Voter ID requirements, but none of the materials provided by the Texas secretary of state's office address transgender voters. Theoretically, counties have discretion to

include such language, but Williams says he is not aware of any county that does so, including Travis.

The enforcement of gender at the voter booth can be particularly problematic for the transgender population. The process of changing gender markers and names on state IDs is rarely straightforward. While name changes should follow the Texas process, Williams says additional burdens may be placed on a person if they choose a gendered name that doesn't necessarily imply their legal gender.

Changing gender markers is even more difficult. There is no universal judicial process in Texas for handling gender corrections. Some Texas courts only require proof of treatment for **gender dysphoria**; others require surgery. Williams says that at least one court explicitly requires "a functional vagina that is capable of penetration."

For many, the requirements are impossible to meet. Not all transgender persons desire sex reassignment surgery. Among those who do, few can afford the prohibitive costs, and the procedure is rarely covered by insurance.

Even those who are able to clear those hurdles can be discouraged from voting by privacy concerns. Some individuals do not identify as transgender post-transition and others remain closeted due to safety concerns. Misgendering can have devastating effects. "Putting people's former names on a voter registration card that could be seen by anyone, with their gender marker, is enough to get someone killed," says Sparklefingers. "It's totally irresponsible outing so many people who lived [in] stealth up until that point."

Williams says Equality Texas and other advocacy groups worked to raise awareness on the detrimental effects of the Voter ID law when it was being considered in 2013. The Republican-dominated Legislature has largely declared the law a success. In terms of keeping Texas red, that may be true. In terms of the already underrepresented transgender population, it has been everything but.

– Brandon Watson

* Nickname used to protect privacy

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Dan Patrick

JOHN ANDERSON

Tea Party Wins Big in Run-Offs

In Texas at least, rumors of the death of the Tea Party have been greatly exaggerated. In the May 27 run-offs, Tea Party-affiliated challengers handily beat establishment GOP candidates. According to Texas Democratic Party Communications Director **Emmanuel Garcia**, the results were an indication of how far-right the Texas Republican Party has turned. "The Tea Party is the Republican Party," he said in a release.

In the lieutenant governor's race, Sen. **Dan Patrick** trounced incumbent Lt. Gov. **David Dewhurst**, likely ending Dewhurst's 15-year political career. Tea Party affiliation was enough to to secure **Ken Paxton** the attorney general nomination, despite **Dan Branch**'s hammering on Paxton's legal and ethical lapses.

Meanwhile, Democrats rejected upstarts in their own party. Dallas investor **David Alameel**, whom the Texas Democratic Party took the rare step of directly endorsing, stomped LaRouche-ite **Kesha Rogers** to become the U.S. Senate nominee. Name recognition did not help **Richard "Kinky" Friedman** in his bid to become ag commissioner; in a statement, Friedman said, "The time just wasn't right" in Texas for a campaign focused on marijuana decriminalization and hemp legalization. Rookie **Jim Hogan** defeated Friedman in the run-off, despite not running a formal campaign.

- Brandon Watson

ELECTION RESULTS

DEMOCRATIC RUN-OFF

| U.S. Senate | Travis County | State Totals |
|---------------|---------------|---------------|
| David Alameel | 13,423 (86%) | 145,039 (72%) |
| Kesha Rogers | 2,124 (14%) | 55,953 (28%) |

Agriculture Commissioner

| | | |
|----------------|-------------|---------------|
| Jim Hogan | 7,743 (51%) | 105,763 (54%) |
| Kinky Friedman | 7,564 (49%) | 91,154 (46%) |

REPUBLICAN RUN-OFF

| Lt. Governor | Travis County | State Totals |
|----------------|---------------|---------------|
| Dan Patrick | 9,701 (43%) | 487,829 (65%) |
| David Dewhurst | 12,821 (57%) | 262,086 (35%) |

Attorney General

| | | |
|------------|--------------|---------------|
| Ken Paxton | 10,446 (48%) | 466,224 (64%) |
| Dan Branch | 11,529 (52%) | 266,539 (36%) |

Agriculture Commissioner

| | | |
|---------------|--------------|---------------|
| Sid Miller | 10,100 (51%) | 362,573 (53%) |
| Tommy Merritt | 9,654 (49%) | 320,434 (47%) |

Railroad Commissioner

| | | |
|-----------------|--------------|---------------|
| Ryan Sitton | 11,087 (55%) | 398,652 (57%) |
| Wayne Christian | 9,128 (45%) | 297,654 (43%) |

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Despite Opposition, Sheriff 'S-Comm' Hamilton Rolls On

For thousands of Travis County residents, the most benign of traffic infractions – a broken taillight, an expired inspection sticker, or a simple moving violation – has led to the separation or destruction of their families.

Since 2009, county law enforcement officials, led by Sheriff **Greg Hamilton**, have participated in the “**Secure Communities**” initiative aimed at aiding U.S. **Immigration and Customs Enforcement** officials in deporting undocumented immigrants with criminal histories. To accomplish that, arrestees’ fingerprints are submitted to the FBI, the information is shared with ICE, and a 48-hour “detainer” is implemented to accommodate a background check – a holding time that doesn’t count weekends or holidays. That’s when things start to fall apart for detainees – most of whom have no criminal record, but who are nonetheless deported at a rate of 19 per week from this area, according to civil rights advocates vehemently opposed to the initiative.

Even Austin Police Chief **Art Acevedo** has had enough of Secure Communities, expressing his displeasure over the corrosive effect the operation has had on hard-earned trust in Latino neighborhoods. “Whether they are legal or illegal, the people in those communities are our eyes and ears,” said Acevedo in a telephone interview after returning from Washington, D.C., where he joined more than 40 law enforcement officials discussing immigration reform with President **Barack Obama**, Homeland Security Secretary **Jeh Johnson**, and other administration officials. “Anytime we lose anything we’ve done to enhance that trust, it’s a true loss.”

Participation in the Secure Communities initiative is voluntary; since its inception, there have been about 4,300 deportations from Travis County, according to the **Transactional Records Access Clearinghouse** database. In theory intended to target hardened criminals, the S-Comm initiative has instead engulfed immigrants with no history of crime. According to TRAC data, 73% of Travis County ICE detainees were placed on immigrants with no criminal conviction, while only 3% met the agency’s definition of Level I serious criminal offenders.

“When people see a uniform, they don’t see someone who can help them, but a risk of deportation.”

– Amelia Ruiz Fischer

Amelia Ruiz Fischer, an attorney and fellow at the **Texas Civil Rights Project**, confirmed Acevedo’s warning of the program’s alienating effect on Hispanic neighborhoods. In daily contact with an immigrant population, TCRP staff have learned that crimes, including domestic violence, increasingly are going unreported by victims fearful of deportation. “They’d rather deal with it than call the police and risk getting deported,” Ruiz Fischer said. “We’ve heard this multiple times directly from domestic violence victims through our **Violence Against Women** program.”

Since the advent of S-Comm, immigrant residents have come to view law enforcement officials as de facto immigration



APD Chief Art Acevedo

because of its disastrous side effects and also because of the potential for constitutional violations.

Acevedo said he’d prefer to see solutions arise through comprehensive immigration reform – the subject of the police officials’ discussion with the president – than through such dragnets. He blames politics for the prevailing emphasis on deportation regardless of individuals’ threat levels. “When you have an economic downturn, you have to find a villain, and that is usually illegal immigrants,” Acevedo said. “Politicians have to blame somebody. It’s bullshit because these are real families, human beings, and that’s not the American way.”

With deportations occurring at a rapid clip, the volume of banishment can become something of an abstraction, another peripheral statistic of law enforcement actions. But for those directly affected, S-Comm is no abstraction. A 15-year-old U.S.-born girl attempts suicide after her father’s depor-

tation; a young father of two faces deportation after a workmate with whom he shared a ride is arrested; a husband faces deportation after a neighbor reports a loud family argument.

Nevertheless, Sheriff Hamilton shows no signs of lessening his enthusiastic enforcement of the S-Comm program, despite a recent ruling in the **U.S. Third Circuit Court of Appeals** confirming that the detainer requests are not mandatory, and an increasing number of local jurisdictions and law enforcement officials declining to participate. Hamilton was unavailable for comment last week, but Public Information Officer **Roger Wade** offered a well-rehearsed response: “Chief Hamilton has said he will honor ICE detainees, and we have no reason to change that view.”

A growing number of communities have stopped participating in the voluntary S-Comm program, De La Rosa added,

– *Tony Cantú*

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THE HIGHTOWER REPORT BY JIM HIGHTOWER

SAMSUNG APOLOGIZES. ONLY NOT REALLY

Sometimes, corporate chieftains actually step forward to apologize for the abuse they inflict on workers, consumers, communities, and the environment.

Okay, the word “sometimes” makes such apologies seem more common than they are – “once in a blue moon” is more like it. Also, “apologize” suggests contrition and a willingness to accept responsibility, neither of which they mean when they use the word. In corporate-speak, apologize is a slick synonym for dodge, duck, and divert.

A fine demonstration of the art of corporate apology recently came to us from South Korea. While that country is an ocean away from America, the company involved is quite close to us: **Samsung**, the world’s largest maker of smartphones and memory chips, has a huge consumer and manufacturing presence all across our country. Unbeknownst to most smartphone buyers, a cancer-causing mix of toxic chemicals goes into making

those phones. Samsung’s Korean chip-factory workers have suffered leukemia and other cancers linked to the chemicals.

For years, a grassroots movement there has pressed the corporation and government for compensation to victims – and an apology. In May, they finally scored a victory ... sort of. Under pressure from the public, legislators, and the courts, a top Samsung executive promised payments to victims and offered “our sincerest apology to the affected people.”

However, the apology was no mea culpa, no expression of penitence.

Indeed, Samsung made clear that it does not admit that there’s any link between the chemicals it uses and the illnesses and deaths of workers. Rather, the corporation is simply expressing vague sorrow that workers get cancer for whatever reason.

Basically, the message is: “Sorry you’re dead. Not our fault. Here’s some money. Now, go away.” But that doesn’t make the cancer problem go away.

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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FOUR FOR MAYOR

Early campaign features a lawyer, a Council member, a rancher, and a mechanic

BY MICHAEL KING

And then there were four – so far. It's still very early in the November municipal election campaign – formal filing for City Council races doesn't begin until July 21 – but many of the new 10-1 district candidates are holding formal and informal kickoffs, and dozens of potential candidates have filed campaign treasurer designations and begun soliciting volunteers and funding (the money kickoff was May 8).

And in the still-unofficial mayoral race, four candidates have filed their CTDs and begun campaigning: eminent domain attorney Steve Adler, incumbent Council Member Mike Martinez, rancher/musician Todd Phelps, and Air Force veteran and aircraft mechanic Randall Stephens. More will possibly join the race in the next couple of months; Mayor Pro Tem Sheryl Cole has completed her "House Party Listening Tour," filed a CTD, and assembled a basic campaign team – but at this writing, has not yet formally declared her candidacy. (She appears poised to do so Saturday, May 31. We'll catch up with her.) Then again, between now and November, some may decide the game isn't worth the candle.

This week, the *Chronicle* is providing an introduction to the four declared candidates, primarily through their own words – extended interviews posted in full online and excerpted in the print edition. We asked about the candidates' backgrounds and occupations, their political experience, and about specific issues facing Austin – with the intent of providing readers with a portrait of the candidates' respective personalities, what they consider the most important issues, and their particular approaches to solving city problems.

Thus far, Adler has emphasized his background as a scholarship student, his pro bono legal work, and legislative and nonprofit experience. Martinez points to his working-class roots and Austin firefighter background, and his direct Council experience addressing the city's problems. Musician Phelps emphasizes his business/rancher experience, and in his early campaign has focused on Austin's traffic problem – and ridesharing as a specific solution. Finally, aviation mechanic and businessman Stephens has forsworn campaign bundling and pointed to his experience as an "idea guy" and problem-solver.

Between now and November, we'll have much more to say on the campaign and the candidates; this week, they present themselves. Readers may wonder if our relative emphases in the print edition reflect an editorial judgment of the candidates' relative qualifications, experience, and knowledge of the job requirements to be mayor of Austin.

The answer is yes. ■



MIKE MARTINEZ: 'Leaders for Austin's Tomorrow'

Austin Chronicle: You've emphasized in your campaign that you're "a working-class guy with working-class values." What do you mean?

Mike Martinez: What I mean is, when I make a decision as a City Council member, it's coming from the perspective of someone who's been a city employee, someone

who's struggled to make ends meet, starting out as a rookie firefighter. So I bring those values to the decisions that we make. Working-class people and families are at the forefront of the thought process – it's not even a thought process; it's who I am.

AC: That raises a common campaign issue – affordability – and that working-

class people are being driven by the market out of town. How much can the city do to affect that?

MM: I think there are some things that we've already done, and that we can do more of. The first thing is that we can make sure our own city employees are treated fairly, and paid a decent wage, so that they don't have to live out of town, should they choose not to. The second is, pushing policies like we did on the economic incentives agreement, where we can insert our values. If a company is seeking incentives, we're not averse to providing those incentives, as long as they meet a very high threshold of paying a living wage, and paying prevailing wages, and making sure their entire workforce has health care benefits. ...

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Working-class people and families are at the forefront of the thought process – it's not even a thought process; it's who I am.



PHOTOS BY JANA BIRCHUM

STEVE ADLER: 'New Way Forward'



Austin Chronicle: Why did you decide to run for mayor?

Steve Adler: I love this city. I'm really excited about everything Austin is achieving, but I'm also real concerned. We're facing some pretty significant challenges: traffic congestion, education, resources, affordability, water. Austin is at a tipping point; we're at the crossroads. We need a new way forward that uses and, importantly, shares the

growing economy in a way that enables us to solve these long-term and frankly longstanding challenges.

I have the broad experience that I think is necessary to move Austin forward. I've spent 35 years in court defending women, workers, tenants, landown-

ers against discrimination and abuse. I spent almost 10 years working with the Legislature working on public policy, public schools, teacher salaries, the environment and the like. I've spent over 20 years leading many Austin civic and nonprofit organizations all around town. ... We need to look forward and find new ways, and I have the breadth of experience to be able to deal with that.

AC: Why did you decide to run for mayor, instead of a City Council seat?

SA: I think the job of mayor and City Council are different jobs, requiring different skill sets – at least, importantly, this initial term when we're creating something new – when we have the opportunity to be innovative, when we have a whiteboard, if you will, to create a new governance culture. The skill set that I bring to the job is the skill set that the mayor needs.

AC: On the issues: Should we begin with traffic?

SA: Let's start with transportation. We have 2 million people in the Austin metropolitan area today, we're expected to have 4 million people in 25 to 30 years. It's hard for me to imagine an Austin, at that time, that doesn't have an integrated rail as part of an overall transportation

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I have the broad experience that I think is necessary to move Austin forward.

TODD PHELPS: ‘Creativity and Common Sense’

Austin Chronicle: I understand you’re both a musician and a businessman?

Todd Phelps: I am managing a farm and a ranch for several years, and I also have experience in commercial lending and some property management. We also have an alternative-energy LLC, with a 100-mega-watt [wind energy] project in the trough of the Texas Panhandle. ...

Right now the lion’s share [of my time] is attributed to Austin, and what we can do to put Austin on the forefront of technology, and transportation solutions, and an all-of-the-above approach to traffic. ... It seemed like some of the blessings that I had received from Austin, per se – being someone who had grown up here – it looks like they’re not as available to people who are coming here. ...

For so many years, throughout the history of the city, the Council ... has tried to inhibit growth by not building infrastructure to deal with the traffic, and everybody sees what’s happened with that. People are coming to Austin regardless.

AC: What are the most important ways you think we can alleviate it?

TP: The No. 1 on that is rideshare. ... Some of the other solutions are more transit-oriented development. Those are not ideas exclusive to Austin, but they work well, where people can walk to everything that they need. ...

We need a 21st century and a 22nd century rail solution – that can be built quickly and that’s not going to collar the taxpayers with burdensome debt and hurt our credit

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For so many years, throughout the history of the city, the Council ... has tried to inhibit growth by not building infrastructure to deal with the traffic, and everybody sees what's happened with that.

ELECTION CENTRAL

For the *Chronicle's* most up-to-date information on elections, the November 10-1 races, and profiles of candidates, go to austinchronicle.com/elections.



RANDALL STEPHENS: ‘I Can Handle the Job’

Austin Chronicle: Please introduce yourself.

Randall Stephens: My name’s Randall Stephens. My childhood was in Northeast Oklahoma, small town of Wagoner. I went into the Air Force after high school. ... The aviation trade appealed to me... I entered the Air Force, and trained on aircraft, to be an aircraft mechanic. Before my 19th birthday, I was working on 100-million-dollar airplanes, which today would be closer to 250 million dollars.

AC: You’ve described yourself as a “Blue Dog Democrat.” What does that mean to you?

RS: In the past, I’ve voted for Republicans and I’ve voted for Democrats. ... I voted for Ron Paul ... That was in ’08. I signed up to be a precinct captain as a Republican in ’08, where I used to live, and I was a Ron Paul supporter. ... I don’t like this fight over gay rights, I don’t think that’s something the states ought to be involved in. ... I’m very much in favor of the separation of church and state – that’s the libertarian in me. ... I’m pretty much a moderate on a lot of things.

AC: How does that translate for you into city politics?

RS: I’m not in the climate-change crowd, or

a believer that it was all man-made. I’m not about that at all. But I do know that everybody likes a clean glass of water, we like to breathe clean air, and we want an environment that isn’t toxic. So, let’s try to find a way to change the way people shop, and find things closer to home. That means shopping at local businesses, which is very good for the economy.

AC: You had some thoughts on the urban rail plan.

RS: A train needs to go somewhere ... that dotted line, that goes out to the airport from Grove, that ought to be a rail that goes out to the airport over the road. ...

But I said, you already have an ACC stop – it’s called the Highland stop and it’s on the Red Line. You can save these four or five miles of rail, and punch that thing through to the airport, and go to the real airport instead of Mueller. ... The rail as they’ve planned it goes right by this new Innovation District, which I think is a great idea.

AC: Another common campaign discussion is affordability.

RS: We’re a victim of our own success. ... I’m not totally against redevelopment, but I



think you could, if you had the political will, get the permitting people to restrict the footprint of the new development.

AC: What would you say to people who might say you’re trying to start at the top?

RS: I feel I’m bold enough, I’m confident enough in my abilities to deal with people. I don’t think I have a bunch of enemies. ... I believe I can handle the job, I really do. I believe I could bring my problem-solving capabilities, my analytical, my thought processes, my ideas to the table. ... I love this community as much as anybody; it’s where I want to spend the rest of my days. It’s a terrific place to live, by choice.

I’m very much in favor of the separation of church and state – that’s the libertarian in me. ... I’m pretty much a moderate on a lot of things.

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[Also] I think we refocus our attention on local, small businesses that are looking to expand, here in our area. ... To me, now is the time to focus on the existing small and local businesses, who we hear from way more than anyone else in terms of having difficulties expanding business in town, opening a new restaurant, expanding their existing restaurant. ...

So we created the Business Retention and Enhancement Program, and we used seed money from buildings that are being built Downtown, that pay us right-of-way fees. ... We used that as seed money, and we said if you build a retail or restaurant shop that's non-bar, non-cocktail related, we have up to \$500,000 in forgivable loans for your business to move to this area and/or expand. ... And as long as they're creating jobs, as long as they remain open, the debt repayment wanes over time.

AC: You've said we should support the bond vote in November – do you think this is the moment for urban rail?

MM: I think it's just like the last vote in 2000, I think the margins are very thin. I do think there are enough Austinites who have been sitting in gridlock, and enough folks who have been here long enough, or have been in other areas, who believe that expanding public transportation is something that's necessary for a major city like Austin. ...

Public transportation needs to be looked at, in my opinion, in that perspective: It's a community benefit. It may not necessarily go directly to your neighborhood or in your area, but the vision is, that once Project Connect is finished out, there will be enough modes and enough options to where folks will all be a part of that transit system. Even if it is driving your own vehicle, it will be driving that vehicle on a new roadway or expressway that wasn't there before, because that's now part of Project Connect. ... Our bigger challenge is letting folks know about the entire 30-year and 50-year vision of Project Connect, and how it could truly impact them, further down the line. We can't do it all at once, but we have to start somewhere.

AC: Let's look at some of your more controversial policy actions. One was the decision to build Water Treatment Plant No. 4.

MM: I think, looking back, four or five years



This next mayor is going to have to be someone who can collaborate among those 10 new Council members, and bring that type of leadership forward.

after you make the decision, you have a lot better clarity. ... I voted for Water Treatment Plant 4 and I still believe it's a necessary piece of infrastructure, and I believe it's good for Austin, for many reasons. But [my chief of staff, Andy Morton] asked me if I would tie my decision to a demand index that says construction won't start and/or expand until demand reaches X point. ... If we would've tied that decision to a demand index, I don't think it would have prevented us from getting to this point – because this is a record drought – but it certainly wouldn't have made that gap so wide, as it is today.

AC: Another polarizing decision was Circuit of the Americas, Formula One. What's your perspective on that decision?

MM: I voted for it because it didn't require a single bit of city of Austin taxpayer dollars going into that. When Circuit of the Americas said that they would cover the \$4 mil-

lion that was required as a local match, I felt like the controversy of whether or not we are paying for a portion of this new facility was taken off the table. I think Austin has become an international destination, and in part it's because of Formula One and South by Southwest and ACL Fest. ...

But what pushed my decision on that was when I went out there and saw 500 construction workers and talked to them – most of them Hispanic – most of them saying they needed jobs now. This was at the point of the downturn in the economy. It was about people. It wasn't about Formula One, it wasn't about incentives, for me. It was about people. It was about those men and women I spoke with who said, "We need these jobs."

AC: What do you think have been your most important achievements?

MM: I would say the economic incentives rewrite – adding an \$11/hour wage floor, prevailing wages [on construction projects], health care benefits, domestic partner benefits. That's huge. We were facing staunch opposition, and it took us almost two years. The Chamber opposed us, the mayor opposed us, the city manager opposed us, the business community opposed us, and that thing passed on a vote of 6-1. It took us two years, but it passed, and I think it raised the bar on economic-incentives conversations.

AC: To some people "affordability" means only one thing: property taxes.

MM: We address it as we do every year; we don't shy away from asking difficult questions throughout the budget cycle. We don't allow this shell game of padding the budget through [job] "vacancy savings" continue year after year. ... When we started last year's budget cycle, there were 900 vacancies. 900 citywide. That's 70-something million dollars – I don't know if it's 70, but it's a lot – it's still budgeted, and it's still charged to you, the taxpayer. ...

Last year they proposed going just below the [property tax] roll-back rate, adding all these new FTEs, not giving city employees raises, not adding money to parks. We

reversed all of that. We lowered the tax rate, we got rid of all the vacancies, we gave city employees a raise, and we gave Parks 4 million dollars extra. All last year, in one budget cycle.

AC: There's a necessary structural tension between Council, the policymakers, and the city staff, who execute policy. Do you think it's worse than usual?

MM: It's not healthy; it's just not. ... Staff and Council shouldn't always be butting heads against one another; we all have the same values, the same goals – at least I hope we do – and that is that we care about this city. ...

And ultimately, we're accountable, we have to be – we're the elected officials. But that's what makes it difficult when you don't have that good working relationship with your manager and with staff. I don't think it's uniform across the board. We have tons of great staff, a lot of hard-working people at the city. But our relationship with the manager is certainly strained right now, and it's unfortunate because the people who are affected the most by it are the citizens.

AC: Overall, what's your sense of what 10-1 districting might mean?

MM: I think it's going to take a mayor who's very effective at building those coalitions. ... I think focusing on those common values, district by district, and creating a working platform from that perspective – from where we agree – is how we're going to get this Council up and running, and working on the issues that are important to their districts, but important to Austin overall.

This next mayor is going to have to be someone who can collaborate among those 10 new Council members, and bring that type of leadership forward. It will take a mayor with experience. ... It is not something you can just figure out overnight. ...

When you look at where I've come from, and how I got to this point, the future of Austin is more diverse, it's more international, it's younger. We bring a value set that I think is poised to be the next set of leaders for Austin's tomorrow. ■



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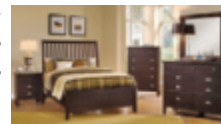

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tion system. We also have to do what's necessary to improve the capacity on our roads. But the Urban Transportation Commission says that if we build all of the rail and all of the roads, congestion in 25 years is still horrible. So the answer and the conversation needs to go beyond rail and roads, if you're really doing long-term forward thinking. It also has to include how we live and where we live, and that's not enough part of the conversation as it exists today, if you're actually delivering a long-term plan.

AC: People often say they support greater density ... somewhere else – whether it's low-income housing, or a point tower, or a PUD.

SA: My sense is that among the fears held by the neighborhoods that are fighting to ensure saving their character, is the fear of unrestrained precedent, that if there is a give anywhere, it's going to result in an avalanche of undesirable activity. I think that fear, as well as inconsistent decisions that might be made by Council, which cre-



JANA BIRCHUM

But we should be doing everything we can to avoid incurring additional capital expenses [for water].

ate uncertainty as to what's going to happen on any given project go hand in hand, where at the beginning of a project, nobody really knows where it's going to end up.

I think it's possible for us to decide and then enforce communitywide determinations about allowing density and how you do that in a way that preserves neighborhoods, by giving neighborhoods greater protections and greater enforceability.

AC: What would you like to see come out of the current Project Connect deliberations?

SA: What I'd like to see is a plan that everybody agrees on. You're asking me what is the best plan, I don't know what the best plan is. There are people that have been on that committee [Central Corridor Advisory Group], doing those deliberations, for months or years. There have been experts that have been brought in, and there are community stakeholders that have been living that issue. So, for all the reasons why I'm not ready to endorse a plan that comes out, that's recommended, without knowing what that plan is, I'm not in a position to step in front of all those people and say, I know the way. ...

I will say this. We have to get to a place in Austin where we can trust, and give significant weight, to the deliberative processes that we set up. ... But if you believe in the integrity of the process, then at the end of that process, you make the best decision that you can, and you move forward, and you execute, and you move to a solution.

AC: What should we be looking for on energy and water?

SA: Let's talk water. We have people all over this city that are conserving more and more water, and then watching their water bills go up, and they don't understand why, because they're using less and less water. ...

At some point, if we have to find a new water supply, then we're going to be spending hundreds of millions of dollars. ... We should be doing, at this time, everything that we can, to give us as much time as possible to not have to incur that kind of an expense. Because a big part of our water bill now are the capital expenses that we've paid in the past.

It's those fixed expenses that are responsible for people's water bills remaining high, when they're conserving more water. Water Treatment Plant 4 is an example of that; we now know we don't have the demand, there's not a demand that requires that plant to come on line. At some point in the future, we're going to need to do that, but we're paying for that now. ... It's not just [WTP4], that's just one of the components. But we should be doing everything we can to avoid incurring additional capital expenses. ...

On the power issue, we own our power company. We have a power company that has been out front in encouraging clean energy and sustainability. That's Austin, that's our culture, that's what makes us special. ... I would want to see what the city's transition is going from today's business model to the business model that we're going to be working on in 20 years. ... There very well may be some element of generation involved, but it's going to be a lot more, I would think, about distribution and service. ...

AC: What's your approach to the "affordability" problem?

SA: That's a tough one. I think that when you talk about affordability, you need to look at all of the components of affordability, rather than any one aspect of it, because they're all tied together. ...

Diversity in our city is crucial to preserving the soul of Austin, it is the fabric of who we are. And when you have a city that can't be afforded, where seniors can't afford to live here, where long-term residents are getting priced out, when the musicians and artists and creatives can't afford to live here, when our children graduating from school can't afford to live here, we have a pretty serious problem.

Affordability hits us at lots of levels. Housing costs are too high. Rents are too high. They're too high, in part, because the supply is too low. We need to provide the city with the resources to enable projects to be built more quickly, and with less cost. We need a [land development] code that is not self-contradictory and confusing, so that when somebody begins a project, they know what they're going to have to do when they end that project. When you don't have those things in place, you begin to artificially change the risk profile of projects, and you start to monkey with what the market would otherwise be building. ...

We're doing a really good job at the high-end jobs, and a really good job at the service-level jobs; but the middle-class jobs? Not so good. ... That needs to be, I think, where the economic development efforts of the city and the Chamber [of Commerce] need to be focused. ... The metric that the city uses, focusing on a return on investment, needs to focus on a return on values. If the value that you're using, is focusing on jobs that pay a living wage, so that people can be self-sustaining, and can ladder up the economic community here, those things are factors which have been a consideration when considering these packages, but haven't been given as much weight as they should be given.

I would not take economic incentives out of the toolbox that the city has. I think we need to be judicious in their use, and I think there needs to be a focus on using them to ensure a return on our values, as part of the conversation that looks at return on investment. ...

AC: Anything else you'd like to address?

SA: I think the overriding thing is that, working on this campaign, we have the widest coalition I have ever seen in my 36 years in Austin. There are people working on this campaign that have never worked together on a campaign before. ... I think Austin is ready for a new way. ■

TODD PHELPS

continued from p.21

rating. ... What they should do now is something that is a non-beholden transit system that you wouldn't have to sit there – like a subway system that would be not in front of traffic. I think the easiest solution would be above.

AC: Are there other issues that concern you?

TP: Making sure that Austin's on the forefront of the technology community. And going out, and actually recruiting technology small business, start-ups to Austin, and not being too rigid in working with these companies to come here. ...

The water issue is one that's on everybody's mind ... We need to think about how we're spending the money to make sure that the water that's around us is most efficiently used.

AC: Many people are talking affordability in Austin.

TP: The property tax rates are ridiculous. I've gone through different proposals, especially protecting the people that are the most vulnerable, that have been here the longest. We could have stipends set aside for major repairs; this, that, and the other. They could get a type of relief; for X number of years they could get a percent off their property taxes. ...

AC: Any other issues you'd like to address?

TP: I think that for so long, Austin's leaders have had their heads in the sand, and our community deserves better. They need a leader who can find the right balance in developing projects, who can protect what's made Austin Austin, and not forget our roots. ... Austin has always been at the forefront of creativity, so I want to make sure that we focus on that; that we use common sense as we move toward the future. ■

The property tax rates are ridiculous. I've gone through different proposals, especially protecting the people that are the most vulnerable, that have been here the longest. We could have stipends set aside for major repairs; this, that, and the other.



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Hitting the Street

A street kid – I was a street kid. (No. There is no “was” to the street. Still a street kid, down deep.)

If “street kid” conjures in your mind a tough, svelte, hip urchin – well, street kids like that exist, but they’re the ones the street kills first. For every movie-worthy street kid, there were dozens of us hanging out in the background, alert as cats – fire-escape kids, rooftop kids, alley kids who knew how to blend right into the bricks and survive.

“Street sense” is not like in the movies – it’s not digging the score about every badness on the block. Street sense is knowing any shadow might hurt you. Street sense is respect for those shadows, with a knack for spotting capital-C Crazy from across the street, and even from around the corner. Knowing how to go from here to there without getting your ass handed to you.

(Since those days, I’ve seen flashy toughs in settings high and low. As they flash their flash, I remember my brothers and my cousins, and I think: Baby, we survived for years in places where you wouldn’t last the afternoon.)

A street kid, by definition, is poor. You can’t tell stories about poverty because stories require narrative. Poverty has no narrative. It is the crisis of having too little of everything every day. Your family eats

cornmeal mush and mayonnaise sandwiches for weeks. Bills cannot be paid: The power goes out, the phone goes dead, the heater won’t heat. Teeth rot. Shoes get threadbare. You wear light autumn clothes into the hard winter and you get sick and the doctor is not called and you almost die of fevers over 105 degrees. And it’s very hard to sleep, and sometimes you wet the bed, and there are dark circles under your eyes, and you know too much.

All that happened to me before I was 14, and that’s important only because that’s the kind of thing that happens to all of us poor, so very many, then as now. (I’m not writing this in hopes that anyone will give a shit. Unhappily – and this is very street kid – I have no faith in anyone giving a shit.)

Hey, I lucked out. Amongst the voiceless, I get to tell of it.

The scariest thing for a poor kid isn’t doing without. We’re used to that; our lives are made of that. The scary deal is what poverty does to your mother, father, uncles, aunts – people you’re supposed to depend on. Their daily bread is fear, so they’re apt to go very, very crazy. See, it’s one thing to be a kid and eat a mayonnaise sandwich for supper; it’s quite another to be the mother who has to serve that sandwich. (No food stamps circa 1957.)

So we’re at 1286 Decatur St., Brooklyn, N.Y. – a very different Brooklyn than today’s – and Pa shows up looking snappy in good clothes, his Buick parked downstairs. He whines about how hard it is out there and slams his hand on the Formica table, shouting, “Here’s five dollars, go on welfare.” Then he tells us how much he loves us. The weird thing is, he did love us. I even think Ma loved him. And we four kids (I, the eldest), well, he was our father, we had no choice but to love him. A roomful of people who loved each other. Then he’d leave, “I love you” on his lips.

What’s scariest to a street kid isn’t the street – one way or another, you learn to handle the street. But your apartment is scarier than anything, because there, up close, you watch your grownups crack and diminish – your people, your blood. (I think of Bruce Springsteen’s song “Independence Day,” about his father: “They ain’t gonna do to me / What I watched them do to you.”)

My aunts and Pa’s second wife were screamers and hitters. They let it all out in bellows, beating on us kids with wooden spoons and the occasional broomstick while cursing like G.I.s – letting go at the drop of a hat. It wasn’t what you did, it was when you did it: They were so afraid all the time – and afraid of so many things – that your smallest misstep at the wrong moment could rain a beating down. I knew even then that they were hysterical with fear, knew without being able to say. (Knowing and not being able to say, or not even knowing you know: the hell of children.) But God knows those women loved us. They prayed for us, and worked for us, and cooked for us, and fought for us – fought teachers, fought cops, fought strangers on the street. And we loved those women. These were roomfuls of people who loved each other.

My mother didn’t bellow and rarely hit, but her intensity could fry you with a stare. She had a different way of fighting. They called it “schizophrenia” in those days. They’d call it something else now, and they’d be just as wrong. “Nervous breakdown” was another term. Let’s just say that suddenly she’d give herself permission to do and say the most fantastic things, expressing for her children a kind of apocalyptic love, and demanding heroism of us in no uncertain terms, incandescently telling her frightened kids: “Don’t get on your knees to ANYBODY.” (That lesson stuck.)

Then men who really did wear white coats would take her away for unspecific periods of time. Or she’d try suicide – she loved her children so much it drove her crazy, and we loved her so much it made us crazy. Love, love – everywhere you looked, all of us loved each other so much.

Aunt Anna told me, “My’kul” – that’s how she pronounced my name – “leave it to

God, leave it to God.” But I couldn’t. God is too careless.

My father and all but one uncle served in World War II. No one knew about post-traumatic stress disorder in those days.

Maybe that explains why when my cousin, a little girl, wouldn’t eat her supper one night – the supper my uncle worked so hard to put on the table, worked so hard at such a shit job – he started shoving it down her throat, and when she puked it back into the bowl he made her eat her puke. And she ate her puke. I was on the other side of the table and, while watching that, I was expected to finish every bite on my plate. And I did. After all, it was food. Another roomful of people who loved one another.

In a Brooklyn that is no longer Brooklyn: 1393 Myrtle Ave., spring of 1959. Ma tried to suicide just a week after Pa’s second wife tried to suicide. But what I remember more than all the screams and fights and injuries and illnesses is: Jack.

Jack’s Delicatessen. In that time, before supermarkets took over, you went to Jack’s or Sal’s or Marty’s and ran a tab. They knew the neighborhood families didn’t always have money for food, so they ran a tab on your family and you paid when you could – but you “paid regular,” or the system wouldn’t work. Pa hadn’t paid regular in a couple of months, but Jack kept our tab open. One night Pa parked his Buick around the corner from Jack’s. (Note: In New York City, a car is not a necessity. It was for Pa. Food for his children – not his necessity.) He told me to go and get “the list,” the grocery list. I’ll take to my grave how Jack looked at me.

Fierceness. Grief. He bagged the list, handed me the bag, and said in a tone the page cannot duplicate: “Tell your father, next time he’s the one to come.”

In that moment I understood my father. He wasn’t my shield. I was his.

You love your father. You can’t help it. But when you can no longer respect him, he is only someone you can’t help but love; he is no longer your father. Instead, he becomes this: something you must not be.

So much love amongst all these people. Apartments exploding with love. Buicks shining with love. (Hey: I loved my father’s cars!)

There came a day. Spring of ’59. I was 13. The radio played the Genies’ “Who’s That Knocking” and the Fleetwoods’ “Come Softly to Me.” I packed a small valise. I walked past my father and down the stairs. Hit the street. There was lots to be scared of out there, but I didn’t feel a thing except the determination that never again would parents or kin have their say over my life. I would go my own way and make that stick (and I did).

It was so much better than being loved. ■



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THE ARTS

'The Last Waltz'

MICHAEL SCHLIEFKE'S FINAL ART SHOW IN AUSTIN PROMPTS REFLECTIONS ON THE ART SCENE HERE

When Michael Schlieffe arrived in Austin in 2002, the art scene was, he says, "a wild frontier" with artists turning various spaces on the Eastside into studios and galleries, mounting exhibitions in coffee shops, and staging DIY house shows throughout East and South Austin that "combined the art, music, and social scenes into a real energetic vibe that seemed to recall the spirit of the 'Old Austin'" talked about by natives. On the eve of the Iraq War, Schlieffe mounted his first show in town at Mojo's Daily Grind: "Appetite for Destruction," featuring satirical paintings about George W. Bush and friends.

A dozen years later, the self-employed painter is opening his final show in Austin. "The Last Waltz" displays his recent work, and after it comes down on June 13, he'll pack up for Kansas City, Mo., where he'll paint while his girlfriend pursues a graduate degree. As his time here draws to a close, this busy artist and exhibit organizer — creating the *Really White Vigilante* graphic novels about Eastside gentrification, putting up group shows such as the unicorn art show "Will There Ever Be a Rainbow?" and "Radical Nautical," and working for Blue Genie Art Industries — shared his thoughts about the changes in Austin's art scene over the past 12 years.

— Robert Faires

Austin Chronicle: What's the biggest change you've seen in the art scene in your time here?

Michael Schlieffe: Since there was a very small infrastructure of galleries and museums [in 2002], the scene really was made from what artists brought to it. It's from this very nature of artists creating the scene that the East Austin Studio Tour popped up, the Blue Genie Art Bazaar, and even the painting shows I put together and curated with Ian Shults and Chris Chappell.

Twelve years later, the infrastructure of the art scene hasn't changed that drastically. The Blanton was built, but small galleries come and go, larger commercial galleries are almost nonexistent, D Berman moved to Wimberley, the old Austin Museum of Art space is now a 7-Eleven. Despite all the money and people pouring into Austin, the scene itself isn't very self-sustaining. EAST has grown exponentially in size and ambition, WEST was born, and there are a lot, lot more artists in Austin, but the market remains soft, and the visual arts are still overshadowed by theatre, which is still overshadowed by music, film, video games, and now even foodies. Austin is a fantastic city, and the variety of entertainment options hasn't really helped the art scene out very much.

AC: How has being in Austin shaped your work as an artist?

MS: Austin really solidified my belief that real artists work. Anybody can pick up a paintbrush on Sunday afternoon or make a sculpture once a year, but the people who get things done and are continually moving, pushing forward, trying out new ideas, are the ones that make it. It's easy to complain about the scene; I've heard the same complaints from artists here as I have from ones in San Francisco, Kansas City, and New York, so at some point you have to look in the mirror and study your own work and push yourself to where you want your work to go. Austin is filled with countless talented artists that I have had the greatest pleasure working with side by side, and a healthy competition only makes everybody better.

I'm extremely fortunate to have been able to support myself as an artist for the past 12 years. I've struggled through some rough patches, but kept things together by teaching painting classes, building stretchers, selling paintings, and the occasional commission and odd art job that got tossed my way. Austin taught me to just keep pushing.

AC: Any parting words of advice for those of us left behind when you go?

MS: Artists should not get caught up in trends; stay true to your work and vision, and stay focused. Create small groups of artists that work similarly to you and build a community around your

ideas. As the city grows and rents continue to rise, the pooling of resources will be vital to keep renting studio spaces and have shows. Use the Internet as a tool, not as a be-all, end-all. Follow museums and galleries from other cities online to see what is out there and be inspired. Make sure you have a website, but don't expect the world to beat down your door because the Internet is not only fickle, it isn't real. Don't expect or hope something "goes viral," because the next viral thing is just moments away. Art is better and lasts a lot longer than that, and means more to a community than a few likes or retweets.

Don't become complacent and rely on the small infrastructure that is currently in place for artists. Don't wait until the next studio tour to show your work; find friends to show with, make a plan to show, contact galleries in Houston, San Antonio, or Fort Worth. The energy you put into the scene becomes the scene. Yes, it's embarrassing that a city now the size of Austin has such a dearth and ever decreasing number of galleries and spaces to show at, but that can be looked at as a positive; with nobody watching, you can take chances and grow and develop.

"The Last Waltz: Paintings and Drawings by Michael Schlieffe" is on display May 30-June 13 at Blue Genie Art Industries, 916 Springdale, Bldg. 4. An opening reception will take place Friday, May 30, 6-10pm. For more information, visit www.schlieffevision.com.



Coming of Age,
by Michael Schlieffe

Funniest Person in Austin 2014

CODY HUSTAK REVEALS THE SECRETS TO HIS SUCCESS IN THIS YEAR'S COMEDY COMPETITION

It was a coup of the kind you might have expected in Indonesia or eastern Europe, but Cap City Comedy Club? And yet there it was in the results of this year's Funniest Person in Austin contest: Snagging the coveted crown of comedy was Omaha transplant Cody Hustak, with second place going to Ryan Cownie, who moved here with Hustak in 2010 and is his roommate. (Third-place finisher Lashonda Lester denies any knowledge of the Cornhusker comedy conspiracy.) The *Chronicle* contacted Hustak to learn how he prevailed over the other 200-plus FPIA competitors.

— R.F.

Austin Chronicle: How did your set at the finals compare to the previous ones?

Cody Hustak: There were drastic alterations made between my prelim and finals sets. I replaced an entire wardrobe change and a rant about the cost of war with jokes about poop and weiners. It made all the difference.

AC: Your own personal favorite moment during your set?

CH: When I got the light indicating I needed to wrap it up. I've always loved anything shiny, and it's like a little reward after a job well done.

AC: Do you feel like you're a better comic than you were when you did the contest a year ago?

CH: Oh yes, after last year's shortcomings, I fired my writing staff and brought in the fresh perspectives of Alonzo

"Hamburger" Jones and the spirit of Soupy Sales, who I was introduced to by the Long Island Medium while networking at a Steak 'n Shake. The Lord had a plan for me.

AC: What are you most looking forward to in the year ahead?

CH: The power that comes with being the FPIA, who also operates as the shadow mayor. I've got the key to the city, an obedient police force, and I lack the scruples preventing me from being bought.

AC: Favorite comment of the night from one of your fellow contestants?

CH: Immediately after the show, Ryan Cownie went

Seriously, Lord, you had a plan for this guy?

into a racist diatribe about who runs show business. Unfortunately, my paraphrasing won't do it justice, but I assure you, great points were made.

Cody Hustak performs Friday and Saturday, May 30 & 31, 8 & 10:30pm, at Cap City Comedy Club, 8120 Research; and will appear on Matt Bearden's PUNCH! showcase Tuesday, June 3, 8pm, at Cap City. For more information, call 512/467-2333, or visit www.capcitycomedy.com.



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This exhibition is organized by the Blanton Museum of Art, with support from the Department of Art and Art History, The University of Texas at Austin.

Funding for the exhibition is provided in part by William and Bettye Nowlin.

Left: Nasca culture, Peru, 100 BCE–600 CE, *Bowl with profile birds*, ceramic with slip paints, 7 in. high, Art and Art History Collection, The University of Texas at Austin

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f t d i

When choreographer Heloise Gold says that she's collaborating on a piece with actor Jason Phelps, naturally, you want to know what the piece is like.

"We're singing a lot of mock opera. I'm going so far as making myself learn a Puccini aria ..."

Gold, raised eyebrows framing her small, open face, pauses to look at Julie Nathanielsz, her colleague and performance co-producer, who is laughing into her fist. "This is the first I've heard of this!" Nathanielsz explains, and Gold continues, not laughing, but not terribly serious, either. "It's singing opera with sort of the angst of a soul singer and the raunchiness of punk."

The piece, titled "The Sound That Shook the World," is one of four collaborative dance works that, along with one experimental film, comprise Gold and Nathanielsz's new *Gold Show*|*Rose Show*, opening this weekend. What's striking about this lineup, coming from these particular dance artists, is the pervasiveness of music. This dancing-to-music business isn't Gold's way: She's rarely danced to music since she was a teenage ballet student, over 40 years ago. But "Hips and Jet Streams," a dance by Gold and Elaine Dove, grew out of an instinctual response to Middle Eastern music. They considered crafting around it – playing with the volume, making it audible only to the performers – but in the end they succumbed to their instinct. They're just going to play the darn CD and dance.

Music has rarely, if ever, been an assumption for Nathanielsz, either. In her solo "Yo, Genesis," performed in the *Gold Show*|*Rose Show* last year, bits of recordings of popular songs occasionally entered the soundscape, which otherwise consisted of what we might call "silence" but is really the soundscape made by the body as it moves, friction, and the ambient sounds of the theatre. Still, this silence was the equivalent of white space, against which the song bits were extra-visible, tangible. This year, owing to Nathanielsz's new interest in rhythm and cadence, a new version of "Yo, Genesis" has a score; she met the composer, Maija Hynninen, during an artists' residency in rural Finland last fall. And a new collaboration with Margery Segal springs from the workhorse backup dancer – think Tina Turner's Ikettes – but also the corps de ballet, framing and making visible the music behind the star.

With "The Backup Dancer: Bits and Acts From the Night Train," Nathanielsz resurrects Segal, once a major player in Austin dance (who is also married to Phelps), after a decadelong performing hiatus. Nathanielsz quips that she collaborates with artists like Segal out of self-interest, but Gold adds that collaboration – true collaboration, synthesis – occurs only when the artists are true equals in the process. Case in point: For "The Sound That Shook the World," Phelps and Gold stepped into the studio together, sans preconceived ideas, and engaged in theatrical hijinks to coax out a mutual curiosity – which just happened to be channeling, probably in the most touching and surprising of ways, one of the most highly trained and difficult art forms on the planet.

Gold is no stranger to opera houses: As a child, she studied ballet and, in 1962, beat out hundreds of New York City 10-year-olds to land children's roles with the Bolshoi Ballet, on tour at the Metropolitan Opera House. But at 20, she walked away from ballet and didn't look back. She joined the Deborah Hay Dance Company in 1980 and soon after experienced a dream that told her to make bird dances, resulting in a lifetime of avian avatars. Though her works

University of Texas, preferring instead to discuss concepts that have fascinated her of late: the "axis" as an end of potential, the body's depth of evolutionary knowledge as a "wild, intelligent place," the division of time into rhythm. She teaches experiential anatomy, improvisation, and Skinner Releasing, in which imagery helps practitioners achieve states that feel like "melting into the floor."

Their values compatible, their interests complementary, Gold and Nathanielsz

was costumed and lit in the hue of skin flushed with warmth, of appearing and fading, of the subtleties of life evoked by the perplexing movements of "Yo, Genesis" and "What Is Common" (a trio for Nathanielsz, Dove, and Gold). Rich as each half was, the whole concert was only around two hours long; judging from my memory and the Austin Critics Table nominations, it ranks among the year's most memorable dance concerts.

For this year, Gold and Nathanielsz had planned to expand their co-production into separate concerts on different weekends. But when their venue fell through eight weeks before opening – construction delays rendered null the agreement they'd signed, back in October, to perform at the new First Street Studio – they knew that finding available space for two weekends would be impossible. Scrambling, they scaled their plans back down to four performances of a shared concert and made a dozen phone calls. Thanks to a landlord who actually answered the phone and his tenant, a generous tango teacher, the partially vacant Galaxy Studio, near Oltorf, is theirs for the week. (Negotiations in the dance world being what they are, Gold had an impromptu tango lesson before the deal was sealed.)

And that's how their co-produced series ended up another co-produced show – the title's the same, but they've scrapped the half-and-half structure for a more integrated program – and how Gold and Nathanielsz came to discuss, outside a South Austin cafe, their values and inquiries, individual and shared. One of the shared ones, it turns out, is the practice of being present. ... Wait, presence is something that is practiced?

Heloise Gold: For me it is. One of the reasons I love to perform is that there's a heightened state of awareness. It's like this sort of alert receptivity and sense of everything all at once, deeply engaged in and through the body, with the space, connecting to the other performers and to the audience – there's so much to pay attention to.

Austin Chronicle: Is that something that comes out of tai chi for you?

Gold: Yes, and just sort of a generic movement meditation awareness. I'm so influenced by the Deep Listening work by Pauline Oliveros – the body as a vehicle for listening, truly. [pause] Wakefulness.

AC: [to Nathanielsz] How does that compare to your daily practice?

Julie Nathanielsz: [long pause] I find this question a little mind-boggling. So I guess my question about presence is, where is the choreography occurring? As dancers, we include everything. We bring everything with us. But we cannot focus on all the layers all the time. Something is in the foreground, most is just running in the background. So yeah, I do have something. It's nothing like Heloise and tai chi. I feel a lot less disciplined. [laughs]

Gold: Well, I teach it, so I have to keep returning to it.

Nathanielsz: Something about presence that is problematic as a term is the root

Active Listening

Dance artists Heloise Gold and Julie Nathanielsz, and a new 'Gold Show|Rose Show'

BY JONELLE SEITZ



Julie Nathanielsz (l) and Heloise Gold

There are arresting differences in the artists' embodiments of presence. Gold holds her arms away from her body and twists her torso from side to side to include the environment, while Nathanielsz closes her eyes, goes inward. But both allow silence to flow between their phrases.

flirt with absurdity, the contexts she crafts for them – for *Watching From the She Palace* (1985), she wrote an entire novella – make homebodies of eccentricities. Outside of dance, Gold teaches tai chi and has written a manual for Deep Listening, a composer-founded method of heightening listening and awareness by availing the entire body.

Nathanielsz attended a Deep Listening workshop led by Gold in 2006, and they've worked together intermittently since. Having shunned codified dance training at an early age, Nathanielsz is abstract yet deeply cerebral when discussing her work, which has taken place in Austin for 20 years, though she's originally from the UK. She speaks little of her MFA years at the

have worked in the same spheres, collaborating with the same people, for a decade. Last year, fatigued of the costs and mundane responsibilities of self-producing, they decided to go halvesies. Each half of *Gold Show*|*Rose Show* 2013 was self-sufficient – really, they were two shows spliced at intermission – but also a rich context for the other. *Gold Show* was all Gold: Buttressed by two meditative films, "Dream Birds" was rooted in her body of work, and in "Resonance," a duet with percussionist Nick Hennies, sound was made visible through the intelligent vessel of her body. But the color palette evoked midnight, with costumes and lighting in pewter and blues. In *Rose Show*, though, "Yo, Genesis"

“present.” It doesn’t just include the present; it includes the past and the future.

Gold: For me, when I use the word “presence,” it’s like right now, I am bringing all of my experience from the past. And whenever I’m going next into at least some kind of open awareness of that.

Nathanielsz: I think limiting the question is a good idea. When performing, it’s sort of a question of what’s included and what’s not. There might be a practice of including more, or including more layers, but I may not be calling upon all those layers in a piece. But the history is there.

Gold: That’s right.

Nathanielsz: So this is where this kind of paradox of the term is. All the work is in the performance. And it’s a layer of the choreography.

Gold: And the commitment to the choreography.

Nathanielsz: And the practice is separate from the performance, but we do the practice and [gain] the knowledge.

In conversation, Nathanielsz is concerned with avoiding preciousness, and Gold is concerned about preciseness. This isn’t my first conversation with Nathanielsz, and still I understand little about her daily practice. Perhaps it’s unfair for me to keep asking for a literal answer to such a nebulous, holistic pursuit. Perhaps my question should have been: If you train yourself to

have a heightened awareness, when are you not practicing presence? And anyway, as dancer-turned-writer Toni Bentley pointed out, one cannot be sure one is a dancer at all unless one is actually dancing – you can’t talk *into* dancing. I suppose that goes for presence.

The limitations of spoken language aside, there are arresting differences in the artists’ embodiments of presence. Gold straightens her spine, broadens her back, holds her arms away from her body like a golden idol. She twists her torso from side to side, showing that the environment around her is included;

presence encompasses all the dimensions. Nathanielsz, on the other hand, closes her eyes, goes inward. She taps her fingers on the table as if searching for the right key to press. But both allow silence

– or, more accurately, the background sounds of birdsong, traffic, the ripple of other conversations – to flow between their phrases. Days after the conversation, I recall the sound of a ceramic cup clinking to its saucer. Somehow, this memory of a sound – this nothing – seems to concretize what Gold and Nathanielsz have probably been trying to explain all along: Being present, listening to silence, is a way to get closer to the music that’s all around. ■

Gold Show | Rose Show
runs May 29-June 1,
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Once There Were Six Seasons

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Imagine a rebellious French teenager, brooding in her bedroom while listening to Hank Williams. Such a scene seems to capture certain moments in this beautiful art exhibit sprung to life, *Once There Were Six Seasons*, the latest from Glass Half Full Theatre. Although the company might well be called Glass Half Empty this go-round, for its pessimistic view of life on Earth in the year 2048 is sobering, to say the least. Yet is it pessimism or merely logical fatalism to suggest that if we keep going on about our business in the usual ways vis-à-vis ravaging the planet ... we're screwed? These guys aren't subtle in delivering their message.

Episodic, *Six Seasons* is a series of future visions, separated by an ongoing conversation between an offstage consumer in need of an SVX chip and the customer service agent she begs to help her. Due to an apparent shortage – and, it seems, in an attempt to delay and distract her – he brings up several scenes in her “info stream.” Among the settings are the jungles of Malawi, a canal in Venice, and a vibrant Texas farm turned desolate drill site. The references to geographic “zones” and lines like “It’s important that no one opt out” put viewers in familiar territory as these sorts of dehumanizing elements often feature prominently in science fiction.

Audience members who come to the theatre expecting a conventional experience with lots of dramatic tension and a linear story may walk away scratching their heads. However, those in attendance on the night I was there were unwavering in their passion for the material. Long meditations punctuated by foreign languages? No problem.



COURTESY OF GLASS HALF FULL THEATRE

Undoubtedly, they were responding to the several gorgeous, movable set-pieces courtesy of Artistic Director Caroline Reck, along with guest artists Amanda Maddock and Taylor Harrison. From tropical paradise to industrial wasteland, these diverse worlds are inhabited by tiny puppets (human, avian, bovine, and otherwise). The deliciously intoxicating soundscapes, created by K. Eliot Haynes of Trouble Puppet fame, are of a similar, sky-aimed caliber.

This week, I made the decision to move to the north side of the river for the first

time in 17 years, and an old friend's spouse announced plans to undergo gender reassignment surgery. Although embracing reality in its various mutations is a sign of strength, sometimes it is only natural for change to rock you to your core. When one character in this show laments that “I just want things to go on as they are,” another remarks that “perhaps this is the one wish that unites all the zones.” Nerve struck. Universal truth: Change is disorienting. In this case, climate change – both literally and figuratively – will take your breath away.

– Stacy Alexander Smith



COURTESY OF BRETT FALLS

Shimmyin' 'til their garters break:
(l-r) Kimberley Wilson, Kristi Brawner,
Leslie Hethcox, Andie Haddad, and
Rachel Haney-Butler

strikingly by Austin veteran Leslie Hollingsworth – on the Gibson's stairs, establishing the Fosse-fied undercurrents that will drive the dance vocabulary throughout the evening. The space doesn't provide a lot of room to execute choreography, which occasionally results in staging that feels cramped; but Adamez and her dancers are to be lauded for their no-holds-barred delivery – there's no timidity here.

This *Chicago* boasts many impressive aspects, but one of its jazziest is in the atypical experience you're offered as a theatergoer. A bartender circulates throughout the audience during the show, ensuring that everyone's “juice” is flowing freely (at additional cost, as one would expect). Though the design is quite minimalist in terms of the stage set, Wright and Tatum expand the playing area to include the entire lounge and so create their set from what is essentially a found space. It's a production that pays homage to both creativity and elbow grease, and also spends its budget in smart places.

The run has sold out, but word on the street is an encore may be in the cards, so be sure to check online before rouging your knees, starting the car, and heading down to the whoopee spot on Trinity for an evening that some might call “to die for.”

– Adam Roberts

Chicago

Maggie Mae's Gibson Lounge,
323 E. Sixth
www.halfandhalfproductions.org
Through June 1
Running time: 2 hr.

From the moment you enter Maggie Mae's Gibson Lounge, which Half & Half Productions has commandeered for its production of *Chicago*, you know you're in for a unique evening of theatre. This is no conventional proscenium setup; you're plunged into a world of immersive staging, where performers interact with you, choreography emerges around you, and you're made to feel very much a part of all the action. Co-directors/producers M. Scott Tatum and Julianna Wright have attended to many a detail in their use of this environment, leaving no nook, cranny, or bar top unexplored.

The evening starts with quite a bang – and not just the one from

the gun of wannabe headliner Roxie as she shoots her lover at the end of iconic opener “All That Jazz.” The real explosion that kicks off the show comes courtesy of *Chicago*'s band, blowin' the blues of Kander and Ebb's score under the top-notch direction of John VanderGheynst, who triples as musical director, conductor, and trumpeter. Half & Half deserves kudos for its investment in such a high-caliber lineup of musicians – not an inexpensive proposition, especially for a young production company, but money very well spent. Add to this the production's well-executed (if over-amplified) sound design, and you've got a joint that's jumpin' throughout the entire two hours.

One of the most effective moments from choreographer Brazie Mata Adamez serves to open the show, with a wonderfully staged reveal of Velma – portrayed

'A Secret Affair: Selections From the Fuhrman Family Collection'

The Contemporary Austin
Jones Center, 700 Congress;
Laguna Gloria, 3809 W. 35th
www.thecontemporaryaustin.org
Through Aug. 24

With “A Secret Affair,” the Contemporary Austin brings an exceptionally curated medley of international artists to town for a study in dualism. Designed and executed by Executive Director

Predominantly sculptural, the exhibition jumps from the highly abstract to the visually coherent. Its interpretation of pairings covers a broad range, from the emotional ties between individuals to the duality of mind and body, and raises a vast array of questions, none more poignantly than those involving the intricacies of relationships. Seasoned art lovers and general audiences alike will find this immersive exhibition's deeply thoughtful purpose conveyed through diverse mediums and expert artists.

The show is by far the Contemporary's most high-profile exhibition to date. Works by artists such as Matthew Barney, Maurizio Cattelan, and Louise Bourgeois dot the Downtown Austin gallery space, carrying with them not only



COURTESY OF BRIAN ARMSTRONG

Frank and Jamie (2002), by Maurizio Cattelan, installation view

Louis Grachos, the show draws from the Fuhrman family's expansive art collection. While researching it, Grachos found the common theme of pairings and “A Secret Affair” began to emerge. The name was taken from a Jim Lambie sculpture, currently on display at Laguna Gloria, that depicts a large steel keyhole.

their makers' creative bravado but also the fame they attained for their prestigious works. Grachos is to be commended for working to raise the bar for the kind of visual art commissioned and presented here, and for trying to make Austin more of a center for work by artists of international renown. I hope to see his initial investments in those missions continue past his inaugural year.

– Caitlin Greenwood

Where Everybody Sews Your Name

It's no secret that many designers care more about clothes than the women who wear them. This is not a logical extension of the belief that fashion is art; murals are also art, yet no one argues that the buildings to which they are affixed should change to suit the mural. At any rate, after modernism, any art that makes form so inimical to function seems just silly.

In fact, the idea that women exist for fashion rather than the other way around is an entirely historical phenomenon with roots in the shift from custom clothing to ready-to-wear that occurred around the turn of the 20th century. Industrial production techniques lowered the cost of clothing, but also created standardized sizes that offered only an approximate fit to most customers. The sizes can't be changed, so we all pretend that bodies are to blame for poor fit.

Every time a sweatshop collapses in Bangladesh, we are reminded of the impact of industrialization on garment workers. But it has also had something of a pernicious effect on consumers. We no longer see our incredibly complex and individual bodies in three dimensions – four, if you count the changes that occur over time, when we have babies, get sick, experience the gravitational pull of age. Contra Patrick McGoochan, we are now all twos, eights, 12s, 14s – or, even more reductively, smalls, mediums, larges.

I am reminded of a friend who crossed paths with a drunk while on a date with her very tall husband. He pointed at her and shouted, "Too little!" Then he pointed to her husband and shouted, "Too big!" My friend and her husband, as anyone can tell you who knows them, are just right – for themselves, for each other, and for the world. But cookie-cutter sizes mean our bodies are judged with a drunkard's logic. It is absurd for designers to insist that sending ready-to-wear down the runway on any one body size or shape serves the integrity of the clothes. The clothes lost their integrity a hundred years ago, in the **Triangle Shirtwaist Factory** fire.

To get it back, you have only to head down to **Stitch Lab**, as I did Sunday afternoon for the **DIY Fashion Design Semester Intensive Fashion Show**. Taking place in a gymnasium in the middle of the day, attended by women in coral and turquoise novelty-print dresses, men in beards and tattoos, and lots and lots of children, it wasn't your typical fashion show. In place of a cash bar, picture a keg and a sheet cake. Where the VIP wall normally goes, imagine tables covered with pictures of dress forms and piles of crayons for drawing clothes on them. Replace the pumping **Iggy Azalea** soundtrack with instructor **Tina Sparkles** narrating the story of each piece, from its inspiration to its hidden zippers, covered buttons, and contrast piping.



AMY GENTRY

Emily Ingram chose a simple A-line style to showcase this vibrant Italian print, which she picked up at the famous Moods fabric store in New York.

Oh, and there were dogs. On the runway.

The community atmosphere is all part of Stitch Lab owner **Leslie Bonnell**'s plan. Bonnell's grandmother taught her to sew as a child. After nine years as head of the

Zachary Scott Theatre costume shop, she began running sewing classes for friends out of her Bouldin Creek home. It was the early Aughts, before **Craftster**, **Stitch 'n Bitch**, and **Etsy** brought the DIY revolution to the masses, and classes like Bonnell's were thin on the ground. They were life-changing for students who, Bonnell says, became "addicted to the sense of freedom that comes with feeling comfortable in your own skin, in garments that fit you." In addition to the three-month-long intensive, Stitch Lab offers classes for beginners and specialty workshops like **"Copy Cat,"** in which students learn to reproduce versions of their favorite garments.

The proof, however, is in the pleating. I'm happy to report that it was exceptionally crisp, especially in student **Emily Ingram**'s drop-yoked skirt, which she paired with a funnel-necked crop top. Inspired by clean, wearable modern lines like **Marc by Marc Jacobs** and **Moschino Cheap & Chic**, Ingram hopes to begin working on a line of her own soon.

Vanessa Villalva, whose romper in a mod Sixties print fed my current culottes fetish, executes custom projects as **Ronkita**. Villalva helped organize the doggie fashion show in conjunction with the **Austin Dog Rescue**, which sent half a dozen canines, all available for adoption, down the runway.

Even the dogs had individual personalities, described with care by emcee Sparkles. Welcome to a world where everybody can stand up and say, "I am not a number!" ■

For more DIY fashion from the Stitch Lab show, see this week's online photo gallery at austinchronicle.com/photos.

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Vegan Yacht's Mike Wood

Land Ho

AFTER A ROCKY FEW MONTHS, THE VEGAN YACHT FINDS SMOOTH SAILING AT SPIDER HOUSE

It started off as a whim: Mike Wood and his wife Danielle spotted an empty Airstream trailer in the late spring of 2010. With a \$300 cash loan for groceries, the Woods embarked on a surprisingly successful endeavor as one of the first vegan food trucks in Austin. Within a few days the couple were able to repay that initial loan and had the trailer paid off inside of a year. The Vegan Yacht was full steam ahead.

That doesn't mean the seas weren't rocky. It's been hard for the trailer to find a stable location, especially over the past year. In its four years of operation, the Vegan Yacht has spread the gospel of the vegan Freeto Burrito from two different locations on East Sixth, a bucolic lot on East 12th, and a stint at hip Eastside bar the Grackle. That relationship was short-lived, ending abruptly after this year's South by Southwest festival. A few weeks

later, the Vegan Yacht found an unlikely new harbor in the garden of Spider House, the longstanding North University coffee shop.

"I don't think we're ever gonna leave here," gushes Mike Wood, who is running the Yacht singlehandedly while Danielle cares for their son Otis and prepares to deliver their second child later this year. "This is the evolution we've been looking for."

The Vegan Yacht joins a handful of other trailers that have operated on the grounds of the protean renovated house frequented by generations of college students in its 20 years of operation. "No one worries about stepping on anyone's toes," says Wood. Despite the fact that Spider House is ostensibly a coffee shop, patrons walk

past Beware Coffee as they enter through the parking lot, where they can also grab a brownie or \$4 toast from adjacent pastry trailer Fresh Baked. While the Vegan Yacht occupies a cozy corner on the west side of the outsider-art-themed garden space, another nook reveals the Love Balls takoyaki trailer, while the Greek Original Gyros trailer stands sentry outside the Spider House Ballroom.

It may seem like a strange business model to undercut your own kitchen sales with other food operations, but for Spider House owner Conrad Bejarano, it's about building community through helping out the little guy. "I love the trailer culture, it gives the small business owner with a small budget an opportunity in a very challenging business world," he explains in an email. "For Spider House, it's also an opportunity to bring in unique foods and culture. Trailers add another layer of enjoyment to our surroundings and culture [...] it's even more of a carnival wonderland of creative souls and personalities."

This phase of the Vegan Yacht's evolution has borne itself out in the menu, which once sprawled with vegan sandwiches like the T.L.T. (tempeh, lettuce, and tomato) and Leftovers (field roast, cranberry sauce, and veggies on toasted olive ciabatta), the Freeto Burrito (tempeh chili and fritos rolled into a grilled burrito), as

well as housemade smoothies and lemonades. These days, the menu reflects Wood's commitment to a high-quality, earth-friendly diet while also accommodating his limitations (he transports everything by

bike and is a one-man operation).

"When we started out, we were more into meat substitutes as new vegans, but we've evolved in a way that we'd like to provide really awesome dishes that are part of eating a good diet. I see it now as I become what I eat, and that's the direction I want to take with my business."

—Melanie Haupt

The Vegan Yacht
2908 Fruth
Tue.-Thu., 4pm-12mid;
Fri.-Sat., noon-12mid;
Sun., noon-6pm
www.theveganyacht.com

Meal Times May 30-June 3

- **NOBLE SANDWICH CO. VEGETARIAN DINNER** The chef/owners demonstrate their passion for vegetables with this five-course meal, paired with wine. RSVP online. Fri., May 30, 8pm. Noble Sandwich Co., 12233 RR 620 N. #105, 512/382-6248. www.noblesandwiches.com.
- **HEADS N TAILS CRAWFISH BOIL** Sixpoint Brewery hosts a party with live music and crawfish with all the fixins from Austin Crawfish Company. Sat., May 31, noon-4pm. Rattle Inn, 610 Nueces, 512/373-8306. \$10 early bird, \$15 at door. www.facebook.com/events/546695008776589.
- **MAIFEST** This Bavarian Festival benefit for Foodways Texas offers tastings of limited edition German-style beers from local breweries as well as live music and dancing. Sat., May 31, 1-7pm. Saengerrunde Hall, 1607 San Jacinto, 512/478-1411. \$25.
- **ARGUS CIDERY'S TASTING ROOM REOPENING** The tasting room reopens this weekend and will be open most Saturdays with a reservation policy. Sat., May 31, 4-7pm. Argus Cidery, 12345 Pauls Valley Rd., 512/288-0801. reservations@arguscidery.com, www.arguscidery.com.
- **GOURMET PICNIC COOKING CLASS** Chef Robert Mayberry prepares a seasonal feast. Reserve by phone. Sat., May 31, 5-7pm. Faraday's Kitchen Store, 12918 Shops Parkway #540, 512/266-5666. \$49.

- **AUSTIN EATS FOOD TOUR** This historical tour hits some of our city's most distinctive spots. Includes a barbecue lunch. Sun., June 1, 8:45-11:15am. 1300 S. Congress. \$49. www.austineatsfoodtours.com.
- **AUSTIN DAMES KITCHEN SALE** Support the scholarship fund of Austin's Les Dames d'Escoffier chapter by shopping at this one-of-a-kind sale of kitchenware, cookware, cookbooks, kitchen linens, flatware, glassware, bar and wine glassware, and accessories. Sun., June 1, 10am-2pm. Mueller Farmers Market, Mueller Hangar, 4550 Mueller Blvd.
- **BECKER WINES DINNER** Enjoy a seasonal farm-to-table meal paired with award-winning wines from Becker Vineyards. Reservations necessary. Sun., June 1, 6:30pm. Greenhouse Craft Food, 1400 E. Old Settler's Blvd. #110, Round Rock, 512/366-5567. \$40. www.greenhousecraftfood.com.
- **SWIFT'S ATTIC TURNS TWO** The restaurant kicks off a monthlong anniversary celebration with a party that is open to those who follow Swift's on social media. Sun., June 1, 8pm. Swift's Attic, 315 Congress, 512/482-8842. Free. rsvp@swiftsattic.com.
- **WINE ME DINE ME DINNER** This dinner will focus on the wines of Sicily. Importer Jon Gerber returns as wine speaker and chef John Bates will be the guest chef preparing dessert. Reserve by phone. Tue., June 3, 6pm. Cafe Josie, 1200 W. Sixth, 512/322-9226. \$90.

STILL HUNGRY?

For more food and drink events, see austinchronicle.com/calendar/meal-times.

food-o-file

BY VIRGINIA B. WOOD

This week's news breaks down to items about baked goods, beer, and brunch. As a serious fan of musician **Joe Humel's** bagels, I was delighted to learn he had made the move to a brick-and-mortar spot this spring. Now that I've sampled the expanded fare from the walk-up window at **Rockstar Bagels** (1900 Rosewood), I can report Austin's best bagel-maker is in fine form, turning out several flavors of great bagels, a few delicious bagel sandwiches (bacon, egg, and cheese; BLT; lox and the works; bagel dogs), and containers of spreads. Click the retail tab on his website (www.rockstarbagels.com) for pre-ordering instructions and pick up the fresh, hot bounty 7am-1pm daily... Gluten-free maven and cookbook author **Karen Morgan** has come out with a line of six gluten-free baking blends designed to work with specific baked goods. Look for the blends online at www.blackbird-bakery.com... The baked crispbreads from Austin-based snack-food company **Primizie** are a satisfying treat on the market from former caterers and restaurateurs **Mark and Lisa Spedale**. I had been curious about what happened to the couple after they closed their restaurant on East 11th, and now I know – they've been producing a line of thick-cut crispbreads in several different flavors that have a great crunch and are an interesting partner for dips.

In beer news, **Jeff Young** (brewer) and **Suzy Shaffer** (business) from Black Star Co-op have joined forces with a "handful of beer-loving backers" to create **Blue Owl Brewery** on Austin's Eastside, where they will brew all sour-mashed beers, and have a canning operation and a tasting room. In a recent email, Shaffer said they aren't disclosing the address because construction has yet to begin, but they are hoping for a late fall opening. They'll provide details via social media as an actual debut date approaches... Speaking of **Black Star Co-op**, they are rolling out two of their beers for sale at outlets around town. Look for their Vulcan and High Esteem to show up at events this weekend... Longtime road musician and trained barista **Jack Wilson** tells us that not only will his upcoming **Radio Coffee & Beer** (4204 Manchaca) have Stumptown coffee, 24 beer taps plus kombucha and iced coffee on tap, but he'll also be serving up the occasional musical showcase sometime after his opening in June, including Flipnotic's former bluegrass residency.

On the brunch front, **Murph Wilcott** advises us **Texas French Bread** is now offering weekend brunch with full table service from 8am until 3pm. All the longstanding breakfast favorites will be available as soon as the bakery opens. From 10am on, Murph says they'll add mimosas and some of the new brunch menu items that are more in keeping with the fare served in the bistro at night. Should be interesting to see how the bakery's established clientele reacts to the new service model. I'm looking forward to trying it out... **Odd Duck** (1201 S. Lamar) has begun brunch service 10:30am-2:30pm on Sundays... **Ray Benson's Rattle Inn** (610 Nueces) is home to a new Sunday Funday brunch with specials on Bloody Marys and mimosas, as well as a \$15 brunch buffet from chef **Levi Lambert's** FoodaPalooza food truck (no relation to the local Lamberts Barbecue). They anticipate the addition of live music soon, which will make it the only live music brunch in their West Sixth neighborhood.

To Be or Not to Be (a Gastropub)

PORTER ALE HOUSE NAILS IT

Gastropub is a word that hospitality industry people are using a lot these days. Coined in Nineties Britain when creative young chefs began turning the tired neighborhood pub into places of culinary excitement, the term “gastropub” has since been broadly applied to bars and restaurants both. It seems to be the latest buzzword the bar industry deploys to give menus a much needed crisping. Call it a gastropub and presto: Stale rosters of burgers and quesadillas are freshened up with an eclectic mix of fried calamari, artisanal french fries, and seared tuna salads. On the other hand, restaurants loosely wield the term “gastropub” to confer a sense of informality, but it is often the case that culinary muscle and buzz obscure the pub-ness of the place. According to Webster’s dictionary, a gastropub is a “pub, bar, or tavern that offers meals of high quality.” In my mind gastropubs are about great food, but they are also about familiarity, comfort, and habit.

South Austin's Porter Ale House has nailed the gastropub concept squarely on the head.

Porter Ale House is a partnership between Texans Neil Joiner and Trevor Lane and New Jersey native Joe Bixel. Joiner and Bixel are in charge of the kitchen, while Lane manages the front of the house. The three met while working in kitchens in both New York and Texas, and like so many Austin restaurateurs, fled the East Coast's corporate scene to launch a more approachable dining concept. Armed with a business plan, they raised investor capital, secured a space in practically no time at all, and went to work on a pub concept serving contemporary comfort cuisine. Not content to cobble together a bar menu featuring the usual yawners, the three partners have come up



JOHN ANDERSON

with a heterogeneous collection of pub grub and classic diner fare, elevated it, and are pairing these dishes with great beers and craft cocktails.

Situated at the vortex of South First Street's apartment alley, Porter has already become a favorite hangout for dinner and late-night snacks. With more than 20 microbrews on tap, a full bar with ample seating, and a battalion of friendly servers, it is easy to cozy up to the bar with friends or alone. But those who go just for the drinks are missing out on half of the attraction: the food.

Porter Ale House & Gastropub

3715-A S. First, 512/291-6299

**Mon.-Fri., 3pm-12mid;
Sat-Sun. 10:30am-12mid**

www.porteraustin.com



The menu is essentially an assortment of snacks, small plates, and large plates designed to mix and match for different sized parties and appetites. From spiced nuts (\$4) to tender beer-braised short ribs over celery root purée (\$22), or spaghetti and meatballs (\$18) that would make

Nonna glow with pride, every one of the dishes has got a unique signature that makes it downright habit-forming. Potato and cheese pierogi (\$10), for instance, are made from scratch daily from Joe Bixel's Polish grandmother's

recipe, and served with pickled red horseradish and dill sour cream. Porter serves three pierogi to a plate, lightly pan-fried, and tops them with caramelized onion relish. I could eat these every day. I think I'm not alone; these have easily become one of the restaurant's top sellers.

Delicious sweet and savory pork belly sliders (\$5) get an added kick from a sprinkling of crushed coriander. Meanwhile, Porter's house-made country pâté (\$7) has a whiff of the exotic, with pistachios and a subtle spicing evoking flavors of the Near East. And let's talk about the roasted beet salad (\$9), which has got to be one of my favorites in town. Sure, beet salads are a dime a dozen in Austin these days, but there is something about Porter's particular combination of crushed pistachios, beet puree, and light, citrusy dressing on this salad tossed with goat cheese and roasted beets that I find utterly irresistible. Every flavor is fully balanced.

That same nuance applies to most of the dishes I've tried at Porter. Even fish and chips (\$18) are special, served with Meyer lemon remoulade and fresh minted mashed peas. The only aspect of this dish that could have been better executed was the "chips," which were more like soggy potato wedges and really should have been double fried.

Desserts change weekly, if you can make it that far. We tried the Joey Bag O Donuts (\$5), which were basically warm beignets served out of a paper bag, accompanied by sticky caramel sauce. Porter has since rolled out a rosemary cornmeal cookie sandwich filled with maple buttercream, and is tinkering with a nostalgic banana split which has yet to be unveiled.

Each time I've been to Porter Ale House I have been consistently impressed not just with the creative menu but also its effective execution. It is easy to see why this comfortable neighborhood gastropub has already developed a dedicated crowd of regulars.

– Rachel Feit

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SCREENS



Filmmaker Craig Elrod at the Cannes Film Festival earlier this month

You Are Here

CANNES AND THE ART OF GETTING THERE

by Michelle Mirsky

On the night you arrive in Cannes, you'll stand rooted to your spot on the pavement, exhausted from your 30-hour trip from AUS->ORD->DUB->PGF. (Your flight to Nice was canceled. You flew to Perpignan in French Catalonia and finagled a ride to Cannes with a resourceful 60-something Welshman called John). You're there. Arriving in Cannes in the middle of the night on day one of the festival, a first-time visitor could get the wrong idea. It's breathtaking, of course – the taxi stand you're aiming for is a fanned out lineup of shiny black Mercedes, and the giant moon hangs low over the Mediterranean Sea. But, Cannes is, in the moment of your arrival, a sleeping giant. Quiet just this once. As you wait there on the sidewalk in the middle of your first French night – waiting for what exactly, for a sign? – a trio of party-goers in tuxedos and gowns enter the frame, kiss one another on both cheeks and cross the empty street in front of you. You follow them toward the taxi stand, woozy ducklings in a line.

At the end of the taxi ride along the beach is Juan-les-Pins, Antibes, a gently removed, less expensive corner of the French Riviera. Your room is a fourth story walk-up with a balcony that opens onto the town square. The oddly appointed closet offers up an assort-

ment of empty suit and fancy-dress hangers and a safe with a broken lock. You're not the first tenant with somewhere to be. In a few hours, after a short sleep and a long coffee you'll catch the bus back into Cannes. This night, everything is shuttered.

After you've taken the crowded bus from Antibes, after you've located the registration queue in the international crush of swag-bag-carrying cinephiles and salesmen. Once you're distracted by the panorama of yachts, once you find the vending machine that squeezes oranges into fresh juice in the lobby – you're caught up in the swirl. Of course you are. By the time you emerge from the basement where you've collected your festival accreditation, by the time you stumble out onto the impossibly bright Boulevard de la Croisette, the carnival is under way. And you are there.

Cannes during the festival is exactly as if Los Angeles and New York dumped the contents of their pockets onto the streets of Cannes. And all of the loose change is dressed in black tie at noon, walking

toward the empty red carpet, climbing the stairs of the Palais des Festival into the Grand Lumière Theatre. Jumbotron monitors, the kind and size you see in outdoor sports stadiums, are poised to transmit to the masses a bird's-eye view of this evening's selection of craggy men in gorgeous black-wool evening dress and bird-like women sewn into impossible gowns. The films are grand, but disappointing.

You are here. You: a guy who makes funny movies in Texas, a whiskey drinker who's not interested in the local wine, a guy who wears a size 15 shoe and dresses like a stand-up comedian. You are here in France, at this cafe, eating the first of many ham sandwiches. You just watched a cop and a paramedic greet one another with a kiss on each cheek before they wheeled an unconscious man on a stretcher into an ambulance. You strike up a conversation with Hamish, a scraggly bearded Brit dining alone at the cafe: an actor in a short horror comedy called "Post It." You talk about "Molly," the black and white melancholy-tinged comedy you wrote and directed about two best friends planning a breakdown in the wake of a breakup. Hamish feigns interest. But it's obvious you're here for different reasons. Your group will pass him later on the Croisette, on your way to meet a foreign sales rep at the Grand Hotel, you in a suit and him in full black tie. He doesn't see you. You don't say hello. Everyone's hurrying in the evening.

The next night, the bus to Cannes is late. Dinner is waiting. And parties. But you hate fish. And you need a nap. One of your traveling companions went into Cannes early. She ends up pitching you and "Molly" to the executive team at an old-guard indie distributor with an office in Austin. You find a train. You join them later for a drink at the Grand Hotel. The lawn is filled with inflatable sofas and people sipping Champagne.

You finish the night in a Caribbean bar, drinking lemonade and eating bites of alcoholic banana sorbet. At 2am, as you make your way back to the taxi stand, two 10-year-olds in tuxedos pass on your right speaking animatedly in French. Somehow, this is the sign you were looking for. You are here. ■

Craig Elrod (writer/director) received his bachelor's degree in Radio-Television-Film from the University of Texas in Austin. His directing credits include the feature film *The Man From Orlando* (2012) and many short films, including "Molly," which screened at Cannes this month at the Short Film Corner. His feature script *Floyd* was a finalist for the 2007 Sundance Screenwriter's Lab.

Michelle Mirsky is a writer. Obviously.

Theatres of War

WORLD WAR I FILM SERIES COMPLEMENTS RANSOM CENTER EXHIBIT

by Marjorie Baumgarten

2014 marks the centenary of the beginning of the "war to end all wars": World War I. Often called the Great War, it lasted four years, and remains one of the deadliest conflicts in human history, claiming something on the order of 10 million combatant lives. On top of that, there were untold numbers of civilian lives lost, along with other casualties. That's a whole lot of stories to be told. The Ransom Center commemorates this somber anniversary with its current exhibition, *The World at War: 1914-1918*, which draws on the Center's varied and abundant collections of rare books, manuscripts, photography, film, art, and design. To illuminate the war from the point of view of its participants and observers, the curators have gathered letters, diaries, memoirs, novels, photographs, and works produced by battlefield artists, as well as propaganda posters and films.

Even though the battles took place primarily in Europe (the U.S. didn't jump into the fray until 1917), the geopolitics involved much of the world, and the theatres of war were many. Europe had its Eastern and Western fronts, and waged campaigns in Eurasia, Africa, and at sea and in the air. Fittingly, then, the Ransom Center's World War I film series unspools in four different theatres in conjunction with the Austin Film Society and the Paramount Theatre. Some of the films have already screened (including these World War I essentials: *Grand Illusion*, *A Farewell to Arms*, *All Quiet on the Western Front*, and Charlie Chaplin's "Shoulder Arms" from 1918). The final one to be screened in the Ransom Center Auditorium is *Sergeant York*, starring Gary Cooper, on Thursday, May 29, at 7pm. The exhibit at the Ransom Center is on display through Aug. 3, and the films screen through July. See www.hrc.utexas.edu for complete details. ■



Lawrence of Arabia

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May 29, 7pm: *Sergeant York* (1941), D: Howard Hawks

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June 12, 7:30pm: *Paths of Glory* (D: Stanley Kubrick, 1957)

June 19, 7:30pm: *Jules and Jim* (D: François Truffaut, 1962)

June 26, 7:30pm: *J'accuse!* (D: Abel Gance, 1919)

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July 11, 7pm: *The Big Parade* (D: King Vidor, 1925)

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July 10, 7pm: *The African Queen* (D: John Huston, 1951)

July 10, 9pm: *Gallipoli* (D: Peter Weir, 1981)

July 12, 7pm; July 13, 2 & 7pm: *Lawrence of Arabia* (D: David Lean, 1962)

Taking the Temperature of 'Cold in July'

Joe Lansdale's story is a writhing rattlesnake of Texas Gothic **BY RICHARD WHITTAKER**

When writer/director Jim Mickle started reading Joe Lansdale's novel *Cold in July*, he expected a by-the-numbers thriller. What he got, instead, pulled not just the rug, but the entire floor out from under him. Reflecting on the experience, Mickle recalls, "It seemed that every time it was set to hit its groove, it picked up and moved on to something new, plotwise and even genre-wise. I started the book, finished it that night, hadn't even moved. I turned it over and said, 'How the hell did we get from this opening line to this ending?' I just wanted to make a movie that made me feel how this book made me feel."

His film adaptation of *Cold in July* is a writhing rattlesnake of Texas Gothic. In the movie, Richard Dane (Michael C. Hall) plays an East Texas picture-framer and family man, who becomes an accidental killer when he guns down a burglar in the night. No one seems too upset, save for the robber's father Ben Russell (Sam Shepard): A three-time loser himself, Ben aims to make up for having been a lousy father with an act of mindless vengeance. But the world isn't that easy, so Richard, Ben, and Ben's old friend, confidante, and slick-as-hair-grease P.I. friend, Jim Bob (Don Johnson), end up in a mess of cover-ups, tragedies, and gnarled father-son relationships.



Mickle and his longtime writing partner Nick Damici first gained critical traction with their debut feature together: 2006's *Mulberry St.* Then their sophomore effort – the post-apocalyptic vampire road trip *Stake Land* – put them at the vanguard of modern horror directors. Last year, they collaborated on *We Are What We Are*, a re-envisioning of Jorge Michel Grau's urban, Mexican, cannibal thriller *Somos Lo Que Hay*. When that film screened at Fantastic Fest last year (see "The Flesh and the Faith of 'We Are What We Are,'" Oct 12, 2013), Mickle recalls telling the producers, "We aren't interested in doing a remake or translation, but [rather] if you let us do our take on it." They said, "Yes, that's what we want."

While their last movie was a free adaptation, swapping the Mexican slums for

upstate New York, Mickle and Damici hoped fans of Grau's tale would recognize the shared sense of foreboding and dread. It's the same with *Cold in July*. Mickle says, "I hope people can read the original and feel like, wow, there's a whole other shade of this that also works, and these things don't step on each other."

It was a long, slow slog to bring *Cold in July* to the screen. He and Damici first found the book straight after *Mulberry St.*'s festival run, and its intimate feel – most of the story is a three-hander that takes place in either a car or a motel – appealed to their sensibilities more than most of the author's work. Mickle says that when you're looking at Lansdale's work, "you can rule out a lot of stuff off the bat. You've got so much period stuff, you've got sci-fi, you've got [B-movie

homage] *The Drive-In*, with some pretty epic things going on." *Cold in July*, by comparison, "is definitely one of the most grounded of his books."

For an author with such a cult following, Lansdale's work hasn't had an easy road to the big or small screen. This is only the fourth adaptation of his work, after horror comedies *Bubba Ho-Tep* and *Christmas With the Dead*, and the survivalist teleplay *Incident on and off a Mountain Road* made for Showtime's *Masters of Horror* series. Not that Lansdale's upset. He's been known to joke that, if a project falls through after it's been optioned, he at least gets to keep the studio's check. When he wrote *Cold in July*, he wasn't thinking of it as film material. But then, Damici and Mickle were not the first people who tried to adapt it. Lansdale recalls, "It was optioned about 1990, and for seven years I was hired to do a screenplay." When this version was being written, he remembers, "I looked at all the drafts except the very last one. They asked advice and took some of it, and didn't take some other. I felt very much part of the team."

Those drafts were sometimes painful. In a desperate attempt to stay loyal to the book, the 270-page novel became a 160-page script. (For reference, *To Kill a Mockingbird* is only 150.) That got slowly sliced down to the bare bones and gristle, but the winnowing process meant some characters fell into the supporting shadows. The first was the role of Richard's wife, Anne (Vinessa Shaw). "That was one of the elements it really killed me to have to lose," says Mickle, "because one of the fresh things about the book is that it isn't just a sausage fest." Finally, it was his longtime producer Linda Moran who convinced him to push Anne into the background. Mickle says, "She'd read every damn draft along the way, and as we got near to production, she said, 'You know, the beauty of this book is that you can read it in one sitting, and you just breeze through it.'" By comparison, she told them, "The script has always been bloated,



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taking this novella and stretching it to an epic.' She was ruthless [and said] 'Cut, cut, cut.' It was the smartest thing we did."

Mickle credits his other big collaborator, Damici, for courageously killing off another of the novel's defining aspects: Richard's first-person narrative. That was tough, because inner monologue is one of Lansdale's trademarks. "In all of Joe's stuff, his writing and his narration is a character," observes Mickle. The filmmaker struggled to crowbar in a voiceover until, finally, his writing partner pointed out the obvious. "Nick said, 'Nah, let's lose that,' and rightly so."

Lansdale mourns that decision with a sly wink. "I do think a little something was lost when you lost the narration," the author said, "But I would. I'm the writer."

In those long years before Damici and Mickle finished their script, Lansdale had a few ideas of his own for casting, such as Hollywood stuntman-turned-actor Ben Johnson, who died in 1996, as the taciturn Russell. But for Mickle, he always saw the rough-hewn Shepard as the raging, despairing father. Shepard had actually been sent the book before the scripting started, but it was only after several drafts and several years that he finally looked at the part. "I went to meet with him, practically wearing diapers," admitted Mickle, but meeting the acting legend was surprisingly smooth. "When he opened up the script, he just had pencil notes everywhere. He was directing it in his head, he was writing it, he was acting it. Within four seconds, I was like, 'He's going to do the movie.' It gave us a lot of confidence."

A tougher casting choice was Jim Bob. A hard-boiled private detective with the glad-handing charm of a used-car salesman, the sleazy charmer has appeared in several of Lansdale's books. So Mickle faced a near insurmountable casting problem: finding someone with "this amount of self-confidence and charisma, and this energy inside

him that would be so annoying in anyone else, but just works with this guy." Lansdale had once considered wide-grinning musician-turned-actor Jerry Reed (who penned the famous "She Got the Goldmine (I Got the Shaft)") for the part. Yet it was Moran who solved the problem when she suggested Johnson. The *Nash Bridges* and *Miami Vice* star is undergoing an unexpected renaissance, and his performance as Big Daddy Bennett in *Django Unchained* convinced Mickle that he had the right man. They met at a hotel, and Mickle just laid it all out for Johnson. "I said, 'I need a guy who can come

into a story that's already established itself but is at a crossroads dramatically, and I need a guy who's really the engine to get the film to the finish line.' And he gave me this smile and said, 'Well, you know, Jim, that is my specialty.'"

Cold in July is available on VOD now. Lansdale's novel is available from Tachyon Publications.



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East of Cameron good guys:
(l-r) Travis Warren
and Denis O'Donnell

White Hats at the White Horse

Since opening in late 2011, the **White Horse** has provided community essentials: homegrown roots music, inexpensive whiskey, and women in cowboy boots. This summer they diversify with a nonprofit and a record label.

The Eastside honky-tonk's tight-knit staff launches **East of Cameron**, a program delivering free vocational training in automotive repair, carpentry, cosmetology, and hospitality to 12- to 15-year-olds. The nonprofit, headed up by long-time White Horse employee **Travis Warren**, his wife **Morgan Wommack**, and bar owner **Denis**

O'Donnell, will host afterschool and summer classes taught by volunteer instructors. Students will leave the program with references and résumé experience.

"It's about building confidence and teaching students job skills in stable industries that will give them a leg up whether they want to go to college or start their own business," explains O'Donnell.

"The experience itself will be therapeutic," adds Warren. "I hand-picked instructors who

are relatable and will make the kids feel better about themselves."

Thus far, they've assembled a board, which includes UT educators **Scott Nelson** and **Lynn Cowles**, as well as treasurer **Debra Bernstein** and events coordinator **Kristian Caballero**, and they're raising funds for legal representation and 501(c)(3) status. East of Cameron launches in spirit this Saturday, 7pm, at the **Hole in the Wall**, with a fundraiser concert featuring **Clyde and Clem's Whiskey Business**, **Leo Rondeau**, **Jonathan Terrell**, **Dad Jim**, **Ben Ballinger**, **Buried Cities**, **Street Lions**, **Carson McHone**, **Carpet Bagger**, and a popular surprise guest.

In other White Horse news, O'Donnell has teamed up with producer **Ivan Evangelista**, engineer **Daniel McNeill**, and PR/distribution specialist **Lori Barbero** to found **Good Horse Records**, a vinyl label with national distribution that showcases Austin's roots music milieu with an old school aesthetic. Recordings are live-tracked on a vintage tape system and produced in analog all the way to the master lacquers. Record covers recall old jazz label issues with a consistent art layout and literary liner notes.

O'Donnell says he's inked deals and cut tape with introspective folkie **Ben Ballinger** and swamp blues romantic **Mrs. Glass**, both projects set for July release. He also has handshake deals with four other White Horse staples.

"I want this to be a conduit to bringing great Texas music to the rest of the world," O'Donnell states proudly. "They need to know that it's not all Red Dirt and bro-country bullshit. We'll show them the finest quality roots music isn't in Nashville, it's in Austin."

SWITCHED ON AGAIN

Like a drum machine moving from one programmed sequence to the next, **Switched On** music electronics closes its 11th Street storefront on Saturday evening and reopens at 2400 E. Cesar Chavez the next day without missing a beat. The move consolidates the repair shop and showroom of **John French** and **Chad Allen**'s electronic music tool emporium for a more sophisticated operation. The latter partner estimates that no other vintage synthesizer store on Earth does repair at Switched On's level.

Five techs, ranging in expertise from electro-mechanics to amps and tubes, take on any job, like recently, when they refurbished an ultra-mega-rare mid-Seventies **Wavemaker** for the **UT School of Music**. The sales floor is equally world-class, moving such items as a \$35,000 **Moog 3C Modulator**. The highly specialized stock, integrating new technology with the fat sounds of analog equipment, has made the store a common pilgrimage for both local electro junkies and touring musicians.

"With so much of vintage electronic sales done over **eBay**," considers Allen, "it's a rare opportunity for musicians in the community to be able to come in and actually touch, test, and hear a piece of equipment."

Switched On also doubles as a library, offering a sample rental program where musicians can record sounds from the sales stock and, soon, a classroom. They plan to host community classes on building and understanding synthesizers. Knob-twiddlers, key pushers, square wave surfers, oscillation obsessives, and modular madmen, welcome to the mother lode.



JOHN ANDERSON

Half Notes

➤ Experience **Walker Lukens** chopped up, pitch shifted, and thrown over dance beats on his new *Devoted Remixed EP*, for which he commissioned DJs nationwide to reimagine the tracks of his 2013 debut full-length. "It feels like someone thanking me for wrecking their car," Lukens joked. Grab a copy on Saturday night at **Stubb's** where the local songwriter shares a bill with **Ruby Jane** and **Hello Wheels**.

➤ Within the punk and metal boot-print of **Timmy Hefner's Chaos in Tejas**, there's traction for experimental music. That contingent gets repped at ongoing mini-Chaos fest "A Weekend in Austin" by local tape label **Holodeck Records**, which offers up **Troller**, **Thousand Foot Whale Claw**, and **Dylan C.** to Friday's **Untold** bill at **Empire Control Room** and **Sleeperhold** to Sunday's Arizona-heavy **North Door** lineup of **Jock Club** and **Marshstepper**. **Survive**, whose hard-to-acquire debut LP will soon see a domestic re-release from Hefner's **540 Records** and Holodeck, join **When Dinosaurs Ruled the Earth** and **Trans Am** at Red 7 on Saturday.

➤ **Kana Harris** wrote us last week to let us know that her femme-punk trio **Foreign Mothers**, whose *Chaos in Tejas* show we recommended, had actually disbanded a couple of months ago. Her new project with **Gospel Truth** bassist **David Petro** (guitar/vox) and badass **Brain Attack** drummer **Matt Buie**, called **Xetas**, plays Friday with **Protomartyr** at **Holy Mountain**.

➤ Country rock upstarts the **Harvest Thieves** have an inaugural release in their sweet slab of 7-inch vinyl, which finds their "Escape From the Paper City" splitting wax with Minneapolis songwriter **Sam Cassidy**. The group, led by former **Guns of Navarone** frontman **Cory Reinisch**, play a release show next Thursday at **Holy Mountain**.

CHRISTOPHER DENNY

With a warbling vibrato made slightly hoarse by 1,000 misspent nights, **Christopher Denny** possesses a voice so beautiful and fragile it could soften any heart of stone.

If you haven't heard his arresting gospel tenor, it's because the Arkansas native hasn't put out an album since 2007's *Age Old Hunger*, and its follow-up, *If the Roses Don't Kill Us*, won't arrive until the end of summer. Seven years is a lot of air for a young artist to put between albums, but capitalizing on momentum wasn't much of a concern for the 30-year-old singer-songwriter, his personal journey concentrating on survival, sobriety, and just growing up.

Denny's weathered a lot since generating an ample buzz for his debut LP: falling into the depths of addiction, getting divorced, breaking ties with his label, **2:59 Records**, turning down a deal with **Atlantic**, getting remarried, caring for his dying father, and moving to Austin.



TODD V. WOLFSON

"Seven years is a long time," breathes Denny between puffs on a menthol. "But when you're taking stuff from people and carrying it to the pawn shop so you can score, the days and years just fly by."

Denny's demons – the bottle, pills, and ultimately needle drugs – scared him off success.

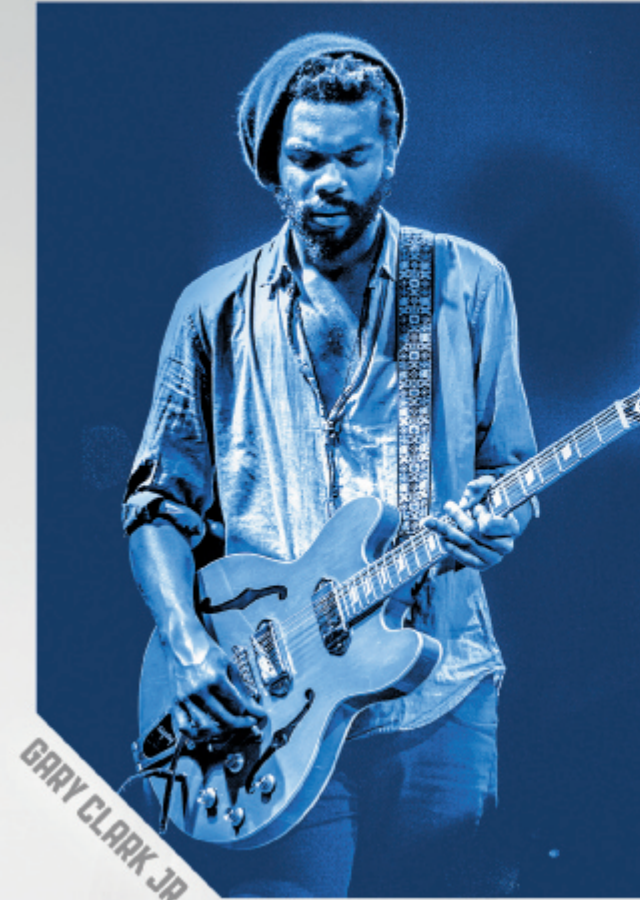
"I was terrified of what I would do with a bunch of money in my hands because I knew I had issues with drugs," he shrugs. "Then, a couple years ago, I had \$20,000 coming in from Marlboro for some songs and I had to make a decision."

Denny chose life and, now two years clean, he's gotten back to his old goals, which include making his sophomore album. *If the Roses Don't Kill Us*, produced locally by **Asleep at the Wheel** drummer **Dave Sanger** and recorded with an A-List Austin band, outlines Denny's history and hope in personal folk, soul, and country tunes.

"Someday I want to get away from singing about the hard times," he offers. "I got enough hard times to write a million albums. I want to experience some good times so I can sing about them."

Christopher Denny hits the road with his resilient voice for his first tour in four years next week, kicking off with a solo show at **Lamberts** Saturday night.

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Summertime Peruse

A respite of rock & roll reading

Had enough? Of spring music festivals, I mean. From South by Southwest to this weekend's continuing Chaos in Tejas downshift, every act wielding a tuba, banjo, bong, or upside down crucifix has trampled our parched patch of burgeoning paradise. Time to chill out, broheme – sistren. Pull up a swimming hole, backyard, or sofa and crack a book. We did, and already the fall stack rises to meet this bookshelf. As spring festivals, tours, and releases recede, do like Bob Seger says: Turn the page.

— Raoul Hernandez

Kentucky Traveler: My Life in Music by Ricky Skaggs

It Books, 352 pp., \$25.99

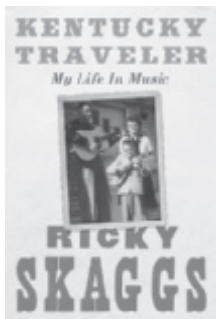
Ricky Skaggs may have produced the most humble autobiography in music. His picking touches seminal movements in bluegrass and country music over the past half-century, and yet his autobiography spins like a yarn told casually over lemonade. Much of *Kentucky Traveler* focuses on its subject's upbringing in the mountain holler of Brushy Creek, where God, family, and music became pillars that would guide his life, even as fame beckoned at a young age. Skaggs remains demure about joining his heroes onstage as a young boy – Bill Monroe, Flatt & Scruggs, the Stanley Brothers – and even after joining the latter's Clinch Mountain Boys with childhood friend Keith Whitley at 16, the prodigy remained awed and wondrously naïve. Through the bluegrass revival of the Sixties, newgrass innovations of the Seventies, and neo-traditional country of the Eighties, his mountain tenor and unparalleled mandolin, fiddle, guitar, and banjo playing planted roots music in a new generation. Despite the trials and successes of the music business, Skaggs relates his history with an earnest heart and impeccable ear that's downright inspiring.

— Doug Freeman

Merle Haggard: The Running Kind by David Cantwell

University of Texas Press, 294 pp., \$19.95 (paper)

As a self-respecting, long-haired, pot-smoking, anti-war, Southern California college student, I detested Merle Haggard's 1969



anthem "Okie From Muskogee." Nonetheless, the tune notched a resounding bullseye with its target audience, transforming the singer from country music hitmaker into a working-class hero and lightning rod in the culture wars. In this fast moving bio concentrating largely on Hag's early career, David Cantwell's chapter on "Okie" is his most insightful as he analyzes its influence on the musical and socio-political zeitgeist of that turbulent moment in America. Before and after, he traces the country icon from an impoverished childhood to his creation

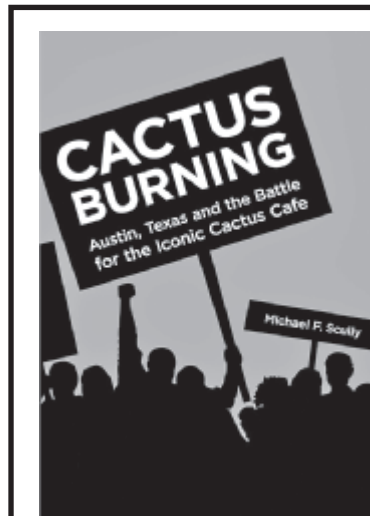
of the Bakersfield sound, contextualizing how Haggard's keen awareness of class differences gave him the credibility to speak so directly to his audience. Cantwell, a writer for *Slate* and *No Depression*, provides fascinating insights into songs that have become classics of country music. Of particular interest is his comparison of Haggard and Johnny Cash late in their careers, examining how the latter crossed over to become an alt.country hero, while Haggard, for various reasons, has not ... yet. Still, His nearly 40 No. 1 country hits will do for now.

— Jay Trachtenberg

I Never Met a Story I Didn't Like: Mostly True Tall Tales

by Todd Snider
Da Capo Press, 304 pp., \$16.99 (paper)

Given his propensity for winding yarns between songs, it's a wonder Todd Snider didn't write a book sooner. The shaggy stoner inheritor of Arlo Guthrie and Jerry Jeff Walker infuses this quasi-memoir with the relatable cadence of a pint-sodden pub ramble. Fans will undoubtedly recognize many of these



Cactus Burning: Austin, Texas and the Battle for the Iconic Cactus Cafe

by Michael F. Scully
Amazon Digital Services, 248 pp., \$6.99 (Kindle Only)

Locals react to change with outrage, particularly when it involves terminating something cultural. Bars, clubs, and restaurants going belly-up or adjusting formats signals "the end of Austin." When the Cactus Cafe, a 30-plus-year home to songwriters from Arlo Guthrie to Townes Van Zandt, threatened to close in 2010, armchair preservationists coalesced into a people's movement. E-book *Cactus Burning* records that crusade. Author Michael F. Scully's overview, from January's shocking press release to May's landing of a new institutional parent in KUT, proves a meticulous catalog of interviews, meeting records, internal emails, and news clips presenting a clear overall picture of the events.

The saga yields great characters including the Save the Cactus contingent of Wiley Koepp and Reid Nelson, shifty UT Union Executive Director Andy Smith, flip-flopping VP of Student Affairs Juan González, the easily manipulated student government, and beloved Cactus manager Griff Luneberg. *Cactus Burning* becomes an exhausting read due to the excessive inclusion of Facebook and news blog comments, but it's doubtlessly the authoritative account on the matter and worth reading for a single surprising reveal that renders the "No Griff, No Cactus" battle cry a non-option.

— Kevin Curtin

stories from Snider's concerts. Have you ever sent Jimmy Buffett into a fruit-throwing rage? Snider did and lived to tell it all. One of the many drug stupors recounted here culminates in Snider's uncomfortably close-up encounter with his mentor Walker's balls. Then there's the one about hapless Texpatiate frat boys stumbling into an overly genteel Robert Earl Keen show in California and unwittingly inspiring "Beer Run." Amid zany highlights, the true glue of *Mostly True Tall Tales* lies in Snider's stock-taking. His career reflections present a much more nuanced account of the music industry machine than standard-issue tropes about getting screwed over. He owns up to moments of youthful dumbassery that debased him while sussing out the points at

which being selfish and uncompromising was an asset. While his body of work may not inspire the hushed reverence afforded his graybeard idols, Snider demonstrates unflinching clarity in assessing his music and its relationship to the audience.

— Greg Beets

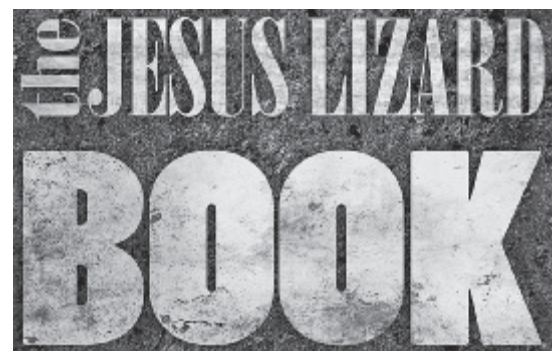
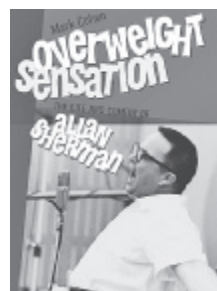


Overweight Sensation: The Life and Comedy of Allan Sherman

by Mark Cohen
Brandeis University Press, 353 pp., \$29.95

Largely forgotten by today's arbiters of retro-hip, Allan Sherman was, for a few years in the Sixties, one of America's most popular and visible entertainers. His knack for witty, explicitly Jewish-flavored song parodies made him an unlikely superstar, topping the charts with three consecutive albums and smash 1963 single "Hello Muddah, Hello Faddah." Just as his gentle, pun-filled tunes had a depth and artistry few fans understood, Sherman was a far more complex character than his affable public persona suggested. Deeply insecure and emotionally unequipped to deal with sudden fame, he set off on a self-destructive course that cost him his family, his wealth, and eventually his life, dying in 1973 at the age of 48. Mark Cohen gives this singular figure his due in the exhaustively researched, engagingly written *Overweight*

continued on p.48



The Jesus Lizard Book Akashic Books, 176 pp., \$29.95

Goat, *Liar*, *Shot* – now *Book*. Austin punk's Adam and Eve, its Sex Pistols and Clash – the Dicks and Big Boys – begat armies of snarling acolytes blurring the line between first wave rage (Sharon Tate's Baby, Toxic Shock, Jerry's Kids), and post-punk (Butthole Surfers, Scratch Acid). From those latter loins rose the Jesus Lizard, and as this *Good Book* pinpoints without meaning to do so, the epitaph set down by this hybrid biography/oral history/coffeetable picture tome coalesces into another single word brand: Zeppelin. Starting with frontmaniac David Yow's opening auto-essay – all four bandmembers' beginning statements foundation *Book* – wherein one of his seminal life-music

moments becomes hopping a bus in Austin to see Led Zeppelin at the Houston Summit in 1977 (for \$9.85), a thread of that other Fab Four snakes oh-so-subtly through this riveting history. A plethora of witnesses contributing awestruck appreciations of the band, from producers (Albini), peers (Watt), and fellow live sledgehammers (Picciotto), compare this Austin-hatched reptilian force of nature to the classic UK leviathan. Even then, TJL lawyers, road managers, and girlfriends give as good if not better than celebrant contributors in rendering an image as singular as the oblong shape of this thick document designed by Yow. Not even my own contribution can befoul this beast.

— Raoul Hernandez

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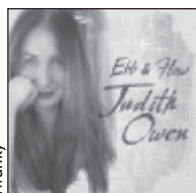
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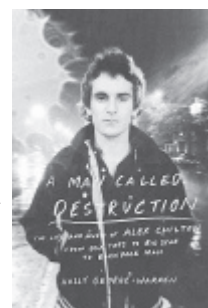
MUSIC ROCK & ROLL READING continued from p.46

Sensation, providing an illuminating account of the artist's tumultuous early life and shedding new light on his unlikely rise and heartbreaking decline. Sherman's songs don't always bear up to the scholarly analyses Cohen applies, but more often than not, the author provides valuable insight into his subject's deceptively earthy art and complex personality. Worthy of note is companion CD *There Is Nothing Like a Lox: The Lost Song Parodies of Allan Sherman*. — Scott Schinder

A Man Called Destruction: The Life and Music of Alex Chilton

by Holly George-Warren
Viking, 370 pp., \$27.95

Few cult artists as celebrated as Alex Chilton willfully dismiss the work that defines them. His Memphis power-pop foursome, Big Star (1971-74), routinely ranks with the Beatles and Velvet Underground in terms of cultural impact on rock, yet Chilton rarely had any praise for the band. Veteran music biographer Holly George-Warren attempts to figure out why by digging deeply into the origins of the singer — who died suddenly on the eve of a Big Star reunion at SXSW in 2010 — from his scrappy high school bands to his final years as a more casual gentleman of musical leisure. Naturally, Big Star gets big play, but Warren focuses equally on his teen years fronting the Box Tops ("The Letter"), production work with the Cramps and Tav Falco's Panther Burns, and his reinvention as a structure-eschewing solo artist



more interested in capturing moments than perfecting craft. Head on, the author engages Chilton's derision of his most famous work and penchant for keeping his feelings to himself, which makes the answer she seeks elusive. Yet Warren still spins a captivating tale, one that will reward longtime followers of Chilton's work and intrigue newcomers to his considerable legacy.

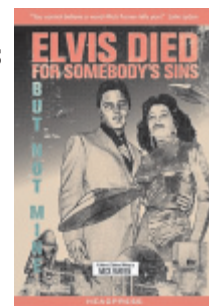
— Michael Toland

Elvis Died for Somebody's Sins but Not Mine: A Lifetime's Collected Writing

by Mick Farren

Headpress, 420 pp., \$19.95 (paper)

Mick Farren, English counterculture legend, rocker, lyricist for (among others) Motörhead, sci-fi author, cultural critic, and raconteur, died last July onstage in London, performing with his reconstituted psych/protopunk band the Deviants, six weeks shy of turning 70. Published last May, *Elvis Died for Somebody's Sins* is thus Farren's last will and testament, anthologizing work going back to his first days in the underground UK press on the staff of *IT* in 1967. It roars through his mid-Seventies stint at *NME*, including his classic sneer at bloated rock culture, "The Titanic Sails at Dawn," which heralded the oncoming punks, and culls years of columns for publications from *Trouser Press* and *The Los Angeles Times* to his own Doc 40 blog. A sampling of lyrics includes "Lost Johnny," penned with



Exile in Guyville

by Gina Arnold

Bloomsbury Publishing, 122 pp., \$13

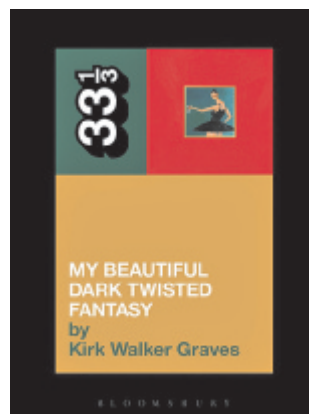
My Beautiful Dark Twisted Fantasy

by Kirk Walker Graves

Bloomsbury, 152 pp., \$14.95 (paper)

Ever since Warren Zanes found a way to write 131 pages about Dusty Springfield's *Dusty in Memphis* in 2003, Bloomsbury's 33 1/3 series has sourced some of the most in-depth and exhaustive examinations of popular music's most essential albums. This month, volumes 96 and 97. The appraisals, Gina Arnold on 1993 Liz Phair breakout *Exile in Guyville* and Kirk Walker Graves wrestling Kanye West's 2010 masterpiece *My Beautiful Dark Twisted Fantasy*, are notable for the degrees to which they differ. Both center around Chicago natives; Graves reveals an artist helplessly consumed with materialism and fame, while Arnold discovers "a celebration of the troubling emotional quandaries that twenty-something women can get into in the realms of [the] arty bohemian urban world of the mid-1990s music scene," one rife with more men than guitar strings — and there were a lot of guitar strings. Graves' trope details *MBDTF* song by song, breaking down each guest spot and production decision, while Arnold's study veers more abstract, remembering with primary focus what it was like to hear, sing, and strum a six-string with such strength, soul, and sincerity.

— Chase Hoffberger



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All the World's a Stage

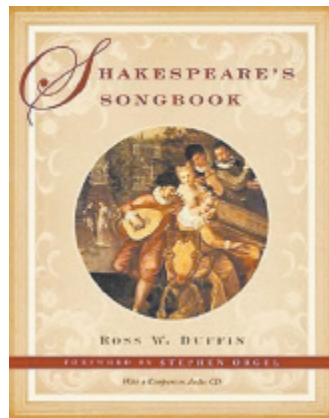
Shakespeare's Songbook

by Ross W. Duffin

W. W. Norton, 528 pp., \$49.95

Music was integral to Shakespeare's work. Elizabethan productions began and ended with music, so the playwright wove popular songs throughout his works, whether in veiled references or overt singing and, importantly, his audience knew and understood the references and implications. Now that theatregoers no longer have this intimate knowledge of popular music in Shakespeare's time, there's a gap in our understanding of his plays. For *Shakespeare's Songbook*, Ross W. Duffin collects every lyric, quote, and reference from the bard's works. Arranged alphabetically, each song's melody, context, and complete words make this a valuable reference rather than a cover-to-cover read. This isn't perfect for a wide range of niches: anyone that produces Shakespeare, renaissance music practitioners and enthusiasts, composers scoring a production, students, teachers, libraries, dramaturgs, and most obviously, Shakespeare fans. Though Duffin's a music professor, the book contains more thorough literary information than musical detail; simple chord symbols above the melody lines would be helpful to anyone trying to accompany or score the tunes. Also useful would be a small appendix explaining basic renaissance era accompaniment practices. Those quibbles aside, *Shakespeare's Songbook* opens up a whole dimension of these plays that almost all of us have likely missed. You'll need hardcore Shakespeare fans to sing these tunes around a campfire.

— Graham Reynolds



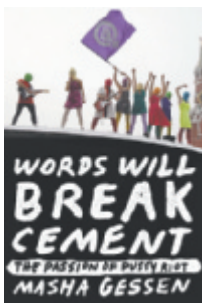
Lemmy when Hawkwind needed to fill an album; Metallica's cover kept Farren in whiskey, Coca-Cola, and cigarettes for years. A book review could never communicate Mick Farren's importance, his mordant, justifiably paranoid vision, his blinding wit. This anthology does.

— Tim Stegall

Words Will Break Cement: The Passion of Pussy Riot

by Masha Gessen
Riverhead Books,
306 pp., \$16 (paper)

No easy feat growing up in Putin's Russia, especially for a ragtag band of activist punks calling themselves Pussy Riot. Yet they drew international attention from the likes of Bono and Madonna when their protest concert at the Cathedral of Christ the Savior in Moscow reaped bandmates Nadya Tolokonnikova and Maria Alyokhina two years in Russian penal colonies for hooliganism. On a tight deadline, Russian-American journalist Masha Gessen recaps the story, from Tolokonnikova's years as a viciously precocious child and the group's days as a young, disorganized art collective to hunger strikes during the trial. Neither of the jailed duo could play an instrument or carry a tune, but the suppressed Moscow art scene prompted Tolokonnikova and computer programmer Yekaterina Samutsevich (who "picked up" a bass) to gather a group of videographers, real musicians, and ballsy protest songs to build the act into an international point of rage. Short and succinct, *Words Will Break Cement* is thoughtfully organized and brutally honest in dealing with its flawed subjects, but the intricacies of the LGBT and femi-



nist activists, not to mention the punk rock surrounding them, ultimately deserves more than this 306-page jaunt.

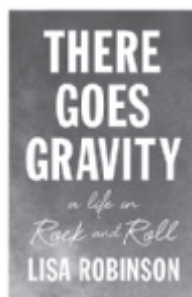
— Nina Hernandez

There Goes Gravity: A Life in Rock and Roll

by Lisa Robinson
Riverhead,
368 pp., \$27.95

Lisa Robinson had a quiet role in rock's greatest moments. She posed the now iconic image of Led Zeppelin by the wing of their own Air Force One, the Starship. She introduced David Bowie to Lou Reed. She was maybe the only journalist who could look Mick Jagger in the eye and tell him his outfit was tacky. Tell-all memoir *There Goes Gravity* hangs with classic rock's biggest names, beginning with her start in an era when groups enlisted writers as tour documentarians, which gave Robinson unparalleled access to moments that have become legend. Although penned with little flourish, the tome gives a frank and tirelessly detailed account of her experience as one of the sole women in the industry. Robinson was never a critic, but that doesn't stop her from contextualizing present day rock gods, clearly guided by impeccable taste worthy of someone who pioneered writing about the intersection of fashion and music. At times, she lapses into Old Testament-style listing of who was at what party and when, but the book largely keeps to a down-to-earth recounting of her career. Or as down-to-earth as you can be when you're sipping champagne with Robert Plant.

— Abby Johnston



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**The Hacienda:
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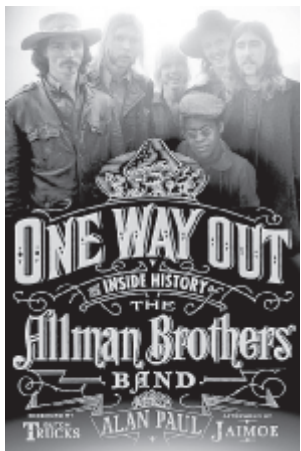
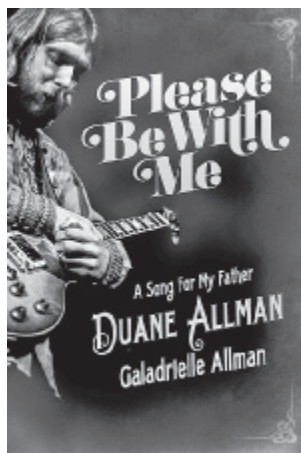
When last we saw our hero, bassist Peter Hook dreamed of *Unknown Pleasures*: his time in Joy Division, a landmark band that made no money. Manchester landmark Hacienda, on the other hand, actively pissed away money. Steering assiduously clear of the rise and combustion of his day job in New Order (undoubted fodder for his next tome), Hooky takes an investor and clubber's view of the bar his band built and lived to hate. The home of Eighties acid culture, it mirrored the transition of its grimy hometown into loved-up Madchester, then gang-violence Gunchester, all set to rave beats. He revels in the impact of Northern England's most important dance venue, and admits how ego, ambition, and ineptitude turned its financial collapse into a comedy of errors. As per the Joy Division autobiography, his pack-rat retention of every receipt, report, and set list melds history and scrap book, but they're essential to make this more than anecdotes about Shaun Ryder stealing his beer, or chasing Einstürzende Neubauten off when they attacked the building with drills. The title says it all. If you know anyone thinking, "Oh, running a club will be easy," smash them 'round the head with this.

— Richard Whittaker

**Huey "Piano" Smith and the
Rocking Pneumonia Blues
by John Wirt**

**Louisiana State University Press,
312 pp., \$25.95 (paper)**

Most performers' biographies follow a standard pattern: growth, discovery, success, and



either decline or icon-hood. John Wirt's excellent documentation of one of New Orleans' great rock & roll figures is different in that Wirt shows that throughout Smith's career he's been thwarted by a man who crossed him at every juncture and made it impossible for him to reap the rewards that are justly his. That man's name is Huey "Piano" Smith. There's a hint of this halfway through *Rocking Pneumonia Blues*. It's the Seventies, and Smith has long disappeared from the charts, the great bands he's fronted now long-gone. He's gotten screwed by Ace Records, which issued

Allman Joy

**Please Be With Me: A Song for My Father, Duane Allman
by Galadrielle Allman
Spiegel & Grau, 400 pp., \$28**

Duane Allman, leader of Southern rock progenitors the Allman Brothers Band and a renowned studio musician, died in a motorcycle accident when the author of *Please Be With Me*, his daughter and only child, was 2 years old. What can she add to the story, especially in the light of numerous biographies written in the more than 40 years since Duane's passing? As it turns out, quite a lot actually. Galadrielle Allman gets to the heart of the innovative slide guitarist and his legacy by interviewing everyone who knew him who's still available and presents it in a way that's detailed and lively. Stressing that this process was as much about her need to connect with a parent she retains no memory of, Allman occasionally gets flowery and melodramatic, but she also gets ribald – as with the story about a roadie jailed and "tripping his balls off." The author digs deep, going for interviews with overlooked participants in Duane's life, like Bonnie Bramlett and John Paul Hammond. She also manages to reveal the mother/wife/girlfriend side of the Allman Brothers Band, a key component to the macho rock posture of the time and place.

— Jim Caligiuri

**One Way Out: The Inside History of the Allman Brothers Band
by Alan Paul
St. Martin's Press, 464 pp., \$29.99**

In January, Warren Haynes and Derek Trucks announced they'd be leaving the Allman Brothers Band, which marked a fatal blow to the 45-year-old group as a touring outfit. Yet the ABB has endured, and thrived, improbably through a history of tragedies, catastrophes, successes, and fallouts as perhaps no other band in rock history could. Music journalist Alan Paul has followed the group through nearly every stage, and *One Way Out* culls an oral history from those interviews and with the band's contemporaries, providing the most authoritative record of musicians that merged Southern blues, rock, and soul with California jams into an unstoppable force. Paul provides context, but lets the members tell the story, which becomes tedious at points, but also unfilters the complicated and often contentious relationships in the band, the riot of drugs, and picking up the pieces following Duane Allman's 1971 death on the threshold of stardom. The book steepens in tribute to the elder Allman's vision of brotherhood and musical exploration, even as it often strayed with Dickey Betts at the helm until he acrimoniously split in 1999. A necessary and monumental record of a defining rock institution.

— Doug Freeman



his hits, but as many others have proven, that's not insurmountable. A man appears who says he'll get Smith his songs back, and so it starts. Expect to cringe. Not, however, at the writing. Wirt's interviewed dozens of people, including the reclusive Smith, plowing through mountains of legal papers to render a clear and unbiased recounting of events. The first half of the book unfolds in an almost cinematic fashion in documenting New Orleans' early R&B scene. The second half is

tragic, and Wirt reports it without flinching.

— Ed Ward

**Here Comes the Night: The Dark
Soul of Bert Berns and the Dirty
Business of Rhythm and Blues
by Joel Selvin**

Counterpoint, 320 pp., \$25

Bert Berns' name doesn't command the same recognition as fellow trailblazing songwriter-producers Jerry Leiber, Mike Stoller, and Jerry Wexler, perhaps due to his death in 1967 at the age of 38, or perhaps because of the many bridges he burned during his brief but meteoric career. Yet his best work, productions with Solomon Burke, the Drifters, and the Isley Brothers, plus iconic compositions "Twist and Shout," "Hang On Sloopy," and "Piece of My Heart," attests to his immense talent, and veteran *San Francisco Chronicle* critic Joel Selvin's ambitious bio makes a convincing case for Berns as the artistic equal of his aforementioned peers. Selvin paints a compelling portrait of Berns, whose awareness of his mortality – a bad heart caused doctors to predict he wouldn't live past 21 – manifested itself in a ruthless drive, songs of existential and romantic torment, and inventive arrangements amplifying his songs' emotional urgency. The author also provides a vivid, character-filled picture of the wild west atmosphere of the New York music biz, often branching out into narrative detours that are consistently entertaining and enlightening, even when Berns disappears from his own story for extended stretches.



**The Smell of Death
by Bruce Duff**

Barnacle/Rare Bird, 380 pp., \$16.95 (paper)

What is the titular *Smell of Death*? According to the first chapter of rock journalist/punk musician Bruce Duff's account of a wintry, three-month, Nineties European tour he spent playing bass for noted Stooges disciple Jeff Dahl, it permeated every club GG Allin played. Duff begins with Dahl opening for the notorious sewer-punk in San Francisco, seemingly so he can draw an analogy between Allin's fetid funk and what dogs "the heels of every musician traveling on a low-budget van tour ... It's as if the modern independent econo-musician is stalked by specters: unnameable illnesses a step behind, venereal disease to the right, psychosis, loneliness, and paranoia to the left. Dead ahead: A skanky bar in Any Town with Your Band's Name on the tiny, battered marquee – misspelled." Thus opens a tour memoir minus any glamour, a hard-boiled, hilarious romp through cramped vans, inept promoters, remuneration never delivered, inadequate meals, a distinct lack of groupie sex but myriad broken promises and dashed hopes. Duff's dual life renders the prose darkly humorous and highly readable. You can almost smell that funk. (The author signs and reads from *The Smell of Death* at Brave New Books, 1904-B Guadalupe, on Thursday, May 29, 7pm.)

— Tim Stegall

NEWS OF THE WEIRD

by Chuck Shepherd



“News of the Weird” has previously noticed the extraordinary discomfort some women embrace just to be able to wear a certain pair of designer shoes. However, the number and ingenuity of foot doctors serving such women has grown substantially in recent years. An April *New York Times* report noted that Beverly Hills podiatrist Ali Sadrieh offers a Perfect 10! procedure (aesthetic toe-shortening), a Model T (toe-lengthening) and Foot Tuck (a foot-padding for high-heel pain). New York’s Dr. Oliver Zong treats High Heel Foot (when the foot conforms to the shape of a stiletto) and Hitchhiker’s Toe (an abnormally large big toe sticking out like a thumb). Some patients get to the point right away, Dr. Sadrieh said, by bringing in specific cherished shoes and asking which foot-retrofitting procedure would do the job (although Dr. Zong said he turned down one woman who said she would be OK with nine toes if that’s what it took).

PROM DRAFT

A week before the National Football League held its 2014 Draft Day in May, a large contingent of junior and senior boys staged their own draft day at Corona del Mar High School in Newport Beach, Calif., “dividing up” the available girls to ask to the upcoming prom. As in the NFL, the drafters “scout” the draftees, and a “rule book” notes the draft’s boundaries (e.g., this year, sophomore girls are eligible). The girls, of course, can decline the invitation, but the draft, as in the NFL, is designed to discourage a selected girl from being “poached” by “competing” boys. Obviously, many in the community expressed horror at the draft, with the principal denouncing it and urging parents to rein in their sons, but one of the drafted girls wrote that the whole thing was just “fun” and “is not, was never, and will never ever be used to objectify the girls.”

CAN’T POSSIBLY BE TRUE

The downfall of Russia-sympathizing Ukrainian president Viktor Yanukovich in February (which eventually provoked Vladimir Putin’s retaliation against Ukraine) accelerated when his countrymen learned of his startlingly opulent lifestyle (e.g., gold toilets, a private zoo) – including catching a video glimpse of a nude portrait Yanukovich had commissioned of himself by artist Olga Oleynik. Yanukovich, a not-particularly-buff 63-year-old

man, was portrayed reclining and with an undersized male endowment. (Oleynik told Agence France-Presse news service that she had done a similar portrait of Putin – more generously endowed – but was “afraid” to show it in public or to disclose whether it was actually commissioned by Putin.)

Skylar King, 28, filed a lawsuit in Clayton, Mo., in April against dentist Mark Meyers (and his Same Day Dentures clinic) for a 2009 session in which Meyers somehow obtained King’s consent to extract all 32 of his teeth and provide dentures, promptly after charging \$5,235 to King’s mother’s credit card. King, who was seeking treatment for an abscessed tooth, said Dr. Meyers warned that he was at risk of “fatal blood poisoning” unless all teeth were yanked. Dr. Meyers insisted that King actually requested the procedure, even though X-rays revealed that at least 28 of the teeth were treatable.

As of late March, the Sainsbury’s supermarket in Basford, England, still had an operational ATM on an outside wall even though its screen and controls were only 15 inches off the ground, forcing customers to bend over or kneel down to get cash. A Sainsbury’s spokesman, shown a photo by a reporter of a user squatting “incredibly uncomfortably,” said no one had complained, but that the store would look into moving the machine. The only explanation offered for the placement was that the store is located on a hill.

UNCLEAR ON THE CONCEPT

Wellma “Tootie” Shafer, 46, was fired as a cashier at the Last Chance Market in Russell, Iowa, after a customer reported her engaging in “sexual” banter at the register. Her boss, Rick Braaksma, explained, “We cannot ... talk about adult situations in front of other customers,” and when Shafer sought unemployment compensation, Braaksma challenged her application. However, among the items Last Chance sells are Wake the Fuck Up Coffee, the Hottest Fuckin’ Sauce (noted, the label states, for its “ass-burning quality”), and the Hottest Fuckin’ Nuts (all product names using the explicit “F word”), and a state administrative judge granted Shafer benefits, showing (according to an April *Des Moines Register* report) little sympathy for the store’s contradictory policy.

Refresher Course on Buddhism Needed: An unnamed 40-year-old man was charged in Briec, France, in May for a February incident in which his cat knocked over his statue of Buddha, demolishing it. The man apparently so reveres Buddha that, enraged, he tortured the cat by tossing it into his washing machine and setting it for a cycle at the equivalent of 104 degrees Fahrenheit.

THE CONTINUING CRISIS

Brazilian authorities told reporters in April that villagers in remote Ayopaya, needing to recover three motorbikes stolen by two men, tied them to a tree of woe for several days until relatives came up with compensation. The tree was a permanent host for ants that produce a venom with anti-inflammatory properties used to treat arthritis, and though relatives paid up three days later, both men required hospitalization, one with kidney failure.

Underreported among the 24-hour news saturation in April on the sinking of the South Korean ferry en route from Incheon to the recreational island of Jeju is that a primary attraction on Jeju is “LoveLand,” a theme park with bold, uninhibited sexual structures, and a traditional honeymoon destination. Visitors enter through giant spread female legs, and most park mascots are anthropomorphic figures representing the male and female sex organs. The park contains 140 sculptures of humans in sexual positions, phallus statues, and stone labia – and, reportedly, something called a “hands-on masturbation cycle.”

PERSPECTIVE

Kidney Disease Patients Not Part of “Diversity”: Among the entities rushing to condemn Los Angeles Clippers owner Donald Sterling in April was the UCLA Medical School, where researchers returned a \$425,000 check from the Sterling Foundation to study “structural properties of key proteins in the kidney” to aid development of drugs to treat kidney disease – and rejected the rest of Sterling’s \$3 million pledge. A UCLA spokesman said the school must emphasize its “core values” of “diversity, inclusion and respect.”

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

Send your weird news to: Chuck Shepherd, PO Box 18737, Tampa, FL 33679 or weirdnewstips@yahoo.com.
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MAY 29-JUNE 5

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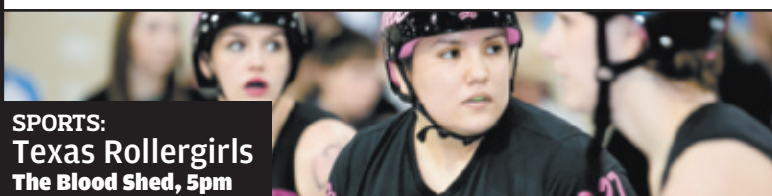
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THEATRE:
Once There Were Six Seasons
Salvage Vanguard Theater, 8pm



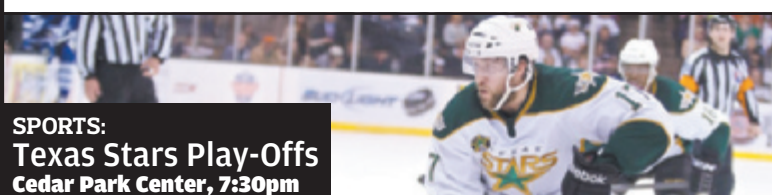
MUSIC:
King Khan & the Shrines
Mohawk



SPORTS:
Texas Rollergirls
The Blood Shed, 5pm



THEATRE:
Bethany
Long Center, 3 & 8pm



SPORTS:
Texas Stars Play-Offs
Cedar Park Center, 7:30pm



FILM:
Sullivan's Travels
Paramount, 9:30pm



MUSIC:
Peter Murphy
Elysium



FILM:
ATX Television Festival

THURSDAY

29

LITERA: Sarah Bird *BookPeople*, 7pm
FILM: *Dark Victory* Paramount, 7pm
FILM: *Synecdoche, New York* Marchesa Hall, 7:30pm
CLASSICAL MUSIC: *The Jimi Hendrix of the Balalaika* Cactus Cafe, 8pm
GAY PLACE: *Where the Girls Go/ATX* Cheer Up Charlie's, 9pm-2am

FRIDAY

30

CIVICS 101: *Outlaw Woman Reading* MonkeyWrench Books, 7pm
LITERA: Austin Kleon *BookPeople*, 7pm
VISUAL ARTS: Greg Davis: "Kumbh Mela" Blanton Museum of Art, 7-11pm
FILM: *All That Heaven Allows* Marchesa Hall, 8pm
COMEDY: Bryan Gutmann *Velveeta Room*, 9pm
MUSIC: Brown Whörnet *North Door*

SATURDAY

31

COMMUNITY: *Maifest* German Texan Heritage Society, 11am-6pm
SPORTS: *Texas Roller Derby* Palmer Events Center, 6pm
DANCE: *Gold Show* | *Rose Show* Galaxy Dance Studio, 8pm
DANCE: *Ballet Under the Stars* Zilker Hillside Theater, 8pm
MUSIC: Jimmy Buffett *Circuit of the Americas*
MUSIC: *Centro-matic CD Release* Mohawk
MUSIC: *Vintage Trouble* Belmont

SUNDAY

1

MEAL TIMES: *Austin Dames Kitchen Sale* Mueller Farmers Market, 8:45-11:15am
KIDS: *Sensational Safari* Austin Zoo, 9:30am
MUSIC: *Project YAPP Fundraiser* Spider House, 2-6pm
FILM: *AGFA Reel One Party* Alamo Ritz, 9pm
MUSIC: Tito Larriva *Strange Brew*

MONDAY

2

MUSIC: *Antone's Blue Monday* Midway Field House, 5pm
FILM: *Faster, Pussycat! Kill! Kill!* Alamo Ritz, 7pm
FILM: *Hanna Ranch* Marchesa Hall, 7:30pm
MUSIC: *Clay McClinton Benefit* Poodie's

TUESDAY

3

COMMUNITY: *Be a Kid Again!* Thinkery, 6-8pm
CIVICS 101: *Robert Jensen Reading* Thompson Conference Center (UT campus), 6:30pm
FILM: *Over the Edge* Violet Crown Cinema, 7:30pm
MUSIC: *Hamid Drake Trio* North Door

WEDNESDAY

4

VISUAL ARTS: *Pecha Kucha Night* Contemporary Austin, 7pm
FILM: *Shanghai Express* Alamo Ritz, 7:40pm
FILM: *Pee-wee's Big Adventure and Skateboard* Austin Studios, 9pm
MUSIC: *Frank Mustard Project* ABGB

THURSDAY

5

CLASSICAL MUSIC: *Conspire's Compassion* St. Martin's Lutheran Church
FILM: *The Life and Death of Colonel Blimp* Marchesa Hall, 7:30pm
THEATRE: *30 Loves in 60 Minutes* Salvage Vanguard Theater, 8pm
MUSIC: *My Life With the Thrill Kill Kult* Elysium
MUSIC: *Invincible Czars* Carousel Lounge

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THEATRE

OPENING

THE EXCHANGE ARTISTS: HOTNIGHT A short play – **John Patrick Shanley's** *Welcome to the Moon* – and live music from **Otis the Destroyer**? Yes, this. *Thu., May 29, 9pm. The Blackheart, 86 Rainey, 512/391-1566. www.blackheartbar.com.*

BURUNDANGA Austin Latino Theater Alliance presents this comedy by the Spanish playwright **Jordi Galceran**, in which the titular drug might be the only solution to a tangled problem of imminent parenthood. Directed by **Alejandro Pedemonte**. *Thu.-Sat., May 29-June 21, 8pm. Mexican American Cultural Center, 600 River, 512/537-2582. \$15. www.altateatro.com.*

BETHANY Jenny Lavery directs **Laura Marks'** dark comedy for **Theatre En Bloc**, featuring **Johanna Whitmore, Derek Kolluri, Martina Ohlhauser**, and **Rick Smith**, and especially recommended for anyone who's ever had money problems and a conspiracy-theorist housemate. *May 29-June 7. Thu.-Fri., 8pm; Sat.-Sun., 3 & 8pm. Thu., May 29. Long Center for the Performing Arts, 701 W. Riverside, 512/522-4083. \$15-35. www.theatreenbloc.org.*

PUNKPLAY Capital T Theatre, purveyor of much that kicks ass, presents **Gregory Moss'** idiosyncratic genealogy of punk rock music and coming-of-age narrative in the Eighties, in the shadow of the Cold War. Directed by **Mark Pickell**. Warning (or, perhaps, bonus): nudity. *Thu.-Sat., May 29-June 21, 8pm. Hyde Park Theatre, 511 W. 43rd, 512/479-7529. \$15-30. www.capitalt.org.*

TWELFTH NIGHT Shakespeare's enchanting and much-loved comedy is directed by **Ben McLemore** for **City Theatre**. *May 30-June 22. Thu.-Sat., 8pm; Sun., 5:30pm. City Theatre, 3823-D Airport, 512/524-2870. \$15-25 (\$10, Thursdays). www.citytheatreaustin.org.*

INSPIRE FEST This communal artistic festival promotes local multicultural artists in a collection of live music, dance, short films, theatre, and a variety of other artistic performances, including **Motes Float Aloft, First Pilot, Hillie Lyman, Tie and the Black Dragon**, beat-boxing by **Michael Matson**, with **Derrick David Bryant** as MC. *Sun., June 1, 2-7pm. The North Door, 502 Brushy, 512/553-1878. Donations accepted. www.btruarts.org.*

50 SHADES! THE MUSICAL Um. "This hilarious parody of the *Fifty Shades of Grey* phenomenon makes for the perfect Austin girls night out. The show is full of dance numbers and original songs delivered by an outrageous cast with a live, on-stage band." OK, then. *Tue.-Wed., June 3-4, 7:30pm. Long Center for the Performing Arts, 701 W. Riverside, 512/457-5100. \$39 and up. www.thelongcenter.org.*

30 LOVES IN 60 MINUTES Lucky Chaos Theater changes the focus of its popular *30 Dates in 60 Minutes* show to explore the subject of **love in all its marvelous and maddening manifestations** for a night of fast-paced theatrical fun. Directed by **Leng Wong**. *Thu.-Sat., June 5-7, 8pm. Salvage Vanguard Theater, 2803 Manor Rd., 512/474-7886. \$8 (+ roll-of-dice, so maybe it's free). www.luckychaos.com.*

CLOSING

THE SUICIDE Nikolai Erdman's "slapstick tragedy," when it opened in 1928, caused Soviet authorities to banish the playwright to Siberia. Here the Russian classic is directed by **Elizabeth Doss** and **Lisa Laratta** for **Paper Chairs**. Bonus: **Michael Joplin** stars as the death-bound Semyon. *Through May 31. Thu.-Sat., 8pm. The Off Center, 2211-A Hidalgo, 512/686-6621. \$15-30. www.paperchairs.com.*

WHAT'S GOIN' ON? The **Generic Ensemble Company** presents this epic journey inspired by other works (including **Brecht's** *The Good Person of Szechwan*), found objects, and **Anne Bogart's** *Viewpoints*, with stories woven together by "the mostly-queer, mostly-people-of-color cast and through the use of site-specific theatre, complete with a roving audience throughout The Vortex compound." *Through May 31. Thu.-Sun., 8pm. The Vortex, 2307 Manor Rd., 512/478-5282. \$20-30 (\$10, artists, students, seniors). www.genenco.org.*

ONGOING

HAMLET Something for Nothing Theater returns to Ramsey Park with this pared-down version of Shakespeare's classic, performed by a cast of nine actors and featuring **Jon Cook** as that melancholy Dane. *Through June 7. Thu.-Sat., 8pm. 4301 Rosedale. Free. www.facebook.com/somethingfornothingtheater.*

MOTHERHOOD OUT LOUD This collection of short plays by **Lisa Loomer, Theresa Rebeck, Beth Henley**, and other well-known playwrights "shatters traditional notions about parenthood, unveils its inherent comedy, and celebrates the deeply personal truths that



The Foreigner

Larry Shue's Obie-winning comedy about "the magic of kindness" is directed by **Don Toner** for **Austin Playhouse**. *Through June 22. Thu.-Sat., 8pm; Sun., 5pm. In the Highland Mall, 6001 Airport. 512/476-0084. \$28-35 (discounts for students, seniors). www.austinplayhouse.com.*

span and unite generations." Directed by **Bridget Farias**. *Through June 22. Sundays, 2pm. City Theatre, 3823-D Airport, 512/524-2870. \$10-20. www.citytheatreaustin.org.*

⊕ **ONCE THERE WERE SIX SEASONS** Here's the world premiere of what we were lucky enough to get a taste of as a workshop production a while back: **A truly magnificent work of theatre**. Watch, amazed, as **Caroline Reck** and **Glass Half Full** present this ... ah ... well, imagine a complex series of living dioramas about environmental changes that occur over thousands and thousands of years – and now see those dioramas morph from one to the next, live, as you watch. It's no wonder the Henson Foundation is backing this astonishing accomplishment in puppetry and scenic manipulation, and you know we're giving it our highest recommendation. *Through June 7. Thu.-Sat., 8pm; Sun., 6pm. Salvage Vanguard Theater, 2803 Manor Rd., 512/474-7886. \$12-20. www.glasshalfthetheatre.com.*

VANYA AND SONIA AND MASHA AND SPIKE **Christopher Durang's** new Chekhov-inspired, Tony-winning comedy has its Central Texas premiere, starring **Beth Broderick, Lauren Lane**, and **Jaston Williams** under the direction of **Abe Reybold**. *Through June 22. Wed.-Sat., 7:30pm; Sun., 2:30pm. Zach Theatre, 1510 Toomey, 512/476-0541 x1. \$25 and up. www.zachtheatre.org.*

AUDITIONS

AUDITIONS: PEER GYNT Last Act Theatre Company is casting **Henrik Ibsen's** classic to be directed by **Bridget Farias-Gates** in October. All roles except the title character are open. All ages, genders, and ethnicities welcome. Singing ability/experience is a plus. Email your headshot, résumé and preferred audition day; they'll send you sides two days in advance. *Mon., June 2, 6:30-9pm; Dougherty Arts Center, 1110 Barton Springs Rd. Thu., June 5, 6:30-9pm; G.W. Carver Museum, 1165 Angelina. www.lastacttheatre.com.*

COMEDY

IN THE CLUBS

CAP CITY COMEDY CLUB 8120 Research #100, 512/467-2333. www.capcitycomedy.com.

Bobby Slayton If you don't know this gravelly-voiced comedy legend from his three decades on the club circuit, then maybe you caught him in the films *Get Shorty* or *Ed Wood*? Or, anyway, now's your chance to see "The Pitbull of Comedy" live at Cap City. *Fri.-Sat., May 30-31, 8 & 10:30pm. \$17-21.*

The Road to Oddball Figure if **Funny or Die** is behind this – and they are – then a night featuring the stylings and antics and wherewithall of **Brody Stevens** and **Howard Kremer** and **Adam Clayton-Holland** might be just the flavor of comedy brainwash you're looking for. *Thu., May 29, 8pm. \$15-19.*

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LISTINGS

COLDTOWNE THEATER 4803-B Airport, 512/814-8696. www.coldtownetheater.com.

Kaleidoscope A sextet of seasoned improvisers, directed by the Bad Boys' **Adam Trabka**. *Thu.*, 8:30pm. \$5. **Raney Nights** is **Scott Raney's** late-night talk show. *Thu.*, 10pm. \$5. **Movie Riot** *Fri.*, 7pm. \$5. **Bad Boys**, featuring good improv by boys who are, well, *other than polite*, let's say. *Fri.*, 8:30pm. \$5. **Live at ColdTowne** is *stand-up* comedy. *Fri.*, 10pm. **Nice Astronaut: Back in Townsville** What the fuck is *up* with that community center, Mr. Mayor? What th' Joe Hill is going on?! *Sat.*, 8:30pm. \$7. **The Frank Mills** and their smart, character-driven improv, with the sketchers of **Midnight Society**. *Sat.*, 10pm. \$7. **Comedy Bazaar** *Sat.*, 11pm. Free. Aaaaand don't forget the rest o' the week, with **Oh, Science!** on Sundays and **Miller and Purselley** on Wednesdays and – yes, check the website!

ESTHER'S POOL 525 E. Sixth, 512/320-0553. www.esthersfollies.com.

Esther's Follies Musical comedy skits, magic, and a **political satirical revue** with the bustling backdrop of Sixth Street on view through the stagefront window! So many rollicking send-ups in this month's fresh **Maydaze** lineup. Bonus: the large-scale wonders and arch antics of magician **Ray Anderson**, now featuring his "Eclipse" and "Modern Art" illusions. Reservations recommended. *Thu.*, 8pm; *Fri.-Sat.*, 8 & 10pm. \$24-29.

THE HIDEOUT THEATRE 617 Congress, 512/476-0473. www.hideouttheatre.com.

The Threer Three improv troupes, featuring Kevin Miller's **History Under the Influence**. *Thu.*, 8pm. \$5. **Free Fringe** Just about *anything* goes, here, because yes. *Thu.*, 10pm. Free. **Fancy-Pants Mashup** Sartorial splendor and much to 'prov. *Fri.*, 7:30pm. \$5. **The Big Bash** Some of the best performers in town – an improv dream team – invite you to this party on the stage. *Fri.*, 8pm. \$15. **Pgraph Presents** Wooot! Parallelogramophonograph returns from Europe to share the stage with **Big Beautiful Warlock**. *Fri.*, 10pm. \$10. **Maestro RAW** Battling improv students. *Sat.*, 6pm. \$5. **Theatresports Tournament** Three bouts, six teams, and insane challenges. *Sat.*, 8pm. \$12. **Maestro** A whole stageful of wild imps, battling for victory. Always recommended, especially if it's your first time seeing live improv. *Sat.*, 10pm. \$12. **The Weekender** with **Local Genius Society** headlining. *Sun.*, 8pm. \$5.

VELVEETA ROOM 521 E. Sixth, 512/469-9116. www.thevelvetaroom.com.

Bryan Gutmann No, not "Cryin' Freeman," fool. Put that goddamn *manga* down for a minute and hark unto this comedy ninja **Gutmann** (FPIA 2007, yes) who's sure to crack you up even after **Kerri Lendo** and friends have tenderized your Sixth Street funnybone. *May* 30-31. *Fri.*, 9pm; *Sat.*, 9 & 11pm. \$10.

Friday Latenight Avery Moore showcases some of the best stand-ups working toward the blue end of the spectrum. *Fridays*, 11pm.

INSTITUTION THEATER 3708 Woodbury, 512/895-9580. www.theinstitutiontheater.com.

Trust No One That talented **Brad Hawkins** directs an all-star cast in improvised tales of conspiracy and paranoia and counter-counter-counter-espionage. Plate of shrimp. *Fridays*, 8pm. *Through May* 30. \$12. **Hurly Burly** Improvised stories of trials and triumphs from the **burlesque** life, directed by **Marc Majcher** and **Jayme Ramsey**. *Fridays*, 10pm. *Through June* 27. \$10. **The Last Freak Show: A Melodrama With Two Heads** Yes, the irrepressible **Tom Booker** has written and directed this marvel that puts a musical spin on the lives in a 10-in-one, conjuring a sort of old-timey *Those Who Are Not Like Others* drag show. Would *Tod* Browning laugh or cry? *Saturdays*, 8pm. *Through May* 31. \$12. **Fuck, It's Hot!** presents: **Sex & Queso** Sketch comedy from the ATX about the ATX. *Saturdays*, 10pm. *Through May* 31. \$10. **The Rubber Room** Come jam with the improvisers and catch a faculty show. *Sun.*, June 1, 8pm. \$2.

NEW MOVEMENT THEATER 616 Lavaca, 512/788-2669. www.newmovementtheater.com.

Lights Up! Three improv troupes! *Thu.*, 8:30pm. \$5. **Block Party** It's a comedy open mic, hosted by **Rob Gagnon**, **Christina Parrish**, and **Terance McDavid**. *Thu.*, 9:30pm. Free. **Plugged: Shinebox Showcase** *Fri.*, 10:30pm. \$5. **TNMTV: Made-for-TV Movie** "A made-up movie you can't unsee." *Sat.*, 8pm. \$5. **Handbomb** The improv duo to out-duo all other duos. *Sat.*, 9pm. \$5. **The Megaphone Show**



True stories, told and then mercilessly fucked with. *Sat.*, 10:30pm. \$5. **Open Miiiiiiilic** *Sun.*, 8pm. \$5. ... and you know the long-running improv she-nanigans of **Opposites** rock the stage every Wednesday night, right? *Wed.*, 8pm. \$10.

BUT WAIT - THERE'S MORE!

SURE THING A stand-up showcase hosted by **Duncan Carson** and **Brendan K. O'Grady**. If you need to know more than that, Austinite, you don't know what's funny. *Saturdays*, 8pm. *Austin Java*, 1206 Parkway, 512/476-1829. www.austinja.com.

AVALANCHE COMEDY And this comedy showcase is hosted by **Ryan Cownie**. *Mondays*, 9pm. *Holy Mountain*, 617 E. Seventh, 512/391-1943. www.holymountainaustin.com.

JAZZ CIGARETTE This stand-up showcase is hosted by **Joe Hafkey** and **Mac Blake**. *Mondays*, 9pm. *Spider House Ballroom*, 2906 Fruth, 512/480-9562. \$5 (\$2, students). www.spiderhousecafe.com.

DANCE

LOOKING FOR DANCE CLASSES? Swing? Ballet? Tango? Hip-hop? Pole-dancing? We've got a myriad of classes listed online, all manner of schools waiting to get your feet firmly on the floor to joyful moves.

BALLET UNDER THE STARS: IMPRESSIONS *Austin Metamorphosis Dance Ensemble* highlights styles of social dance and music that have influenced the art of dance, performing "La Valse," a neo-classical ballet choreographed by **Melanie Kregel** and **Jorge Cano's** "Bolero," among other works. *Fri.-Sat.*, May 30-31, 8pm. *Beverly S. Sheffield Zilker Hillside Theater*, 2206 William Barton Dr., 512/246-6047. Donations accepted. www.metamorphosisdance.org.

CHADDICK DANCE THEATER: 'TURNED INSIDE OUT' This venue-inaugurating showcase of CDT's original dance choreography "compares and contrasts inner character and outside appearances." Bonus:

SXSW 2014. *Fri.*, May 30, 6:30pm. *BookWoman*, 5501 N. Lamar. \$10 suggested donation.

QUEERGRASS Brand New Key and Robin Dunn play for free for thee. *Fri.*, May 30, 7-9pm. *In.redients*, 2610 Manor Rd. Free. www.in.redients.com.

BIG GAY GARAGE SALE "Fabulous for fab-u-less," they say. They also say, "Coffee! Snacks! Weiners!" So, time's a-wastin'. Get over there, buy some junk, benefit aGLIFF. *Sat.*, May 31, 8am-2pm. 1427 Suffolk. Free. www.facebook.com/agliff.

'SOUND OF MUSIC' SING-ALONG Pull out your old SS uniform or Mother Superior habit, and hie thee down to the Paramount for some very warbly warblings of the "Do-Re-Mi" variety. That means you. And you and you. *Sat.*, May 31, 7pm. *Paramount Theatre*, 713 Congress, 512/472-5470. \$45 VIP Single, \$75 VIP Pair.

UNDERWEAR (UNDER-BEAR?) NIGHT DJ Todd? Check. Beer buckets? Check. Clothing check? Check. Check that mess at the door. Check. *Sat.*, May 31, 10pm-2am. *Iron Bear*, 121 W. Eighth. Free. www.facebook.com/theironbearatx.

TINA MEET & GREET ON RAINEY The queen of Rainey Street hosts this gathering. *Sun.*, June 1. *Container Bar*, 90 Rainey. www.facebook.com/electtinacannon.

SUPER SUNDAYS DIVA & JOSLYN FOX Join Kelly Kline and Jenny McCall for a night of divinity. This week's Ru queen: Mz. Joslyn Fox. *Sundays*, 10:30pm. *Oilcan Harry's*, 211 W. Fourth. Free. www.oilcanharrys.com. www.facebook.com/joslynfox.

NAKED YOGA FOR MEN Everyone has lots of questions about this, like, "What if I get a boner ...?" They have a FAQ for that. *Mondays*, 7:30pm, and *Wednesdays*, 8:30pm, at *Todd Pilates*, 4032 S. Lamar #700;

guest artists from **Ready | Set | Go!** and **Little Stolen Moments**. *Through May* 31. *Thu.-Sat.*, 8pm. *First Street Studio*, 2410 Cesar Chavez #202. \$20. www.chaddickdancestudio.com.

GOLD SHOW | ROSE SHOW This co-production from **Heloise Gold** and **Julie Nathanielsz** returns for a second year as a one-weekend presentation of new works in dance, film, and performance. See "Active Listening," p.30, for more. With **Jason Phelps**, **Margery Segal**, and **Elaine Dove**. *May* 29-June 1. *Thu.-Sat.*, 8pm; *Sun.*, 2pm. *Galaxy Dance Studios*, 1700 S. Lamar #338, 512/669-6985. \$18-35. www.galaxydancestudios.org.

CLASSICAL MUSIC

CLASSICAL CACTUS: THE JIMI HENDRIX OF THE BALALAIKA Tonight, the amazing **Sergey Vaschenko** is gonna make sure you're ... experienced. (Balalaika-wise, that is.) Bonus: Classical guitarist **Alejandro Montiel** opens. *Thu.*, May 29, 8pm. *Cactus Cafe*, *Texas Union*, UT campus, 512/300-2247. \$7. www.austinclassicalguitar.org.

CHAPARRAL EURYTHMY A movement art performance of sonatas by Beethoven and Handel, with lyric poetry by Austin's Carol Denson. *Thu.*, May 29, noon. *Central Presbyterian Church*, 200 E. Eighth, 512/472-2445. Donations accepted. www.cpcastin.org.

MIXTAPE: STOMP & DANCE (REVEL SOLSTICE FEST KICK-OFF) Here's a 60-minute, uninterrupted set that's part wild romp, part poetry in motion – featuring the **Zenith Quintet**: **Carla McElhaney**, piano and keyboards; **Rami El-Farrah**, **Sunil Gadgil**, **Spencer Nielsen**, **Michael Hertel**, saxophones. *Sat.*, May 31, 8pm. *Blackerby Violin Shop & Concert Hall*, 1111 W. Anderson, 512/469-9343. \$10-25. www.revelmusic.org.

ENSEMBLE CAMERANZE: BRAHMS' LIEBES-LIEDER WALTZES *Sat.*, May 31, 7:30pm. *University Presbyterian Church*, 2203 San Antonio St., 512/476-5321. \$10. www.cameranze.com.

AUSTIN BELLA CORDA: WATER BUFFALO CONCERT Austin Bella Corda is an educational and performing group of outstanding pre-college guitarists (ages 12-18). *Sat.*, May 31, 7:30pm. *St. Matthew's Episcopal Church*, 8134 Mesa, 512/452-8765. \$10 (\$5, students). www.stmattsastin.org.

Saturdays, 10:30am at *Cedar Events Center*, 15803 Windermere, Pflugerville. \$12. www.austinnakedyoga.com.

BEDPOST QUICKIES: FROM PAGE TO STAGE Free! Yes, it's Bedpost open mic. And boy, do they mean open. *First Tuesdays*, 7pm. *The North Door*, 502 Brushy. Free. www.facebook.com/bedpostconfessions.

MARIA'S BIG BOOBIE BINGO Bring your big ... BINGO daubers and raise some dough for Austin Pride. *First Tuesdays*, 7-10pm. *Maria's Taco Xpress*, 2529 S. Lamar. Free. www.facebook.com/austin.pride.official.

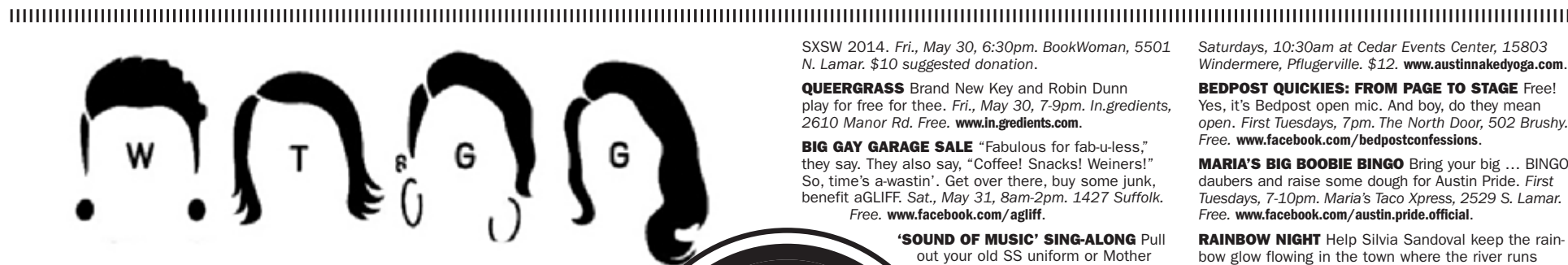
RAINBOW NIGHT Help Silvia Sandoval keep the rainbow glow flowing in the town where the river runs cool. Drag show, special guests, DJs, drink specials, and happy, happy family. *First Thursdays*, 9:30pm. *Fullmoon Saloon*, 16480 S. Hwy 123, San Marcos, 512/396-2288. www.facebook.com/rainbownight, www.facebook.com/fullmoon.sanmarcos.

HO-RIZON

SAN MARCOS PRIDE 2014 NEEDS YOU! The kids behind Rainbow Night have been hard at work getting this together, and all's they need is you. Hey, Bobcat Qs, allies, and Austinites who just want to see neighbor pals enjoy the same tolerance and acceptance we feel here in the big city, come lend a hand. San Marcos Pride seeks volunteers, performers, graphic designers and printers, hotel partnerships, vendors, and especially \$ponsor\$. Call or email Silvia. *Coming summer or early fall*, 2014. 512/644-5637. sylsandoval@gmail.com.

STONEWALL CELEBRATION Austin Pride hosts their fourth annual remembrance of Stonewall with readings and performance, solemn and silly, wistful and wonderful, poignant and proud. Join us on the Capitol steps. *Thu.*, June 26, 7-8pm. www.facebook.com/austinpride.

Send gay bits to gayplace@austinchronicle.com. See the full array of *Gay Place* listings at austinchronicle.com/gay.



WHERE THE GIRLS GO ... is a summery name, slightly reminiscent of fidgety, *Gidget-y* Sixties movies where babes go find boys at the beach. Now take that and twist it all 2014 queer-style, where "girl" is free to mean "grrrrr!" or "ooh, girl!" and everything in-between. **Where the Girls Go/ATX** is the Southern spawn of a Washington, D.C., dance party that used to be co-thrown by D.C. party gal **Sarah Marloff**. She's a "Gay Place"-er now, a bona fide Austinite. Each Friday on the **Gay Place online**, Sarah recos the weekend's best bets for queer fun. This week, she's throwing a party of her own (see Thursday).

ON OUR GAYDAR

WHAT'S GOIN' ON? Inspired by Brecht, found objects, and Anne Bogart's *Viewpoints* and starring Morgan Robyn Collado, Kannou, Olivia Jimenez, James McMaster, Smalls McCoy, Saray de Jesus Rosales, and Wendy Vastine. Directed by kt shorb. *Thu.-Sun.*, May 29-31. *The Vortex*, 2307 Manor Rd. \$20, \$30 priority seating, \$10 student/senior/artist. www.vortexrep.org, www.genenco.org.

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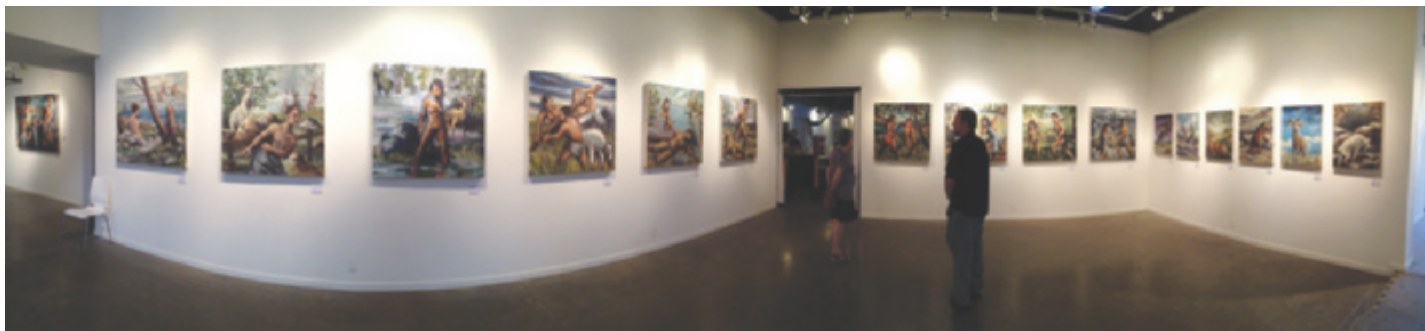


'AUSTIN CHRONICLE' AND THE GAY PLACE PRESENT: WHERE THE GIRLS GO/ATX A queer (grrrr!) dance party that'll leave you sore come Friday morning with DJs Jeska and Bloodkisses. Cheers, ya queers! *Thu.*, May 29, 9pm-2am. *Cheer Up Charlie's*, 900 Red River. www.facebook.com/wherethegirlsgoatx, www.facebook.com/gayplace.

HIP-POP CO-ED STRIP-OFF DJ Deftone, Rachel Mykels, and Nadine Hughes take you to bareness. *Thursdays*, 10pm. *Castro's Warehouse*, 213 W. Fourth. www.facebook.com/castrowarehouse.

LGBT BAR: MAY CLE Hey legal eagles, check out this session on post-DOMA tax planning. Includes lunch and a one-hour CLE credit. *Fri.*, May 30, noon. *Austin Bar Association*, 816 Congress #700, 512/473-2720. www.austinlgbtbar.org.

AUSTIN SONGWRITERS CARE, TOO Check out these lovely voices – Jan Seides, Jean Synodinos, Jessica Shepherd, Katie Gosnell, Kit Holmes, Rusty Nelson, Sue Young, the Better Halves – and more at this benefit for SXSWCares and those injured at



CONSPIRARE'S COMPASSION: A FESTIVAL OF MUSICAL PASSIONS This festival showcases four different programs that celebrate archetypal stories of suffering, empathy, and redemption in different ways. Concerts include *Pietà* by **John Muehleisen**, *Considering Matthew Shepard* by **Craig Hella Johnson**, *Requiem* by **Maurice Duruflé**, *A Gnostic Passion* by **Doug and Brad Balliett**, and *St. Matthew Passion* by **J.S. Bach**. Note: The festival runs June 5-15 at multiple locations including St. Mary's Catholic Church, St. Matthew's Episcopal Church, and St. Martin's Lutheran Church. See website for details. St. Martin's Lutheran Church, 606 W. 15th, 512/474-5664. \$10-60. www.conspirare.org.

VISUAL ARTS

EVENTS

NATIONAL GEOGRAPHIC'S GREG DAVIS: KUMBH MELA The internationally renowned photographer's in town to present his short film – *Cloth Paper Dreams* – and his exhibition of *Images from the world's largest spiritual gathering*. Bonus: tasty Indian snacks and live sitar music. Bonus: ticket includes a DVD of the film. Bonus: It's at the Blanton, and you know how beautiful that is. *Fri., May 30, 7-11pm. 200 E. MLK, 512/471-7324. www.blantonmuseum.org.*

THE CONTEMPORARY AUSTIN: SPINNING PLATES **Orly Genger's** cascading monumental installation in the **Laguna Gloria Amphitheater** is your silent companion for this evening celebrating **restaurants as sites of creativity and community**, with a screening of the *Spinning Plates* foodie documentary, presentations by local restaurateurs, and (mmmm, yes) drinks and noms. *Thu., May 29, 7:30pm. 3809 W. 35th, 512/453-5312. \$18.*

CM VON HAUSSWOLFF AND LEIF ELGGREN All hail the benevolent monarchs of the conceptual **Royal Kingdom of Elgaland-Vargaland** as they discuss the influence of Swedish mystic **Emanuel Swedenborg** and **Friedrich Jürgenson**, pioneer of electronic voice phenomenon. *Fri., May 30, 7:30pm. 507 Calles, 917/679-1727. Donations accepted. www.massgallery.org.*

★ **PECHA KUCHA NIGHT** Twenty slides of 20 seconds each: That's all each presenter has to give you the low-down on the creative work they've been doing, the industry they've been fomenting, the reasons they're celebrated in their field and beyond. This night, witness **Jeff Nichols**, **Rebecca Beegle**, **Tito Beveridge**, **Alan Graham**, **Cam Rogers**, **Joel Salcido**, **Katie Rose Pipkin**, **Yuliya Lanina**, **Paul Fucik**, and **Eve Monsees**. *Wed., June 4, 7pm. 700 Congress, 512/453-5312. thecontemporaryaustin.org.*

OPENING

CARVER MUSEUM: ART WITH AKIRASH New works in a compelling variety of media by interdisciplinary artist **Olaniyi Rasheed Akindiya**. Reception: *Thu., June 5, 6-8pm. Exhibition: through Aug. 30. 1165 Angelina, 512/693-1698. www.artwithakirash.com.*

PUMP PROJECT: ICEBERG This exhibition of work by **UT's 2016 M.F.A. candidates** encompasses five disciplines: painting, sculpture, photography, transmedia, and printmaking. Reception: *Fri., May 30, 7-10pm. Exhibition: through June 21. Saturdays, noon-5pm. 702 Shady. www.pumpproject.org.*

THE RUSSELL COLLECTION: FIVE GENERATIONS OF PISSARRO Art from five generations of the distinguished Pissarro family will be made available to the public. Exhibition: *June 1-30. Reception with Lyora Pissarro: Sat., June 7, 6-9pm. 1137 W. Sixth, 512/478-4440. www.russell-collection.com.*

CLOSING

ART ON 5TH: POP MEETS ROCK International rock-star artist **Sebastian Krüger** presents his paintings of music's most recognizable figures, including the Rolling Stones, John Lennon, and Joey Ramone. Note:

The man's portraits are ... *stunning*. Recommended. *Through May 31. 3005 S. Lamar, 512/481-1111. www.arton5th.com.*

CO-LAB: ENTERTAINMENT CENTER Heavy on content, light on meaning, **Stephen Hal Fishman's** new installation in this fierce Eastside venue looks at contemporary imagination and how nothing seems worthy of our sustained attention. *Through May 31. 613 Allen, 512/300-8217. www.colabspace.org.*

★ **GRAYDUCK GALLERY: VENOMOUS CABBAGE AND OTHER DEMANDS SATISFIED** San Antonio's **Leigh Anne Lester** inaugurates the new grayDUCK space with her intricately detailed representations of plant species, inspired by genetic modification and evoking thoughts on the environmental effects humans may be creating. Gorgeous work on the Eastside. *Through June 1. 2213 E. Cesar Chavez, 512/826-5334. www.grayduckgallery.com.*

MASS GALLERY: YOUR HEART IS CLEAN New works on paper by **Wura-Natasha Ogunji**, including small stitched work and an installation of large-scale drawings: Maps and figures rendered in graphite, ink, and thread – and videos created with a cell phone – explore the layered and ever-changing landscapes of the megacity of Lagos, Nigeria. *Through May 31. 507 Calles. www.massgallery.org.*

MEXIC-ARTE MUSEUM: ILLUSTRATING ANARCHY AND REVOLUTION Evolved from a partnership between the La Casa de El Hijo del Ahuizote Museum and UT's Center for Mexican American Studies, this show extends the conference's thematic analysis of Mexico's **Flores Magón** brothers' anarchist legacies, presenting much relevant sociopolitical art and ephemera. *Through June 1. 419 Congress, 512/480-9373. www.mexic-artemuseum.org.*

★ **SOUTHPOP: THE 10TH ANNUAL EXHIBIT** The South Austin Popular Culture Center brings out the best from its permanent collection to mark the beginning of its second decade of showcasing graphic artifacts of Austin's music culture. The legendary **Ken Featherston** mural will be on display, along with original drawings by **Tony Bell**, **Jack Jaxon**, **Gilbert Shelton**, **Micael Priest**, and **Guy Juke**. Also: posters, photographs, books, and clothing. Bonus: a strand of **Elvis Presley's hair!** *Through May 31. Thu.-Sun., 1-6pm. 1516-B S. Lamar, 512/440-8318. \$5. www.southaustincenter.org.*

WALLY WORKMAN GALLERY: PLEASURE STUDIES II Straight outta Vancouver, **Andy Dixon's** work contrasts refined subject matter with a coarse application of materials, forming portraits of luxury with marks inspired by Cy Twombly. *Through May 31. 1202 W. Sixth, 512/472-7428. www.wallyworkmangallery.com.*

YARD DOG: BLOCKHEADS Kurt Herrmann of Pennsylvania presents several dozen portraits painted on small wood blocks, including images of **jazz musicians**, **baseball players**, **boxers**, **Civil War generals**, and **Old West outlaws**. *Through June 1. 1510 S. Congress, 512/912-1613. www.yarddog.com.*

ONGOING

ART.SCIENCE.GALLERY: YEAR OF THE SALAMANDER This new exhibition features the salamander-inspired works from **22 local and international artists**, presented in conjunction with Partners in Amphibian and Reptile Conservation. (Also, ask about the "Herpetology 101: Salamanders" informal class for adults.) "Texas Salamander Extravaganza" lecture: *Sat., June 7, 3-4pm. Exhibition: through June 21. Tue.-Sat., noon-6pm. In the Canopy compound, 916 Springdale #102. www.artsciencegallery.com.*

AUSTIN ART GARAGE: A SLIVER OF A WHOLE Fables left open-ended by the artist so that visitors are compelled to complete them with their imagination? When **Graham Franciose** is the artist, "compelled" is only half of it: The man's work is near intoxicating in its storybookish evocation of the fantastic. *2200-J S. Lamar, 512/351-5934. www.austinartgarage.com.*

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◀ **MICHAEL SCHLIEFKE: THE LAST WALTZ** The big Blue Genie space on Springdale is the venue for this last Austin show by **cultural mover-and-shaker** and **indefatigable painter** Schliefke before he up and moves to Kansas City. Stop by, purchase some of the man's new work, or just wish him a huzzah and fare-thee-well. *Fri., May 30, 6-10pm. 916 Springdale, 512/444-6655. www.schliefkevision.com.*

Esther's Follies Summer Comedy Kids' Camp!



REGISTER AT:
EsthersFollies.com
512.320.0553

★UPCOMING AUTHOR EVENTS★



ANTON DISCLAFANI
WED, JUNE 4 7PM



MATTHEW QUIRK
THUR, JUNE 5 7PM

- ★ BETHANY HEGEDUS - GRANDFATHER GANDHI SAT 06/07 4PM
- ★ LISA FAIN - THE HOMESICK TEXAN'S FAMILY TABLE TUES 06/10 7PM
- ★ KATE PAYNE - THE HIP GIRL'S GUIDE TO THE KITCHEN TUES 05/27 7PM
- ★ CRAIG JOHNSON - ANY OTHER NAME WED 06/11 7PM
- ★ MAXWELL NEELY-COHEN - ECHO OF THE BOOM THUR 06/12 7PM

- ★ GRAEME SIMSION - THE ROSIE PROJECT TUES 06/24 7PM
- ★ MEGAN ABBOTT - THE FEVER THUR 06/26 7PM
- ★ BILL WHITE - AMERICA'S FISCAL CONSTITUTION MON 06/30 7PM
- ★ DEBORAH HARKNESS - THE BOOK OF LIFE SAT 08/09 4PM
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LISTINGS

BIG MEDIUM AT BOLM: PETER SHEAR Shear's diverse paintings feature widely varied techniques, materials, and compositional sensibilities. *Through June 14. Fri.-Sat., noon-4pm. 5305 Bolm.*

✳ **BIG MEDIUM: PILLOW BOOK AS INHERITANCE Terri Thomas** – whose shows are always a welcome spectacle of technical brilliance, stunning graphics, and arch humor – explores notions of birthright through her variation of a Japanese **Shunga Pillow Book**: a folded-paper manual on the ways of intimacy, with explicitly illustrated sexual advice. Highly recommended. *Through June 7. Fri.-Sat., noon-6pm. 916 Springdale. www.canopyaustin.com.*

COMMON HOUSE: FOR YOU, UNEARTHED, THE DIRT, MY HANDS New works by **Tamara Becerra Valdez** and **Andrea Bonin** explore themes of nostalgia and intimacy through manipulated materials. 906 E. 49th. www.common-house.com.

GALLERY BLACK LAGOON: ARRIVAL/LOSS & GAIN Two solo shows at this cool gallery: "Arrival" by **Ryan Cooper** and "Loss & Gain" by **Brandon Snow**. View by appointment: *Through June 1. 4301-A Guadalupe, 512/371-8838. www.galleryblacklagoon.com.*

GALLERY SHOAL CREEK: TONY SALADINO AND KAREN HAWKINS Saladino wields a cunning brush in his abstract explorations; Hawkins deconstructs and reconfigures the book-as-object in stunning new forms. Together, these works make a fascinating, unforgettable show. *Through June 14. 2830 E. MLK, 512/477-9328. www.galleryshoalcreek.com.*

MACC: A MAN AND TWO REALITIES New works by Peruvian-born **Augusto Brocca** at the Mexican American Cultural Center's main gallery blend dreamlike quality with a harmony of color. **And:** The MACC's Community Gallery offers an exhibition of art and poetry by women in the Texas prison system. *Through June 14. 600 River, 512/974-3772. www.maccaustin.org.*

✳ **THE MUSEUM OF NATURAL & ARTIFICIAL EPHEMERATA: GRAND REOPENING** What has got to be the most *charming* – and charmed – museum in Austin celebrates its renaissance with and evening of curator-led tours of the venue's new "Impermanent Collection" and live music by Jim Ragland. *Tours by appointment. 1808 Singleton, 512/320-0566. \$5. www.mnae.org.*

NORTHERN-SOUTHERN: BUTTONS Buttons? Yes! This here's a **show of art/design/sound for pushing and touching**, and it's been created by **CLAW** (Chris Lyons & Alan Watts), **Joe McKay**, **Matthew Steinke**, **Heather Kelley**, **Leslie Sisson**, and **Phillip Niemeyer**. Bonus: online button gallery curated by **Brandon Durham**. 1800 Koenig. www.northern-southern.com.

PHOTO MÉTHODE GALLERY: ILLUSIONS At the core of **Burton Pritzker's** photography lies the belief that "Everything is also something else." *Through June 20. Tue.-Fri., 10am-5pm; Sat., 10am-3pm. 2830 E. MLK, 512/294-9550. www.photomethode.com.*

PRO-JEX GALLERY: BARTON SPRINGS UNDER-WATER Here's a show focusing on photographer **Martha Grenon's** newest book, featuring images from everyone's favorite natural waterhole – and she'll be on hand to sign copies of it, too. *Through June 30. 1710-C S. Lamar. 512/472-7707.*

STEPHEN L. CLARK GALLERY: SURF TEXAS Photographs from Kenny Braun's excellent Surf Texas book. *Through July 30. 1101 W. Sixth, 512/477-0828. www.cowboyfineartphotographs.com.*

SVT GALLERY: GROSS: LIFE IN PIECES This first solo show of visual works by **Dawn Youngs** comprises 144 diverse oil-on-canvas paintings of 4-by-4 inches each. *Through June 21. 2803 Manor Rd., 512/474-7886. www.salvagevanguard.org.*

✳ **THE CONTEMPORARY AUSTIN: A SECRET AFFAIR** Looking for art of international impact? At the **Jones Center**, behold an array of world-class marvels from the private collection of **Glenn and Amanda Fuhrman**: works by **Matthew Barney**, **Maurizio Cattelan**, **Louise Bourgeois**, **Jim Hodges**, **Anish Kapoor**, **Ron Mueck**, **Juan Muñoz**, **Marc Quinn**, **Yinka Shonibare MBE**, **Kiki Smith**, **Gillian Wearing**, and more, exploring themes of the body, the figure, and relationships. *Through Aug. 24. 700 Congress. At Laguna Gloria, feast your senses on the land-hugging, lobster-netted, site-specific installation "Current" by Orly Genger. Through Aug. 24. 3809 W. 35th. 512/453-5312. www.thecontemporaryaustin.org.*

WOMEN & THEIR WORK: #HASHTAG Danielle Georgiou's intimate videos and photographs exploit and explore femininity and a desire to document beauty. *Through July 3. 1710 Lavaca, 512/477-1064. www.womenandtheirwork.org.*

Day Trips

BY GERALD E. MCLEOD

Chef **Johnny Hernandez** has a vision and passion for bringing Mexican food to San Antonio. The award-winning chef takes food lovers back to the delicious roots of the food we love.

The son of a South Texas restaurateur, chef Johnny graduated from the Culinary Institute of America in New York. After service in kitchens around the Southwest, he returned to his familial homeland to rediscover the vast array of foods from Mexico.

"So much of [San Antonio's] culture is tied to our food, especially the Mexican and Spanish backgrounds," he says.

In San Antonio, foodies can taste chef Johnny's passion for good food at La Gloria, overlooking the river near the Pearl Brewery, El Machito at the Quarry Market on the north side, and Frutería on the south side near downtown. Each showcases a different style of Mexican cooking.

If you really want to experience chef Johnny at his most creative, attend a Sunday brunch at Casa Hernán. At least once a month, from his outdoor kitchen, the chef puts together a buffet featuring a region of Mexico. Limited to around 100



GERALD E. MCLEOD

lucky guests, the meal runs around \$40 and is an extraordinary culinary experience. "I'm inviting everyone into my home," he says.

To find out when the next "Domingos at Casa Hernan" will be, call 210/226-3670, follow "Johnny P. Hernandez" on Facebook, or send an email to info@trueflavors.com asking to be added to the guest list.

Sat., May 31, 8pm. 1514 Broadmoor. \$15. www.grownupladystorycompany.com.

The Grownup Ladies: Storytelling Showcase

Annie La Ganga and **Rebecca Beegle** (AKA The Grownup Lady Story Company) present a night of funny, true stories performed by themselves and participants in their recent workshop: **Ben Steinbauer**, **Missy Dugan**, **Beverly Voss**, and **Chelsea Donahue**.

CREATIVE OPPORTUNITIES

FREE THURSDAYS (LEARN POTTERS WHEEL) *Thu., May 29. 512-900-9778. free classes, fees charged for clay, tools, & firing fees. www.schoolofpottery.com.*

LITTERA

READINGS, SIGNINGS, AND PERFORMANCES

BOOKPEOPLE READINGS & SIGNINGS Sarah Bird: Above the East China Sea The celebrated author's new novel is set on the island of Okinawa today and during World War II. *Thu., May 29, 7pm. Austin Kleon: Show Your Work* The author of *Steal Like an Artist* and *Newspaper Blackout* presents his newest book. *Fri., May 30, 7pm. Matthew Quirk: The Directive* Two brothers and the heist of a lifetime. *Thu., June 5, 7pm. BookPeople, 603 N. Lamar, 512/472-5050. www.bookpeople.com.*

ROXANNE DUNBAR ORTIZ: OUTLAW WOMAN "Dunbar-Ortiz's odyssey from **Oklahoma poverty to the urban New Left** gives a **working-class, feminist perspective** on a time and a movement that forever changed American society." The author reads from her work and discusses her fast-paced life as a movement activist and in relationships with men. *Fri., May 30, 7pm. MonkeyWrench Books, 110 E. North Loop, 512/407-6925. monkeywrenchbooks.org.*

JUDITH AUSTIN MILLS: JOY AT THE START OF SUMMER The author presents her first book of poetry. *Sun., June 1, 4pm. BookWoman, 5501 N. Lamar Ste. 105-A, 512/472-2785. www.ebookwoman.com.*

OPEN MICS

OPEN MICS Austin Poetry Slam *Tuesdays, 8pm. Spider House Ballroom, 2906 Fruth. Full English Tea Room* Thom hosts. *Saturdays, 6-9pm. 2000 Southern Oaks. Spoken & Heard* *Sundays, 7-10pm. Kick Butt Coffee, 5775 Airport #725. More listed online!*

COMMUNITY

SAMUEL ADAMS BREW & VIEW It's a summer party with Sam Adams beer, lawn games, live music, food trucks and more. When the sun goes down, settle in for a screening of *Wedding Crashers*. RSVP recommended. 21 and up. *Thu., May 29, 6pm. Fiesta Gardens, 2100 Jesse E. Segovia St., 512/480-8318. Free. www.samadamsbrewandview.com/austin.*

BARKS FOR BEERS Purchase a pint glass at participating retailers and enjoy a free beer at eight breweries around town from May 23 through June 2. Proceeds benefit Divine Canines. See website for full details. *Fri., May 23 through Mon., June 2. Various, 512/655-3645. \$20. www.divinecanines.org.*

BONNETS & BOWLERS BASH Kick off the summer in style at this terrace and garden party of epic proportions! Play croquet or Bocce ball, vogue along with a Nineties dance party, and snack on treats from local food vendors. *Fri., May 30, 7pm. Long Center for the Performing Arts, 701 W. Riverside, 512/457-5100. \$65. www.thelongcenter.org/event/bonnets-bowlers-bash.*

MAIFEST AT GERMAN TEXAN HERITAGE SOCIETY German beer, German music, German dancing, and Texas beers. A recipe for a fine celebration. Add in a mai pole, marionettes, games, magic, and more and you have a great reason to don the lederhosen. *Sat., May 31, 11am-6pm. German Texan Heritage Society, 507 E. 10th, 467-4569. \$10. www.germantexans.org.*

MAIFEST AT SAENGERRUNDE HALL No passport needed to enjoy an impressive selection of German

beers, live music from the Sour Bridges, plus dinner and dancing. *Sat., May 31, 1pm. Saengerrunde Hall, 1607 San Jacinto, 512/666-7464. \$35. www.saengerrunde.org.*

DEAR MAMA Mother's Day is not enough; May is Mother's Month! Join the Mama Sana/Vibrant Woman team for this day honoring mothers and mothers-to-be. Enjoy free massages, facials, and smoothies, and there will be stuff for the kids, as well, including face painting and games. *Sat., May 31, 2-5pm. Millennium Youth Complex, 1156 Hargrave, 512/472-6932. Free. www.mamasanaclinic.wordpress.com.*

HILL COUNTRY TO CITY: A GARDENERS' AFTER-NOON Author Jim Truchard will be speaking about his book *Memories From a Hill Country Garden*. Ticket price includes a copy of the book, wine, and snacks. *Sat., May 31, 2-5pm. Umlauf Sculpture Garden, 605 Robert E. Lee, 445-5582. \$50. www.umlaufsculpture.org.*

BENEFIT FOR JULIANNE RUTH This fundraiser for Ruth, who was attacked earlier this year, and suffered life-threatening injuries, starts off with a DJ set by Bonus Junk, followed by sets from the GlitterMan and Scorpio Rising. Help a fellow citizen, and be safe out there! *Sat., May 31, 8pm. The Parish Underground, 214 E. Sixth, 512/494-6078. \$5. www.facebook.com/events/1484401908456368.*

PROJECT YOUTH AND POUND PUPS SHUTTERPUP BENEFIT Bring the whole family - including pets - for an afternoon of live music, food and drinks, and activities. This event benefits Project YAPP which pairs at-risk teens and shelter dogs for training and socialization. *Sun., June 1, 2pm. Spider House Patio Bar & Cafe, 2908 Fruth, 512/765-4616. \$15. www.projectapp.org.*

BE A KID AGAIN! Experience a few of your childhood favorites in adult fashion as AW Media launch into summer and celebrate their June issues of *Austin Woman* and *ATX Man*. Sip some adult beverages while enjoying the swinging sounds of the Jitterbug Vipers. *Tue., June 3, 6-8pm. Thinkery, 1830 Simond, 512/469-6200. Free. aw.ticketbud.com/aw-media-june-launch-party.*

UPCYCLE THIS! Get crafty and turn something someone else's trash into your treasure. *First Thursdays, 6pm. Recycled Reads, 5335 Burnet Rd., 512/974-7400. Free. www.recycledreads.org.*

KIDS

DRAGONQUEST This adaption of the beloved book *Everyone Knows What a Dragon Looks Like* is performed by a talented group of 8-11-year-olds. Incorporating dance, live music, and puppetry, this is fun for the whole family. *Sat., May 31. Dougherty Arts Center, 1110 Barton Springs Rd., 512/974-4000. \$12 (\$8, kids). www.childrensperformingartsacademy.com.*

ATX KIDS This pop-up shopping event has all you need to keep your kid cool and chic this summer. Local brands, unique items, and food and fun await! *Sat., May 31, 10am-2pm. Parking lot across from the Palmer Auditorium, 801 Barton Springs Rd. Free. www.facebook.com/atxkids.*

MEDIEVAL CRAFT DAY Come build a catapult, dye fabric with natural plant materials, and take a long-sword fencing lesson at the Joule School. There will also be tours of the school, and faculty will be on hand to answer questions. *Sat., May 31, 10:30am. Joule School, 3402 Little Elm Trail, Cedar Park. Free. www.jouleopencampus.eventbrite.com.*

SENSATIONAL SAFARI You will be treated to a safari hunt and train ride through the zoo, as well as safari games, face painting, and lunch. Special appearance by Safari Greg! *Sun., June 1, 9:30am. Austin Zoo and Animal Sanctuary, 10808 Rawhide, 512/573-4635. \$20. www.austinspd.org/events.*

1,191st in a series. Collect them all. Day Trips, Vol. 2, a book of "Day Trips," is available for \$8.95, plus \$3.05 for shipping, handling, and tax. Mail to: Day Trips, PO Box 33284, South Austin, TX 78704.

FAMILY DAY AT UMLAUF Enjoy special, hands-on programs designed for families with children, 4 to 10 years old, wander through the sculpture garden, and make sand castles on the beach! *Sun., June 1, noon-4pm. Umlauf Sculpture Garden, 605 Robert E. Lee, 512/445-5582. Free. www.umlaufsculpture.org.*

THE ART GARAGE BIRTHDAY BASH Celebrate the third anniversary of the Art Garage with arts and crafts, face painting, free snow cones, door prizes and giveaways, and much more. *Sun., June 1, 2-5pm. Art Garage, 11190 Circle Dr., 512/852-9900. Free. www.theartgarageaustin.com.*

SPORTS

THE MAIN EVENT

TEXAS ROLLER DERBY The Rhinestone Cowgirls are still smarting from a controversial loss to the Putas del Fuego a few years ago, so expect some hard hits and flaring tempers. *Sat., May 31, 6pm. Palmer Events Center, 900 Barton Springs Rd. \$15. www.txrd.com.*

THE HOME TEAMS

TEXAS STARS The quest for the Calder Cup heats up as the Stars head north for the next three games against Toronto. The Western Conference Finals series is currently tied at 1-1. If the Stars don't wrap it up in the Great White North, games six and seven back home will decide it all. *Mon. & Tue., June 2 & 3, 7:30pm. Cedar Park Recreation Center, 1435 Main St., Cedar Park. \$20-80. www.texasstarshockey.com.*

AUSTIN AZTEX The Aztex will host the Midland-Odessa Sockers before heading up to Mississippi for a two game series with the Brilla. For more, see "Soccer Watch." *Sat., May 31, 7:30pm. House Park, 1301 Shoal Creek Blvd., 512/335-8881. \$10. www.austinaztex.com.*

ROUND ROCK EXPRESS The Express finish up a four game series with the Zephyrs before hosting the Storm Chasers. Sunday is H-E-B Kids Day, with pre-game events and a post-game run of the bases. *Vs. New Orleans, May 29-30, 7:05pm; Vs. Omaha, May 31-June 3, 7:05pm. Dell Diamond, 3400 E. Palm Valley Blvd., Round Rock, 512/255-2255. \$7-16. www.roundrockexpress.com.*

RECREATION & FITNESS

WORKSHOP & WORKOUT CHALLENGE WITH GRAHAM HOLMBERG Holmberg, the 2010 CrossFit Games champ, stops by to impart his wisdom. No need to compete to attend. Come and listen to the workshop, meet Graham, and workout. *Thu., May 29. Eastside Austin Elite, 507 Calles #112, 512/593-5429. Free. www.onnfit.com.*

THE FIRST TEE ATX SHOOTOUT The inaugural ATX Shootout benefits the First Tee of Greater Austin and the Sheckler Foundation. Join pro golfer Ben Crenshaw and X Games star Ryan Sheckler for this three-round competition. *Tue., June 3, 6pm. TopGolf, 2700 Esperanza Crossing, 512/222-5950. Register online. www.thefirstteeaustin.org.*

X GAMES KICKOFF PARTY Austin's only cable wake park hosts its first evening event to herald the arrival of the X Games. There will be drinks, dancing, live music, and of course, wakeboarding. *Sat., May 31, 5pm. Quest ATX, 10815 FM 1625, 512/298-9370. \$15. www.questatx.com.*

AFM FITTEST Think you're fit? Then come compete with other locals to see who are the fittest folks in Austin. Individual and team competitions, plus activities for the kids. *Sat-Sun., May 31-June 1. Camp Mabry, 2200 W. 35th. \$50. www.afmfittest.com.*

RUNS, WALKS, & RIDES

ATLAS RIDE Choose between 25-, 50-, and 70-mile courses and stick around for the post-ride celebration with barbecue, live music, and more. See website for course details. *Sat., May 31, 8am. Running Brushy Middle School, 2303 N. Lakeline Blvd., Cedar Park, 512/585-5034. \$50. www.texas4000.org/atlas.*

CRITICAL MASS Bicyclists have been "subverting the paradigm" in Austin since '93. Let's keep it civil, everybody. Held the last Friday of each month. *Fri., May 30, 5pm. Meet at the UT West Mall (Guadalupe between 22nd & 23rd). www.critical-mass.info.*

OUT OF TOWN

KERRVILLE FOLK FESTIVAL Since 1972, the longest continuously running music festival in America has been filling the Texas hills for 18 days with the sound of music, this year including Judy Collins, Ray Benson, Eliza Gilkyson, and more. *Thu.-Sun., May 22-June 8. Quiet Valley Ranch, Kerrville. www.kerrville-music.com.*

SUMMER ART & JAZZ FESTIVAL Arts & crafts booths surround the stages featuring a dozen popular jazz bands from around the country. *Fri.-Sun., May 30-June 1. Crockett Park, San Antonio, 210/772-2900. Free. www.sanantoniosummerartjazzfestival.com.*

OLD FIDDLERS' REUNION Young and old fiddlers come together to trade chops under the pecan trees on the village square. *Fri.-Sat., May 30-31. Courthouse square, Athens, 888/294-2847. www.athensfiddlers.com.*

'TEXAS,' AN OUTDOOR MUSICAL Start with the optional chuckwagon dinner and then see the story of Texas unfold on stage with the colorful canyon walls as a backdrop. *Tue.-Sun., May 31-Aug. 16. Palo Duro Canyon State Park, Canyon, 806/655-2181. www.texas-show.com.*

ROOTS MUSIC CONCERT SERIES Bruce Robison and Kelly Willis kick off a new season of monthly concerts under the stars. Optional supper available. *Sat., May 31. Pioneer Museum, Fredericksburg, 830/990-2906. \$15. www.pioneermuseum.net.*

FREE PRESS SUMMER FESTIVAL H-town's top rappers host a party that includes Dwight Yoakum, Jack White, and many others. *Sat.-Sun., May 31-June 1. Eleanor Tinsley Park, Houston. www.fpsf.com.*

HOUSTON CULINARY TOURS Get on the bus and enjoy a chef-led tour of Houston's culinary landscape. Tickets go on sale June 2 for Korean Cuisine and Girl Power tours, but if you miss it there are other tours later this year. *Mon., June 2, noon. Around Houston, 713/437-5200. \$50-100. www.houstonculinarytours.com.*

'Austin Chronicle' Adult Spelling Bee

BY AMY KAMP

The 12th Annual *Austin Chronicle* Adult Spelling Bee took place last Thursday at Threadgill's World HQ. The weather was perfect for drinking beer, spelling four-syllable words, and raising money for the Austin Public Library.

Nearly 100 hopefuls took the first of two qualifying tests, but only 21 contestants made it to the stage, including last year's winner, Mike Petrina. However, frequent champ Geoff Thevenot did not appear to be in attendance. The library's Erika Allbright presented, with color commentary provided by Dan Hardick, the *Chronicle's* resident Luv Doc.

The night's first misspelling was of "contretemps," pronounced "KAHN-truh-tahn." (Hint: If it's French, there's likely a silent letter in there somewhere.) While some spellers were knocked out fairly quickly, others made it through quite a few rounds, correctly spelling such obscure and not-so-obscure words as "surcingle" and "luau." Petrina, who had returned from Arlington, Va., to defend his title, did so flawlessly. Runner-up David Millard gave him a run for his free beer, confidently spelling several entirely made-up-sounding words, only to falter at "repugn." Millard had been there before – he lost to Thevenot in 2012.

Petrina said that of all the bees he's competed in, ours is the most fun. He prepares by going through the dictionary and memorizing the words he doesn't know. When asked for his technique, Millard shrugged – he just knows a lot of words.



COURTESY OF RYAN EDWARDS

Winner
Mike Petrina

Texas Roller girls Double-Header

BY RICHARD WHITTAKER



COURTESY OF JENNIFER M. RAMOS

Old school! If you've only ever seen the Texas Roller girls skate at the Austin Convention Center, you never saw the old, smash mouth, punk rock, chaotic days of Roller Derby. For one night only, the original flat track league revives that early madcap energy with a special bout at their South Austin training facility, the **Blood Shed**. Skaters will be setting aside uniforms for the DIY ethos of homemade boutfits, the crowd will be close enough to hear the wheel bearings squeal, and there'll even be live music, courtesy of fuzzed-up garage rockers the **Ghetto-Birds**. But if the feel of the night may be like back in the day, the rivalries are right up to date. The **Hustlers** will play every vintage card in the pack to take down last year's league champions, the **Honky Tonk Heartbreakers**, when they line up in the opening bout. After that, the **Hotrod Honeys** may be this year's front runners to take the Heartbreakers' title, but when they face off against the insurgent **Hell Marys** in the night's main event, it's certain to be one for the history books.

Sat., May 31, 5pm. The Blood Shed, 6110 Trade Center Dr. Ste. 101-B. \$15-40 (\$10-20, kids). www.texasrollergirls.org.

Soccer Watch BY NICK BARBARO

Aieeeee! Just over two weeks until the **World Cup** starts, and I don't even have the **office pool** finalized, let alone all the shopping for obscure **West African spices**, and the **handicapping** which my reading public surely expects. Busy weekend ahead, indeed...

With time off on Saturday, of course, to catch our beloved, undefeated, league-leading **Austin Aztex** in action at **House Park**, hosting the **Midland-Odessa Sockers**, whom we beat in their building last week, 2-1. Expect more scoring this time around; the Aztex have been explosive in their House, adding a 5-1 win over the Mississippi Brilla last Saturday to their 5-0 opening-game thumping of Houston's Dutch Lions. Then, incredibly, the seven-game home schedule will be almost half over. *7:30pm Saturday, May 31. www.austinaztex.com.*



This just in: Help local author, soccer fan, and all-around good guy Phil West "drive 10,000 miles, watch 63 World Cup matches (in a different city each day), meet soccer fans, tell their stories." Deadline is June 6. Search for Phil West on www.kickstarter.com.

FILM LISTINGS



The Immigrant

D: James Gray; with Marion Cotillard, Joaquin Phoenix, Jeremy Renner, Dagmara Dominczyk, Jicky Schnee, Elena Solovey, Maja Wampuszyc, Ilia Volok, Angela Sarafyan, Antoni Corone. (R, 117 min.)

The first shot of the film is of Ellis Island, the way station between Old World and New. The camera pulls back to assign a point of view:

An unidentified man watches as a boat rolls in. We don't know it yet, but he's a predator anticipating his prey. He doesn't know it yet, but she'll wreck his life.

This particular immigrant, an unmarried Polish woman named Ewa (Cotillard), arrives at Ellis Island in 1921 with her sister, but they're swiftly separated by her sister's cough. Bruno (Phoenix), who claims to be from an immigrant aid society, swoops in to help. He is expert at identifying Ewa's immediate needs and fulfilling them: shelter, respectable employment as a seamstress in the burlesque hall he runs. Ewa needs more – money for her sister's treatment, to prevent her deportation – and so Bruno, his foot in the door, gently pushes

it further open, steering Ewa to become a dancer, then a prostitute. Ewa doesn't trust him, but she needs him. Bruno doesn't need her – he already has a stable of girls; he treats them well, and they look at him kindly – but he's fallen in love with Ewa.

The Immigrant, co-written by Gray and Ric Minello, has a novelistic texture and pacing, bending the audience to its will, to its unique syncopation; the gaslight lamp-like lighting further seduces. As a fallen madon-

na, Cotillard is devastating (you'd never guess she was speaking Polish by phonetics), while her co-lead, Phoenix, begins as a gargoyle and slowly animates Bruno limb by limb to become a complex figure – the monster becomes a man. Cause and effect are the basic building blocks of all narratives, but Gray has done something exceptional with the domino effect in all his films – only five in 15 years, including *Little Odessa*, *The Yards*, *We Own the Night*, and *Two Lovers*. He hits operatic beats with the softest of snares.

RECOMMENDED



Arbor, Violet Crown

Sometimes one wishes he hit harder. In its early scenes, *The Immigrant* is subtle to the knife's edge of torpor, and a crucial third player – an illusionist named Emil (Renner), who also takes an interest in Ewa and shimmers between guises of charlatan and savior – is miscast. (Renner blends in with the wallpaper.) But the film's final stretch moves like a freight train when all those tiny gradations of feeling and this-leads-to-that plot points arrive at a reckoning. *The Immigrant* is two hours long, but I stayed even longer in my seat, through the credits, still in thrall to it all. The title is singular, but the scope is not so easily quantifiable.

NEW REVIEWS

CHINESE PUZZLE

D: Cédric Klapisch; with Romain Duris, Audrey Tautou, Cécile De France, Kelly Reilly, Sandrine Holt. (R, 117 min., subtitled)

Chinese Puzzle is a charming, rambling, modern romantic comedy that is so sloppy it should be done in by its excesses, yet the large, excellent ensemble cast manages to make it all work. Forty-year-old writer Xavier (Duris) is drifting through his life in Paris. He's married to Wendy (Kelly Reilly), a Brit. They have two young children, but he is also the sperm donor for a lesbian couple: his best friend Isabelle (De France) and her girlfriend Ju (Holt). Xavier's marriage seems okay until his wife takes a temporary job in New York City, where she not only falls in love but decides to move.

Isabelle and Ju already live in New York, so it's not a difficult decision for Xavier to follow Wendy there so he can be close to his children. In order to stay in the States, he takes a bride of convenience. There he is a writer, divorced father of two, surrogate father of one, and in an arranged marriage to satisfy the immigration authorities.

Then Martine (Tautou), an old girlfriend shows up, also with children in tow. Meanwhile, Isabelle gets into a hot fling with a younger woman. All the right chemicals are combined for a rich brew of modern screwball comedy as a variety of different romantic couplings are acted out.

The film tries to be broad, while reserving its right to some meaningful subtlety and trenchant commentary on modern relationships. At its heart, *Chinese Puzzle* is quite traditional, but all the various players are interesting and seemingly well-meaning – they're more intoxicated by life than driven by unhealthy appetites. The loving interactions compound and multiply until there's just one extended family that's involved in any number of embarrassing and amusing complications. Evidently, the third in a series of films (with *L'Auberge Espagnole* and *Russian Dolls*), I know nothing about the earlier two.

★★★ – Louis Black Arbor

MALEFICENT

D: Robert Stromberg; with Angelina Jolie, Elle Fanning, Sharlto Copley, Lesley Manville, Imelda Staunton, Juno Temple, Sam Riley, Brenton Thwaites. (PG, 97 min.)

Not reviewed at press time. Following a betrayal, the young, pure-hearted Maleficent grows up to become a cold-hearted woman, who puts a curse she comes to regret on the

newborn infant of her enemy. Angelina Jolie stars in the Disney tale that's directed by the production designer of *Avatar* and *Alice in Wonderland*.

– Marjorie Baumgarten
Alamo Lakeline, Alamo Slaughter Lane, Alamo Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, CM Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Lakeline, Moviehouse, Tinseltown North, Tinseltown South, Westgate

MANAM

D: Vikram K. Kumar; with Akkineni Nageshwara Rao, Nagarjuna Akkineni, Naga Chaitanya Akkineni, Shriya Saran, Amitabh Bachchan. (NR, 163 min., subtitled)

Not reviewed at press time. Three generations of family romance are in play in this Telugu film that also stars three generations of the Akkineni family of actors. It also serves as the final film in the esteemed actor Akkineni Nageshwara Rao's long career.

– Marjorie Baumgarten
Tinseltown South

A MILLION WAYS TO DIE IN THE WEST

D: Seth MacFarlane; with MacFarlane, Charlize Theron, Amanda Seyfried, Liam Neeson, Giovanni Ribisi, Neil Patrick Harris, Sarah Silverman, Christopher Hagen, Wes Studi, Matt Clark. (R, 115 min.)

Seth MacFarlane is Hollywood's barbarian at the gate, who recently started kicking down the barriers that have ghettoized him in television animation. (He's the creator of such anarchic comedies as *Family Guy*, *The Cleveland Show*, and *American Dad!*). Yet after the surprising, blockbuster success in 2012 of his movie *Ted* – in which MacFarlane (the film's co-writer, director, and producer) appears onscreen only as the voice of a stuffed teddy bear – and MacFarlane's follow-up assault on Hollywood manners as the much-maligned host of the 2013 Academy Awards ceremony, the multihyphenate now adds a new notch to his belt as the leading man of this new, live-action feature, *A Million Ways to Die in the West*. It's the first in the film's numerous overindulgences, although none is grievous enough to scuttle this irreverent comedy.

MacFarlane's comedic approach has always been that of throw everything at the wall and see what sticks. It's no different this time out, and the jokes are so plentiful that the odds are in this movie's favor for a substantial number of them to succeed. Destined, however, to become the perennial undercard in future double bills with *Blazing Saddles* – the pinnacle of Western spoofs – *A Million Ways to Die in the West* will always seem weaker by comparison. That's not to say that

openings

Chinese Puzzle (R)

Maleficent (PG)

Manam (NR)

A Million Ways to Die in the West (R)

Palo Alto (R)

ratings

★★★★★ As perfect as a movie can be

★★★★ Slightly flawed, but excellent nonetheless

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

★★ Mediocre, but with one or two bright spots

★ Poor, without any saving graces

🍌 La bomba

BY KIMBERLEY JONES



Palo Alto

MacFarlane's film isn't funny, but rather that his creative talent could benefit from more judicious editing and focus. MacFarlane's id runs rampant with no signs of a superego (internal or external) to rein it in.

Despite this excess of excrement and other body-focused humor (*A Million Ways to Die in the West* has the best explosive-diarrhea-in-the-middle-of-the-street scene since *Bridesmaids*, and I don't know whether to categorize that as a dubious distinction or a cultural trend), MacFarlane's comedic voice comes through loud and clear. Playing Albert Stark, a nebbishy sheep farmer on the 1882 frontier, MacFarlane is gunning for our collective mythos of the unsullied West. Like a Woody Allen rant about the dangers lurking in the countryside, this film takes its title from Albert's constant observations about the multitude of hazards that befall ordinary men in the Old West. The dangers come not just from gunslingers, Indians, poisonous snakes, and the like: Death can come innocently from tumbleweeds, bad medicine, a block of falling ice, and even flatulence. When his girlfriend (Seyfried) dumps him for the foppish, well-to-do proprietor of a mustache emporium (the reliably amusing Harris), Albert astutely decides he'll be better off moving to San Francisco. Then Anna (Theron) arrives in town and convinces Albert to stick around for another week, which provides him with some happy moments as the pair evade the various deathtraps waiting everywhere.

Theron brings a rarely seen comedic zest to her character, even though her role is underwritten, as are the roles of Albert's best friends Edward (Ribisi) and Ruth (Silverman), whose relationship is based solely on jokes pertaining to Edward's virginity and Ruth's status as the most popular whore in town,



A Million Ways to Die in the West

who, nevertheless, wants to wait for marriage before having sex with Edward. Superfluous hallucinations after imbibing a pot brownie and, later, peyote are needless distractions, as are the one-joke cameos by the likes of Christopher Lloyd, Gilbert Gottfried, Ewan McGregor, and Bill Maher. The film's modern language keeps *A Million Ways* grounded as a spoof. And although it seems foolish to discredit something for its surfeit of humor, MacFarlane can only improve as a filmmaker by honing his storytelling skills and swallowing some anti-diarrheals.

*** – Marjorie Baumgarten
Alamo Lakeline, Alamo Slaughter Lane, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, CM Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Lakeline, Tinseltown North, Tinseltown South, Westgate

★ **PALO ALTO**
D: Gia Coppola; with Emma Roberts, Jack Kilmer, Nat Wolff, James Franco, Olivia Crocicchia, Claudia Levy, Val Kilmer, Janet Jones, Don Novello, Zoe Levin, Colleen Camp, Chris Messina. (R, 98 min.)

The characters in the dreamlike *Palo Alto* seemingly float in a disassociated state of being, untethered to anyone or anything. They lack the emotional compass to make meaningful connections, to live outside themselves. The teenagers drift without purpose, lost in the haze of adolescence; the adults fare even worse, predatory or clueless.

The suburban existentialism explored in *Palo Alto* isn't anything new, but the experience is nonetheless refreshing due to the directorial talent evident in Gia Coppola's promising debut. Clearly, she's genetically wired as a filmmaker, regardless of what her esteemed pedigree may be. (The 27-year-old

FILM LISTINGS

reportedly insisted on making the film without any help from grandfather Francis, aunt Sofia, or other family members in the business.) In this first film, Coppola demonstrates both a keen sense of atmosphere – the film's northern California backdrop is otherworldly at times, even in the most mundane settings – and an appreciation for the power of imagery, not surprising for someone who studied photography in college. (An expressionistically shot sex scene consisting largely of shadowy close-ups and erotically charged fades is worthy of Bergman or Lynch.) She also exhibits a gift for bringing out the best in younger actors, particularly Emma Roberts (who more and more resembles her famous aunt) as the sweetly virginal April, and Jack Kilmer (who shares his father's smile) as the troubled Teddy. (Coppola's age may account for this.) Like the film, their performances are purposely low-key, but they stick with you because they dare to find inherent goodness in a world in which individuality usually takes a back seat to conformity.

The screenplay, written by Coppola, is based on some of the entries in James Franco's 2010 collection of linked short stories. (Franco also appears in the film as April's soccer coach and seducer, a role suited to his ability to convey benign duplicity with a smile.) As a short-story writer, Franco is no Raymond Carver or Grace Paley, but he has an instinct for the rudderless way that young people attempt (or better yet, fail to attempt) to navigate life. But it's subject matter that doesn't always translate well cinematically when bolder narrative conventions are absent – and are pointedly lacking in this adaptation. Consequently, *Palo Alto* slowly dissolves as it goes along, becoming as vaporous as the ephemeral pot smoke present in many of its scenes. As lovely as it sometimes is, what this film needs is a little more shape and a little less ambience. It's a delicate balance admittedly tricky to achieve, but one that is clearly within the capability of this talented new filmmaker.

*** – Steve Davis
Arbor, Violet Crown

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Godzilla (PG-13) Fri. & Sat. 9:45 12:30 3:30 6:30 9:30 11:59
Sun. - Wed. 9:45 12:30 3:30 6:30 9:30
Thu. 9:45 12:30 3:30 6:30

Maleficent 3D (PG) Fri. - Thu. 10:00 1:00 4:00 7:00 10:00
Maleficent (PG) DBox Motion Seating Fri. 9:30 12:30 3:30 6:30 9:30 11:50
Sat. 9:30 11:30 12:30 2:15 3:30 4:45 6:30 7:15 9:30 9:45 11:50
Sun. - Wed. 9:30 11:30 12:30 2:15 3:30 4:45 6:30 7:15 9:30 9:45
Thu. 9:30 11:30 12:30 2:15 3:30 4:45 6:30 9:30

X-Men: Days of Future Past 3D (PG-13) Fri. - Thu. 10:15 1:15 4:15 7:15 10:15
Neighbors (R) Fri. & Sat. 10:15 12:35 2:45 5:00 7:25 9:45 11:59
Sun. - Tue. 10:15 12:35 2:45 5:00 7:25 9:45
Wed. 10:15 12:35 2:45
Thu. 10:15 12:35 2:45 5:00

X-Men: Days of Future Past (PG-13) Fri. & Sat. 10:00 1:00 4:00 7:00 10:00 11:55
Sun. - Tue. & Thu. 10:00 1:00 4:00 7:00 10:00
Wed. 4:00 7:00 10:00

Edge of Tomorrow (PG-13) Thu. 8:30 9:00 9:30
A Million Ways to Die in the West (R) Fri. & Sat. 9:45 11:00 12:10 1:50 2:30 4:30 5:00 7:10 9:30 9:50 10:00
Sun. Mon. Wed. & Thu. 9:45 11:00 12:10 1:50 2:30 4:30 5:00 7:10 7:30 9:50 10:00
Tue. 7:30 9:50 10:00

Edge of Tomorrow 3D (PG-13) Thu. 8:00
Blended (PG-13) Fri. - Wed. 11:00 1:30 4:05 6:50 9:25
Thu. 11:00 1:30 4:05

X-Men: Days of Future Past (PG-13) Wed. 10:00 1:00
Maleficent (PG) Fri. 9:30 11:30 12:30 2:15 3:30 4:45 6:30 7:15 9:30 9:45 11:50
Sat. 9:30 12:30 3:30 6:30 9:30 11:50
Sun. - Wed. 9:30 12:30 3:30 6:30 9:30
Thu. 9:30 12:30 3:30 6:30

A Million Ways to Die in the West (R) Tue. 9:45 11:00 12:10 1:50 2:30 4:30 5:00 7:10
Edge of Tomorrow (PG-13) DBox Motion Seating Thu. 9:30
Neighbors (R) Wed. 5:00 7:25 9:45

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The New York Times
✓ Critics' Pick
– Manohla Dargis

“REMARKABLE... BOTH OF ITS TIME AND TIMELESS.”
– Stephanie Zacharek, The Village Voice

“HAUNTING AND MEMORABLE...”
with a surprising sweetness at its core and a wonderful star performance from Emma Roberts.
– Andrew O'Hehir, Salon

“A KNOCKOUT.”
– Gavin Smith, Film Comment

“HYPNOTIC.”
Coppola makes us care, capturing the fever and fleetingness of first love in a way that marks a born filmmaker.
– Peter Travers, Rolling Stone

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SHOWTIMES

ALAMO DRAFTHOUSE AT THE RITZ 320 E. Sixth, 512/476-1320. Showtimes at this venue are subject to frequent change. Please confirm daily by phone or website.

AGFA: AGFA Reel One Party: Sun, 9:00pm

ATX Television Festival: Thu (6/5)

Terror Tuesday: The Beast of Yuca Flats and Conrad Brooks vs. the Werewolf: Tue, 9:45pm

Cinema Cocktails: Dirty Rotten Scoundrels: Sun, 6:00pm

Russ Meyer: Faster, Pussycat! Kill! Kill! Mon, 7:00pm

Marx Bros.: Go West: Sat, 2:40pm

***Godzilla (Fri):** 1:30, 4:35, 7:40, 10:45; Sat, 12:45, 3:45, 7:40, 10:45; Sun, 11:50am, 12:50, 2:50, 3:50, 7:00, 10:10pm; Mon, 2:45, 3:55, 9:25, 10:30pm; Tue, 3:20, 4:20, 7:30, 10:35pm; Wed, 3:40, 4:35, 7:10, 10:20pm; Thu (6/5), 3:30, 4:25, 7:30, 10:30

ERS: Handmade Bohemia: The Films of Helen Hill: Sat, 5:00pm

Master Pancake: The Hunger Games: Fri-Sat, 7:00, 10:00

Weird Wednesday: The Junkman: Wed, 10:00pm

Action Pack: Nevermind: Nirvana and the Nineties Grunge Sing-Along Party: Thu (6/5), 9:45pm

Shanghai Express: Wed, 7:40pm

Kids' Club: Swiss Family Robinson: Sat, 11:30am

Action Pack: Wayne's World Quote-Along: Thu (6/5), 7:00pm

Wayne's World: Tue, 7:00pm

ALAMO DRAFTHOUSE LAKELINE 14028 U.S. 183 N., Bldg. F, 512/861-7070.

***The Amazing Spider-Man 2:** Fri, 2:30pm; Sat, 2:50, 9:55;

Sun, 2:35, 10:20pm; Mon (6/5), 10:00pm; Tue, 2:25, 11:35pm; Wed, 2:20, 10:20pm; Thu (6/5), 3:55pm

Blended: Fri, 11:55am, 3:30, 6:00, 9:00pm; Sat, 12:30, 3:30, 6:00, 9:00pm; Sun, 9:50am, 3:05, 6:00, 9:00pm; Mon, 11:55am, 3:30, 6:00, 9:00pm; Tue, 11:40am, 2:10, 5:15, 6:00, 9:00pm; Wed, 11:55am, 1:45, 6:00, 9:00pm; Thu (6/5), 10:00am, 12:55, 3:20, 7:10, 10:25pm

Godzilla (Fri): 11:15am, 12:50, 2:10, 3:05, 5:15, 8:25, 11:25pm; Sat, 10:15am, 11:45, 1:05, 2:40, 5:15, 8:25, 11:40pm; Sun, 10:05am, 11:35, 12:55, 5:20, 8:25, 11:35pm; Mon, 11:15am, 12:50, 2:10, 3:05, 5:15, 8:25, 11:25pm; Tue, 12:10, 1:15, 3:05, 4:25, 8:20, 10:20pm; Wed, 11:15am, 12:50, 2:10, 3:05, 5:15, 8:25, 11:25pm; Thu (6/5), 11:35am, noon, 1:25, 4:35, 7:20, 9:50pm

The Grand Budapest Hotel: Fri, 12:40pm; Sat, noon; Sun, 12:30pm; Mon, 12:40pm; Tue, 11:35pm; Wed, 10:55pm; Thu (6/5), 12:30pm

Maleficent (Fri): 11:10am, 1:10, 1:55, 4:45, 7:35, 9:30, 9:50pm; Sat, 9:40am, 11:05, 1:25, 1:50, 4:50, 7:35, 9:30, 10:05pm; Sun, 9:35am, 11:05, 1:20, 2:00, 4:45, 7:35, 9:30, 10:10pm; Mon, 11:10am, 1:10, 1:55, 4:45, 7:35, 9:30, 9:50pm; Tue, 10:30am, 12:30, 2:35, 4:10, 6:10, 8:50, 10:45pm; Wed, 11:10am, 1:10, 1:50, 4:45, 7:35, 9:30, 9:50pm; Thu (6/5), 10:20am, 1:45, 2:30, 4:25, 6:20, 9:20, 10:15pm

Maleficent (3-D): Fri, 10:30am, 3:55, 6:50pm; Sat, 9:50am, 3:40, 6:50pm; Sun, 9:40am, 3:35, 6:40pm; Mon, 10:30am, 3:55, 6:50pm; Tue, 11:05am, 5:20pm; Wed, 10:30am, 3:55, 6:45pm; Thu (6/5), 11:50am, 5:15pm

Million Dollar Arm: Fri-Sat, 6:40pm; Sun, 5:45pm; Mon, 6:40pm; Tue, 10:45am; Wed, 5:45pm; Thu (6/5), 12:25pm

A Million Ways to Die in the West: Fri, 10:25am, 1:30, 4:10, 6:10, 7:15, 9:10, 10:30pm; Sat, 11:20am, 2:15, 4:05, 6:10, 7:15, 9:10, 10:35pm; Sun, 10:25am, 12:20, 4:00, 6:10, 7:20, 9:10, 10:30pm; Mon, 10:25am, 1:30, 4:10, 6:10, 7:15, 9:10, 10:30pm; Tue, 12:40, 3:15, 7:50, 10:35, 11:15pm; Wed, 10:25am, 1:30, 4:10, 6:10, 7:20, 9:10, 10:30pm; Thu (6/5), 10:50am, 1:00, 4:00, 6:10, 6:55, 10:35pm

Neighbors: Fri, 12:15, 3:45, 5:50, 8:50, 11:20pm; Sat, 12:45, 3:20, 5:50, 8:50, 11:35pm; Sun, 12:10, 3:10, 4:45, 8:50, 11:25pm; Mon, 12:15, 3:45, 5:50, 8:50, 11:20pm; Tue, 1:50, 5:05, 6:00, 8:50, 11:25pm; Wed, 12:15, 3:45, 4:40, 8:50, 11:10pm; Thu (6/5), 11:50am, 2:55, 5:50, 8:30, 10:55pm

Girlie Night: Romy and Michele's High School Reunion: Sun, 7:05pm; Wed, 7:05pm

Stage Fright: Fri-Sat, 11:55pm

Action Pack: Ultimate Nineties Party: Fri, 10:10pm

X-Men: Days of Future Past (Fri): 10:55am, 2:45, 4:25, 8:00, 10:00, 11:10pm; Sat, 9:55am, 12:30, 3:00, 4:25, 8:00, 10:15, 11:15pm; Sun, 9:45am, 1:40, 2:45, 4:20, 7:55, 9:55, 11:10pm; Mon, 10:55am, 2:45, 4:25, 8:00, 10:10, 11:10pm; Tue, 11:15am, 2:45, 3:35, 8:00, 10:00, 10:55pm; Wed, 10:55am, 2:45, 4:25, 8:00, 10:10, 11:10pm; Thu (6/5), 10:05am, 2:30, 3:05, 7:45, 10:05pm

X-Men: Days of Future Past (3-D): Fri, 12:30, 6:30pm; Sat, 11:35am, 6:30pm; Sun, 11:25am, 6:30pm; Mon, 12:40, 6:30pm; Tue, 1:40pm; Wed, 12:30, 6:30pm; Thu (6/5), 3:30, 6:45

ALAMO DRAFTHOUSE SLAUGHTER LANE

5701 W. Slaughter Ln., 512/476-1320. Showtimes at this venue are subject to frequent change. Please confirm daily times by phone or website.

***Blended:** Fri, 10:25am, 1:25, 4:25, 7:25, 10:25pm; Sat, 9:45am, 12:25, 3:30, 6:35, 9:40pm; Sun, 9:30am, 2:25, 5:30, 7:55, 10:55pm; Mon, 12:35, 3:35, 6:50, 9:50pm; Tue, 4:30, 7:30, 10:30pm; Wed, 12:30, 3:30, 6:30, 9:30pm; Thu (6/5), 12:50, 3:50, 7:00

Chef: Fri, 10:10am, 1:05, 6:00, 6:10, 9:00pm; Sat, 10:55am, 1:55, 4:35, 7:40, 10:40pm; Sun, 11:20am, 1:55, 4:35, 7:40, 10:35pm; Mon, 12:50, 3:20, 6:25, 9:00pm; Tue, 7:15pm; Tue-Wed, 7:15pm; Wed, 7:15pm; Thu (6/5), 11:50am, 2:50, 6:25, 10:00pm

Godzilla (Fri): 10:30am, 1:40, 5:10, 8:15, 11:20pm; Sat, 9:30am, 12:05, 3:10, 8:00, 11:05pm; Sun, 9:35am, 12:45, 4:50, 7:55, 11:00pm; Mon, 12:10, 3:35, 6:45, 9:55pm; Tue, 11:40am, 2:45, 6:25, 9:00pm; Wed, 12:50, 3:05, 6:15, 10:50pm; Thu (6/5), 12:25, 4:50, 6:45, 9:25

Afternoon Tea: Gosford Park: Sun, 4:05pm

***Maleficent (Fri):** 11:15am, 1:55, 10:00pm; Sat, 10:50am, 1:30, 9:50pm; Sun, 10:45am, 1:30, 9:30pm; Mon, 11:35am, 2:15, 4:30, 6:00pm; Tue, 11:15am, 2:00, 3:50, 9:35pm; Wed, 11:00am, 1:55, 4:55, 9:25pm; Thu (6/5), 11:30am, 2:10, 4:10, 6:00pm

***Maleficent (3-D):** Fri, 4:35, 7:15; Sat, 1:10pm; Sun, 4:10, 6:50; Mon, 9:30pm; Tue, 6:00pm; Wed, 7:55pm

Million Dollar Arm: Fri, 11:40am, 2:50, 6:55pm; Sat, 12:35, 4:00, 6:00; Sun, 4:50, 6:00, 9:15pm; Mon, 3:55, 7:10pm; Tue, 4:30, 7:35, 10:45pm; Wed, 11:45am, 2:50, 6:00, 9:05pm; Thu (6/5), 12:05, 6:15

***A Million Ways to Die in the West:** Fri, 11:10am, 2:10, 4:55, 7:55, 10:55pm; Sat, 11:25am, 2:25, 5:25, 6:25, 9:30, 12mid; Sun, 10:10am, 12:20, 3:25, 7:15, 10:20pm; Mon, 1:25, 4:55, 7:55, 10:15pm; Tue, 12:45, 4:45, 7:55, 11:00pm; Wed, 12:25, 3:35, 6:40, 9:40pm; Thu (6/5), 1:30, 4:30, 7:40, 10:40

Action Pack: Monty Python and the Holy Grail Quote-Along: Mon, 10:15pm

***Neighbors:** Fri, 10:50am, 1:30, 4:00, 7:40, 10:30pm; Sat, 9:30am, 12:45, 3:25, 7:25, 9:15pm; Sun, 9:40am, 12:30, 3:10, 8:35, 11:15pm; Mon, noon, 2:50, 5:35, 8:20, 11:05pm; Tue, 11:05am, 1:45, 4:15, 8:20, 11:00pm; Wed, 11:15am, 1:40, 4:20, 7:00, 10:25pm; Thu (6/5), 12:15, 3:00, 5:40, 8:30, 11:10

Action Pack: Tommy Boy Quote-Along: Sun, 7:40pm

Action Pack: Totally Eighties Sing-Along Dance Party: Sat, 10:20pm

***X-Men: Days of Future Past:** Fri, 11:50am, 6:15, 9:30, 11:55pm; Sat, 10:30am, 4:50, 8:30, 11:45pm; Sun, 10:25am, 3:50, 6:30, 9:50pm; Mon, 12:15, 7:25, 10:40pm; Tue, 12:55, 6:50, 10:05pm; Wed, 11:50am, 7:35, 10:35pm; Thu (6/5), 12:50, 7:05, 10:20

***X-Men: Days of Future Past (3-D):** Fri, 4:15pm; Sat-Sun, 1:10pm; Mon, 2:35pm; Tue, 5:00pm; Wed, 4:35pm; Thu (6/5), 3:30pm

ALAMO DRAFTHOUSE VILLAGE 2700 W. Anderson, 512/459-7090. Tuesday matinee Baby Day shows (first show of the day) are intended for parents and their children younger than 6. Showtimes at this venue are subject to frequent change. Please confirm daily times by phone or website.

***Godzilla:** Fri, 11:45am, 2:45, 7:20, 10:25pm; Sat, 10:20am, 2:45, 7:40, 10:45pm; Sun, 10:20am, 2:45, 7:40, 9:15pm; Mon, 11:50am, 3:05, 7:35, 9:45pm; Tue, 12:35, 3:15, 7:35, 9:10pm; Wed, 11:50am, 2:55, 6:30, 9:35pm; Thu (6/5), 12:35, 3:15, 7:35, 9:10

***Maleficent (Fri):** 1:10, 3:50, 6:00, 8:40, 9:00pm; Sat-Sun, 9:50am, noon, 2:10, 6:00, 8:40, 9:00pm; Mon, 11:30am, 4:55, 6:10, 8:50, 9:00pm; Tue, 11:40am, 4:55, 6:30, 8:40, 9:00pm; Wed, 11:30am, 2:10, 4:50, 6:00, 8:40, 9:00pm; Thu (6/5), 11:40am, 4:55, 6:30, 8:40, 9:00pm

***Maleficent (3-D):** Fri, 10:15pm; Sat-Sun, 4:50pm; Mon-Tue, 2:15pm; Thu (6/5), 2:15pm

***Neighbors:** Fri, 12:30, 3:05, 5:40, 8:15, 10:55pm; Sat, 10:20am, 1:25, 4:00, 6:35, 9:15pm; Sun, 10:20am, 1:25, 4:00, 6:35, 10:45pm; Mon, 12:10, 2:45, 7:00, 10:40pm; Tue, 12:55, 3:30, 6:05, 10:40pm; Wed, 1:20, 3:55, 7:00, 10:45pm; Thu (6/5), 12:55, 3:30, 6:05, 10:40

The Rocky Horror Picture Show: Sat, 12mid

***X-Men: Days of Future Past:** Fri, 10:00am, 12:55, 4:10, 6:35, 9:50, 11:20pm; Sat, 10:55am, 12:30, 3:45, 7:00, 10:15, 11:20pm; Sun, 10:55am, 12:30, 3:45, 7:00, 10:15pm; Mon, 12:30, 3:45, 7:00, 10:15pm; Tue, noon, 3:45, 7:00, 10:15pm; Wed, 12:15, 3:35, 7:30, 10:00pm; Thu (6/5), noon, 3:45, 7:00, 10:15

ARBOR CINEMA @ GREAT HILLS 9828 Great Hills Trail (at Jollyville), 512/231-9742. Discounts daily before 6pm.

Belle: Fri-Wed, 12:40, 3:30, 6:50, 9:35

Chef (CC/DVS): Fri-Wed, 12:20, 3:10, 7:00, 9:50

Chinese Puzzle: 12:30, 3:20, 7:10, 10:00

Fed Up: Fri-Wed, 12:05, 2:20, 4:40, 7:50, 10:10

The Grand Budapest Hotel (CC/DVS): Fri-Wed, noon, 2:30, 4:50, 7:20, 9:55

The Immigrant (CC): Fri-Wed, 12:50, 3:50, 6:40, 9:30

Locke: Fri-Wed, 10:00, 10:15

Palo Alto: Fri-Wed, 12:10, 2:40, 5:10, 7:40, 10:05

The Railway Man (CC/DVS): Fri-Wed, 3:40, 7:30

BARTON CREEK SQUARE (AMC) Barton Creek Square mall, MoPaC & Highway 360, 888/262-4386. Matinee discounts available before 4pm daily. Bring Your Baby matinees the first Tuesday of every month.

***The Amazing Spider-Man 2 (3-D, CC/DVS):** Fri-Sun, 9:45am, 4:00, 10:30pm

***The Amazing Spider-Man 2 (CC/DVS, digital):** Fri-Sun, 12:50, 7:10

***Blended (CC/DVS, digital):** Fri-Sat, 11:00am, 2:05, 5:05, 7:50pm; Sun, 11:45pm; Sun, 11:00am, 2:05, 5:05, 7:50pm

***Chef (digital):** Fri-Sun, 10:10am, 1:10, 4:00, 6:45, 10:45pm

***Godzilla (3-D, CC/DVS):** Fri-Sun, 12:05, 2:50, 5:40, 7:00, 8:50

***Godzilla (CC/DVS, digital):** Fri-Sun, 9:45am, 10:00pm

Maleficent (3-D, IMAX): Fri-Sat, 10:00am, 12:45, 3:35, 6:10, 8:45, 11:20pm; Sun, 10:00am, 12:45, 3:35, 6:10, 8:40, 11:15pm

***Maleficent (CC/DVS, digital):** Fri-Sat, 10:45am, 11:45, 1:20, 2:10, 4:10, 4:45, 7:30, 9:50, 10:45pm; Sun, 10:45am, 11:45, 1:20, 2:10, 4:10, 4:45, 7:30, 9:50pm

***Maleficent (digital):** Sat, 10:00am

***Million Dollar Arm (CC/DVS, digital):** Fri-Sun, 10:00am, 1:00, 4:00, 7:00, 10:00pm

A Million Ways to Die in the West (CC/DVS, digital): Fri-Sun, 10:30am, 11:20, 1:30, 2:25, 4:20, 5:15, 7:00, 8:05, 9:00, 10:15, 11:00pm

***Neighbors (CC/DVS, digital):** Fri-Sat, 9:45am, 12:45, 3:15, 5:40, 8:20, 11:45pm; Sun, 9:45am, 12:45, 3:15, 5:40, 8:20, 11:00, 11:45pm

***X-Men: Days of Future Past (3-D, CC/DVS):** Fri-Sun, 10:40am, 12:50, 1:40, 4:45, 7:10, 8:10, 10:30pm

***X-Men: Days of Future Past (CC/DVS, digital):** Fri, 9:45am, 11:30, 2:40, 3:45, 5:45, 9:30, 11:30pm; Sun, 9:45am, 11:30, 2:40, 3:45, 5:45, 9:30, 11:15pm

***X-Men: Days of Future Past (3-D, CC/DVS, digital):** Fri, 9:45am, 11:30, 2:40, 3:45, 5:45, 9:30, 11:30pm; Sat, 11:30am, 2:40, 3:45, 5:45, 9:30, 11:15pm

BULLOCK TEXAS STATE HISTORY MUSEUM

1800 N. Congress, 512/936-4629. Call theatre for shows and times.

D-Day: Normandy 1944 (3-D): Fri, 11:00am, 3:00, 5:00pm; Sat, 11:00am, 2:00, 5:00pm; Sun, 2:00, 5:00pm

Hubble 3D: Fri, 2:00, 4:00; Sat, 1:00, 4:00

Texas: The Big Picture: Fri, 10:00am, 1:00pm; Sat, 10:00am; Mon-Thru (6/5), noon

Titans of the Ice Age (3-D): Fri, noon; Sat, noon, 3:00pm; Sun, 3:00pm; Mon-Thru (6/5), 10:00am, 3:00pm

Under the Sea 3D (3-D): Sun-Thru (6/5), 1:00, 4:00

CINEMARK CEDAR PARK 1335 E. Whitestone, 800/326-3264. Call theatre for complete list of movies and showtimes.

The Amazing Spider-Man 2 (3-D): Fri-Wed, 9:50pm

The Amazing Spider-Man 2 (digital): Fri-Tue, 10:40am, 2:40, 6:10pm; Wed, 10:40am; Thu (6/5), 10:40am, 2:40, 6:10pm

Blended (digital): Fri, 12:20, 3:10, 6:30, 9:20pm; Sat-Sun, 9:30am, 12:20, 3:10, 6:30, 9:20pm;

Mon-Thru (6/5), 12:20, 3:10, 6:30, 9:20

Driving Miss Daisy: Wed, 2:00, 7:00

Godzilla (3-D): Fri-Wed, 10:10am, 4:20, 10:30pm;

Thu (6/5), 10:10am, 4:20pm

Godzilla (digital): Fri-Wed, 12:30, 6:40, 9:30pm;

Thu (6/5), 12:30, 9:30

Maleficent (3-D): Fri, 11:40am, 2:30, 5:20, 8:10, 10:00pm;

Sat, 10:50am, 11:40, 2:30, 5:20, 8:10, 10:00pm;

Sun-Thu (6/5), 10:50am, 11:40, 2:30, 5:20, 8:10, 10:00pm

Maleficent (digital): Fri, 10:00am, 10:50, 12:50, 1:40, 3:30, 4:30, 6:20, 7:20, 9:00pm; Sat-Sun, 9:00am, 10:00, 12:50, 1:40, 3:30, 4:30, 6:20, 7:20, 9:00pm

Godzilla (3-D): Fri, 12:30, 3:40, 6:50, 9:50pm;

Sat-Sun, 9:40am, 12:40, 3:40, 6:50, 9:50pm;

Mon-Wed, 12:40, 3:40, 6:50, 9:50pm; Thu (6/5), 12:40, 3:40

A Million Ways to Die in the West (digital): 10:30am, 1:30, 4:40, 7:40, 10:30pm

Mom's Night Out (digital): Fri, 11:00am

Neighbors (digital): Fri, 2:00, 4:50, 7:50, 10:50pm;</

PARAMOUNT THEATRE 713 Congress, 512/472-5470.
Summer Film Classics: *The Grapes of Wrath*: Tue, 7:00pm; Wed, 8:50pm
AIDS Services of Austin: *The Sound of Music Sing-Along*: Sat, 7:00pm;
Sun, 2:00, 6:00
Summer Film Classics: *Sullivan's Travels*: Tue, 9:30pm; Wed, 7:00pm

SOUTHWEST THEATERS AT LAKE CREEK 7 13729 Research Blvd., Suite 1500, 512/291-3158. \$2 matinees, \$3 after 6pm, \$1.50 extra for 3-D
Brick Mansions: 10:45am, 5:50, 8:00, 10:00pm
Draft Day: 10:45am, 1:30, 4:20, 7:10, 10:00pm
Frozen: 10:15am, 11:30am
A Haunted House 2: 10:10pm
The Lego Movie: noon, 2:30, 5:00, 7:30
The Lego Movie (3-D): 1:00, 3:30
Mr. Peabody & Sherman: 10:15am, 12:30, 2:45, 5:00, 7:15pm
Muppets Most Wanted: 11:00am, 1:40, 4:20, 7:00pm
Noah: 12:45, 3:50, 7:00, 9:40
Non-Stop: 2:00, 7:20
Oculus: 10:15pm
The Quiet Ones: 9:40pm
Transcendence: 4:30, 10:00

STATESIDE AT THE PARAMOUNT 719 Congress, 512/472-5470.
ATX Television Festival: Thu (6/5)

TEXAS SPIRIT THEATER AT THE BULLOCK TEXAS STATE HISTORY MUSEUM 1800 N. Congress, 512/936-8746.
AFF: *Toy Story 2*: Sun, 3:00pm

TINSELTOWN NORTH N. I-35 & FM 1825, 512/989-8535.
Cost for 3-D and XD shows is regular ticket price plus a premium.
The Amazing Spider-Man 2 (3-D): Fri-Wed, 12:55, 7:30
The Amazing Spider-Man 2 (digital): Fri-Wed, 10:10, 8:40
Blended (digital): Fri-Wed, 10:10am, 1:20, 4:20, 7:10, 10:20pm
Captain America: The Winter Soldier (3-D): Fri-Wed, 12:25, 6:20
Captain America: The Winter Soldier (digital): Fri-Sat, 9:55am, 4:05pm; Sun-Wed, 9:55am, 4:05, 10:00pm
Godzilla (3-D): Fri-Sat, 9:55am, 2:55, 4:35, 6:10, 9:35, 10:45pm; Sun-Wed, 9:55am, 11:35, 2:55, 4:35, 6:10, 9:35, 10:45pm
Godzilla (digital): Fri-Wed, 10:45am, 11:20, 3:40, 5:30, 7:05, 10:25pm
Maleficent (3-D): Fri-Wed, 9:45am, 11:00, 12:30, 1:50, 3:15, 4:35, 6:00, 7:20, 8:45, 10:10pm
Maleficent (digital): Fri-Wed, 10:20am, 11:45, 1:05, 2:30, 3:50, 5:15, 6:40, 8:00, 9:25, 10:45pm
Million Dollar Arm (digital): Fri-Wed, 10:00am, 12:55, 4:10, 7:25, 10:25pm
A Million Ways to Die in the West (digital): Fri-Wed, 10:30am, noon, 1:30, 3:05, 4:25, 6:05, 7:35, 9:00, 10:30pm
Neighbors (digital): Fri-Wed, 11:15am, 2:05, 5:00, 7:40, 10:35pm
The Night Before Our Stars: Thu (6/5), 7:30pm
Classics: *Raiders of the Lost Ark*: Sun, 2:00pm; Wed, 2:00, 7:00
Rio 2 (3-D): Fri-Sat, 9:50am, 3:40pm; Sun-Wed, 9:50am, 3:40, 9:30pm
Rio 2 (digital): Fri-Wed, 1:10, 7:15
X-Men: Days of Future Past (3-D): Fri-Sat, 10:20am, 11:00, 1:35, 2:15, 4:50, 5:30, 8:05, 8:50pm; Sun, 10:20am, 11:00, 2:15, 4:50, 5:30, 8:05, 8:50pm; Mon-Tue, 10:20am, 11:00, 1:35, 2:15, 4:50, 5:30, 8:05, 8:50pm; Wed, 10:20am, 11:00, 2:15, 5:30, 8:50pm
X-Men: Days of Future Past (3-D, XD): Fri-Wed, 12:35, 3:45, 7:00, 10:15
X-Men: Days of Future Past (digital): Fri-Wed, 9:45am, 11:40, 1:00, 3:30, 4:15, 6:15, 7:30, 9:30, 10:40pm

TINSELTOWN SOUTH S. I-35 & Stassney, 512/326-4408.
\$10 "special event" ticket prices apply to Indian films.
Divergent (digital): Fri-Sun, 12:15, 7:10; Mon-Thu (6/5), 7:10pm
God's Not Dead (digital): Fri-Sun, 11:05am, 1:40, 4:25, 7:05, 9:50pm; Mon-Thu (6/5), 1:40, 4:25, 7:05, 9:50
Godzilla (3-D): Fri-Sun, 10:55am, noon, 2:05, 3:15, 5:10, 8:15pm; Mon-Thu (6/5), 2:05, 3:15, 5:10, 8:15
Godzilla (digital): Fri-Sun, 10:10am, 1:10, 4:20, 7:35, 10:35pm; Mon-Thu (6/5), 1:10, 4:20, 7:35, 10:35
The Grand Budapest Hotel (digital): 3:55, 10:20
Kochadaiyaan 3-D (3-D): 12:45, 3:50, 6:55, 10:05
Maleficent (3-D): Fri-Sun, 10:45am, 1:45, 4:15, 5:15, 7:00, 10:15, 10:30pm; Mon-Thu (6/5), 1:45, 4:15, 5:15, 7:00, 10:15, 10:30
Maleficent (digital): Fri-Sun, 10:30am, 11:45, 1:00, 2:30, 4:00, 6:30, 8:00, 9:15pm; Mon-Thu (6/5), 1:00, 2:30, 4:00, 6:30, 8:00, 9:15
Manam (digital): Fri-Sun, 11:30am, 3:00, 6:20, 9:40pm; Mon-Thu (6/5), 3:00, 6:20, 9:40
A Million Ways to Die in the West (digital): Fri-Sun, 10:45am, 11:15, 1:30, 2:00, 4:15, 5:00, 7:00, 7:45, 10:15, 10:45pm; Mon-Thu (6/5), 1:30, 2:00, 4:15, 5:00, 7:00, 7:45, 10:15, 10:45
Rio 2 (3-D): Fri-Sun, 11:25am, 2:05, 4:35, 7:20, 10:10pm; Mon-Thu (6/5), 2:05, 4:35, 7:20, 10:10
Rio 2 (digital): Fri-Sun, 10:50am, 1:20, 4:10, 6:50, 9:25pm; Mon-Thu (6/5), 1:20, 4:10, 6:50, 9:25
X-Men: Days of Future Past (3-D): Fri-Sun, 11:0am, 12:30, 2:15, 3:30, 5:20, 6:45, 9:45pm; Mon-Thu (6/5), 12:30, 2:15, 3:30, 5:20, 6:45, 9:45
X-Men: Days of Future Past (digital): Fri-Sun, 10:15am, 1:15, 4:30, 7:30, 8:20, 10:40pm; Mon-Thu (6/5), 1:15, 4:30, 7:30, 8:20, 10:40

VIOLET CROWN CINEMA 434 W. Second, 512/495-9600.
Four-hour parking validation in attached garage with ticket purchase. Reserved seating; bar and cafe on-site.
Belle: Fri-Sun, 10:50am, 1:00, 3:10, 5:20, 7:30pm; Mon, 10:50am, 1:00, 5:20, 7:30pm; Tue, 10:50am, 1:00, 3:10, 5:20pm; Wed-Thu (6/5), 10:50am, 1:00, 3:10, 5:20, 7:30pm
Chef: 11:15am, 2:10, 4:35, 7:00, 9:30pm
**The Grand Budapest Hotel*: 1:40, 9:00
**The Immigrant*: 11:00am, 1:30, 4:00, 6:30, 10:05pm
Only Lovers Left Alive: Fri-Sat, 9:45pm
CineBrew: Over the Edge: Tue, 7:30pm
Palo Alto: noon, 3:45, 5:50, 8:00

WESTGATE 11 S. Lamar & Ben White, 512/899-2717. Discounts daily before 6pm. Cost for 3-D shows is regular ticket price plus a \$3.50 premium.
Blended (CC/DVS): Fri-Wed, 11:20am, 2:00, 4:40, 7:40, 10:20pm
Chef (CC/DVS): Fri-Wed, 11:30am, 2:05, 4:45, 7:20, 10:00pm
**Godzilla (3-D, CC/DVS)*: Fri-Sun, 10:30am, 1:30, 4:35, 7:45, 10:30pm; Mon-Wed, 11:30am, 2:15, 5:00, 7:45, 10:30pm
**Godzilla (CC/DVS)*: Fri-Sun, 10:00am, 1:00, 4:00, 7:10, 10:00pm; Mon-Wed, 11:00am, 1:45, 4:30, 7:15, 10:00pm
**Maleficent (3-D, CC/DVS)*: Fri-Sun, 10:00am, 12:30, 3:00, 5:30, 8:00, 10:30pm; Mon-Wed, 12:30, 3:00, 5:30, 8:00, 10:30
**Maleficent (CC/DVS)*: Fri-Sun, 10:30am, 12:30, 3:00, 5:00, 7:30, 10:00pm; Mon-Wed, noon, 2:30, 5:00, 7:30, 10:00
Million Dollar Arm (CC/DVS): Fri-Sun, 1:15, 4:15, 7:15, 10:15; Mon-Wed, 11:30am, 2:15, 5:00, 7:45, 10:30pm
A Million Ways to Die in the West (CC/DVS): Fri-Sun, 10:00am, 11:20, 2:10, 5:15, 8:00, 10:45pm; Mon-Wed, 11:20am, 2:10, 5:00, 7:45, 10:30pm
**Neighbors (CC/DVS)*: Fri-Sun, 12:50, 3:10, 5:30, 8:00, 10:20; Mon-Wed, 12:30, 3:00, 5:30, 7:50, 10:10
**X-Men: Days of Future Past (3-D, CC/DVS)*: Fri-Sun, 10:00am, 1:15, 4:15, 7:30, 10:30pm; Mon-Wed, 1:50, 4:45, 7:40, 10:30
**X-Men: Days of Future Past (CC/DVS)*: Fri-Sun, 10:20am, 12:45, 3:45, 7:00, 10:00pm; Mon-Wed, 11:00am, 12:45, 3:45, 7:00, 10:00pm

FIRST RUNS

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

THE AMAZING SPIDER-MAN 2

D: Marc Webb; with Andrew Garfield, Emma Stone, Jamie Foxx, Dane DeHaan, Colm Feore, Felicity Jones, Paul Giamatti, Sally Field, Embeth Davidtz, Campbell Scott, Marton Csokas. (PG-13, 142 min.)
Like director Marc Webb and actor Andrew Garfield's original 2012 offering, this new film is a good example of how sometimes more can really be less. *The Amazing Spider-Man 2* hits all the marks it's supposed to; what's lacking is inspiration, surprise, and real wit. Peter Parker (Garfield), aka Spider-Man, still struggles with the conflict that arises between his responsibilities as a crime-fighter and being a good boyfriend to sweetheart Gwen Stacy (Stone) – especially after the appearance of Peter's old pal Harry Osborn (DeHaan), aka Green Goblin, and put-upon electrical engineer Max Dillon (Foxx), who soon transforms into the rage-fueled Electro. It's difficult to pinpoint exactly what's wrong with *The Amazing Spider-Man 2*. Lengthy sequences of vertiginous superhero smackdowns abound, but there are no plot turns or character developments to keep us glued to our seats. Although handsomely mounted, this latest star in the Marvel Universe is not a leading light. (05/02/2014)

★★★ – Marjorie Baumgarten
Alamo Lakeline, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, CM Stone Hill Town Center, Gateway, Lakeline, Metropolitan, Tinseltown North

★ BELLE

D: Amma Asante; with Gugu Mbatha-Raw, Sam Reid, Tom Wilkinson, Emily Watson, Miranda Richardson, Penelope Wilton, Sarah Gadon, Tom Felton, Matthew Goode. (PG, 105 min.)

This drama about a well-to-do young woman in the late 18th century adds an intriguing dimension to the standard marriage plot, enriching the usual complications of securing a suitable husband with the issue of racial equality. Inspired by a 1779 painting of two real-life cousins – one black, one white – *Belle* presents a fictionalized account of the coming-of-age and courtship of Dido Elizabeth Belle (Mbatha-Raw), the illegitimate, mixed-race daughter of a British naval officer and a former slave. Brought to England to be raised by her uncle, Lord Mansfield (Wilkinson), Belle soon learns the balance between the privileges of her birthright and the perceived burden of her skin color. The material is interesting, and the production values are top-notch, although Anushia Nieradzik's luxurious costume design races the pulse more than anything particular in the plot or characterization. It's all quite well done, if only a touch too decorous. (05/23/2014)

★★★ – Kimberley Jones
Arbor, Violet Crown

BLENDED

D: Frank Coraci; with Adam Sandler, Drew Barrymore, Kevin Nealon, Terry Crews, Wendi McLendon-Covey, Bella Thorne, Joel McHale, Shaquille O'Neal, Abdoulaye NGom, Alyvia Alyn Lind, Emma Fuhrmann, Kyle Red Silverstein, Zak Henri, Jessica Lowe. (PG-13, 117 min.)

Adam Sandler's third co-starring feature with Drew Barrymore, *Blended*, is an exercise in laziness. Everything, from the re-teaming of the two stars to the vacation-spot setting, reeks of moviemaking by checklist. It's a method unlikely to yield anything original – but, hey, that's not always the goal. Jim (Sandler) and Lauren (Barrymore) have a disastrous first date, but soon they find themselves booked into adjoining suites in Sun City, South Africa. Each arrives with their kids, who conveniently are the opposite sex of the parent: Lauren's boys need someone who can teach them how to bat balls, and Jim's girls need someone who can educate them about buying tampons. There's actually a lot of funny material in *Blended*, as they move from episode to episode in Africa, and Sandler and Barrymore are, indeed, a winning duo. Yet the filmmaking is so sloppy that it's clear this film's only ambition is profit. (05/23/2014)

★★ – Marjorie Baumgarten
Alamo Lakeline, Alamo Slaughter Lane, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, CM Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Lakeline, Metropolitan, Moviehouse, Tinseltown North, Westgate

BRICK MANSIONS

D: Camille Delamarre; with Paul Walker, David Belle, RZA, Gouchy Boy, Catalina Denis, Ayisha Issa, Bruce Ramsay, Richard Zeman, Carlo Rota, Andreas Apergis. (PG-13, 90 min.)
A kinetic David Belle propelling himself through openings and vaulting over obstacles to escape capture in the decayed urban terrain of *Brick Mansions* is the art of parkour at its most feline. It's utterly mesmerizing to watch. Unfortunately, Belle's amazing athletic agility cannot alone sustain this undercooked remake of Luc Besson's 2004 French actioner *District B13*. The premise basically remains the same: Here, an undercover Detroit cop (Walker, in one of his last roles) and a street-smart convict (Belle) enter the no-man's-land of the dystopian Brick Mansions – a walled-in neighborhood ruled by ruthless criminals – to detonate a neutron bomb stolen by a drug lord against whom both men harbor personal vendettas. *Brick Mansions* is a throwback to a more liberal era when the “man” was the enemy of the people, and, to the filmmakers' credit, it's enough to make a Fox News commentator foam at the mouth. (05/02/2014)
★★ – Steve Davis
Lake Creek 7

★ CAPTAIN AMERICA: THE WINTER SOLDIER

D: Anthony Russo, Joe Russo; with Chris Evans, Samuel L. Jackson, Scarlett Johansson, Robert Redford, Sebastian Stan, Anthony Mackie, Cobie Smulders, Toby Jones, Jenny Agutter. (PG-13, 136 min.)
“Captain America: now more than ever” is what the tagline for this second (or third, if you count *The Avengers*) entry in the Marvel Universe franchise should read, seeing as how it pointedly comments on real-world political and military fear-mongering in our new age of uncertainty. Joe Simon and Jack Kirby's 97-pound weakling-turned-supersoldier with the red-white-and-blue heart returns – alongside Marvel stalwarts Black Widow (Johansson), Jackson's Nick Fury, and newcomer Falcon (Mackie) – to thwart not only the free world's longtime nemesis Hydra, but also the internal strife amongst good guys at S.H.I.E.L.D. There is, to be sure, a heckuva lot of plot going on here, in addition to a boundless supply of deep-core references and spot gags. And while it doesn't deliver quite as much giddy fun as 2011's origin story (fewer Nazis to smash), *The Winter Soldier* is a top-flight entry in Marvel's increasingly complex multimedia omniverse. (04/04/2014)
★★★ – Marc Savlov
Gateway, Metropolitan, Tinseltown North

★ CHEF

D: Jon Favreau; with Favreau, John Leguizamo, Emjay Anthony, Scarlett Johansson, Dustin Hoffman, Sofia Vergara, Bobby Cannavale, Oliver Platt, Amy Sedaris, Robert Downey Jr., Jose C. “Perico” Hernández. (R, 115 min.)
Chef is filled to the brim with the kind of heart and vivacity that makes up for the film's familiar storyline, in which a man returns to basics in order to rediscover his passion, reclaim his soul, and reconnect with his 10-year-old son. Carl Casper (Favreau) – hailed, 10 years ago in Miami, as one of the best chefs in the U.S. – lives in the Los Angeles area now, as do his amicably divorced ex-wife Inez (Vergara) and son Percy (Anthony). But, after coming into possession of a beaten-up food truck on a trip to Miami, Carl begins life anew, driving the truck back to L.A. – via memorable stops in New Orleans and Austin – with his son, and kitchen underling Martin (Leguizamo), in tow. Favreau serves up a tasty dish with *Chef*. So what if all the ingredients are familiar, when the result tastes fresh and handmade? (05/23/2014)

★★★★ – Marjorie Baumgarten
Alamo Slaughter Lane, Arbor, Barton Creek Square, Hill Country Galleria, Metropolitan, Violet Crown, Westgate

DRAFT DAY

D: Ivan Reitman; with Kevin Costner, Jennifer Garner, Frank Langella, Denis Leary, Chadwick Boseman, Sean Combs, Terry Crews. (PG-13, 109 min.)
The people waited patiently. Their god of baseball movies had gone quiet. Then the clouds parted, and another god – a comedy god – deigned to unite the god of baseball movies with a promising-sounding football movie called *Draft Day*, about a general manager wheeling and dealing to lock in his NFL draft picks. The people looked askance. The comedy god knew he needed to sell the people on this pigskin business, to make them nod, yes: This is football, and it is America. But, the promising-sounding foot-

FILM LISTINGS



SPOTLIGHT EVENTS

COMING SOON TO AN ALAMO NEAR YOU



Cinema Cocktails:
DIRTY ROTTEN SCOUNDRELS
Sun, June 1 @ Ritz
Let Michael Caine and Steve Martin charm the hell out of you as two of cinema's most brilliant (and idiotic) con men while you sip on custom cocktails.



Big Broads and Meek Men:
FASTER, PUSSYCAT! KILL! KILL!
Mon, June 2 @ Ritz
Three gruff, nihilistic gogo dancers travel across the Mojave Desert, wreaking plenty of havoc and chasing the almighty dollar along the way.



Dietrich & Von Sternberg:
SHANGHAI EXPRESS
Wed, June 4 @ Ritz
One of the most beautifully photographed films ever, and the ultimate example of how Hollywood could enhance a star's beauty through its expertise in the aesthetics of shadow.



Dynamic Duos:
TOMMY BOY QUOTE-ALONG
Fri, June 6, 8 @ Various
Join us for a night of cow tipping, maniac dancing and deer that aren't quite dead. And fat guys, don't forget your little coats!



Dynamic Duos:
BUTCH CASSIDY & THE SUNDANCE KID
Sat, June 7-8 @ Various
An insanely likeable, breezy film with sharp, clever dialogue that brings a contemporary style to the Old West.



Experimental Response Cinema:
HELEN HILL
Sat, May 31 @ Ritz
Helen Hill's vibrant, humorous, handcrafted works use diverse techniques including puppets, cel and stop-motion animation, live action, painting and drawing.



Action Pack:
NIRVANA GRUNGE SING-ALONG
Thur, June 5-6 @ Various
Come fly the flannel and thrash out at this music video dance party featuring Seattle's best and more. Come as you are – or, even better, as you were...

ALSO SCREENING

New Releases: *Maleficent*, *A Million Ways to Die in the West*
• Action Pack: *Beetlejuice* (5/29) • Action Pack: *Kanye West Glow in the Dark Party* (5/29) • *Master Pancake: The Hunger Games* (5/30-31) • Action Pack: *Totally '80s Sing-Along Dance Party* (5/31) • *Free Kid's Club: Swiss Family Robinson* (5/31) • *Marx's Bros: Go West* (5/31) • *Rocky Horror Picture Show* (5/31) • *American Genre Film Archive: AGFA Reel One Party* (6/1) • *Monty Python and the Holy Grail Quote-Along* (6/2) • *Wayne's World* (6/3) • *Terror Tuesday: The Beast of Yucca Flats/Conrad Brooks Vs. The Werewolf* (6/3) • *Chef Dinner Party* (6/3-4) • *Weird Wednesday: The Junkman* (6/4)

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All That Heaven Allows

D: Douglas Sirk; with Jane Wyman, Rock Hudson, Agnes Moorehead. (1955, NR, 89 min.) **Austin Film Society: Rebel Rebel.** Wyman plays a proper middle-class widow who falls in love with the gardener (Hudson) who prunes her bushes. Not only is there a problem with his social class and his belief system (he reads Thoreau!), the man is 15 years her junior. Her grown children and her country-club circle are scandalized. (*) @Marchesa Hall & Theatre, Friday, 8pm; Sunday, 2pm.



ball movie would turn out to be a movie about men talking on phones. There would be a plot, its conclusions foregone, and there would be surprisingly little comedy. The god of baseball movies could still be folksy, cantankerous, an underdog, but those mischievous looks of yesteryear would be replaced by an expression of constant constipation. Neither he, nor the people, would ever find relief. (04/11/2014)

★★★ – Kimberley Jones
Movies 8, Lake Creek 7

★ FED UP

D: Stephanie Soechtig; narrated by Katie Couric. (PG, 99 min.) This new documentary aims for something very difficult: It takes a tired subject – the obesity epidemic – and completely reframes the conversation. Yes, the film cites a vast number of horrifying statistics, but the numbers aren't the point of *Fed Up*. The film doesn't preach to its viewers. Instead, it takes the novel approach of showing us how and why most everything we thought we knew about the subject is wrong. The problem, *Fed Up* argues, is that the food we consume – no matter the portion – is making us sick. The film cogently builds its case while showing us how everything we've learned about food and exercise over the past 30 years needs to be tossed out. With *Fed Up*, executive producers Katie Couric (who also narrates) and Laurie David aim to enrage us, and thereby goad the food industry to satisfy the appetites of newly informed consumers. (05/09/2014)

★★★★ – Marjorie Baumgarten
Arbor

GODZILLA

D: Gareth Edwards; with Aaron Taylor-Johnson, Ken Watanabe, Bryan Cranston, Elizabeth Olsen, Sally Hawkins, Juliette Binoche, David Strathairn, Richard T. Jones, Victor Rasuk, Carson Bolde. (PG-13, 123 min.)

Godzilla, cinema's most beloved and feared monster, returns once more to save humanity from its own arrogance, as well as a couple of new radioactive MUTOs (Massive Unidentified Terrestrial Organisms). Honoring the creature's Japanese Atomic Age, Japanese, origin story, this epic Hollywood monster mash proves to be a lot of fun once it gets going and cities are tromped to bits. The film's human drama only bogs things down, with expository dialogue between scientists (Watanabe and Hawkins); a former nuclear plant manager (Cranston), presumed to be crazed with grief over a 1999 meltdown in Japan, who talks of another impending crisis; and a focal family (Taylor-Johnson, Olsen, and Bolde) whose struggle to reunite amid the mayhem. Director Gareth Edwards (*Monsters*) marshals all the creature effects admirably, but the human interactions are uninvolving. This *Godzilla* affirms our cinematic era of 3-D, digital special effects. It's a creature feature for the Subatomic Age. (05/16/2014)

★★★ – Marjorie Baumgarten
Alamo Ritz, Alamo Lakeline, Alamo Slaughter Lane, Alamo Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, CM Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Lakeline, Moviehouse, Tinseltown North, Tinseltown South, Westgate

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★ THE GRAND BUDAPEST HOTEL

D: Wes Anderson; with Ralph Fiennes, Tony Revolori, Saoirse Ronan, Willem Dafoe, Tilda Swinton, Edward Norton, Adrien Brody, Harvey Keitel, Jeff Goldblum, Jude Law, F. Murray Abraham, Tom Wilkinson, Bill Murray. (R, 99 min.)

Wes Anderson could not give two tweedy fucks about critics who ding his movies for being, well, so Wes Anderson-y. Either you get it, or you don't. *The Grand Budapest Hotel* is nothing short of enchanting. Pinwheeling through four time frames, though set largely in 1932 at the titular hotel – alpine-high in a (made-up) Eastern European country called Zubrowka – *Grand Budapest Hotel* describes the first days of teenaged lobby-boy-in-training Zero Moustafa's (Revolori) tutelage under the imperturbable concierge M. Gustave (Fiennes). When moneyed octogenarian and hotel regular Madame D. (Swinton) suddenly turns up dead, the police suspect Gustave of foul play, a chase ensues, and Anderson's capering whodunit hardly stops for breath again. *The Grand Budapest Hotel* is a marvelous spectacle: spry, sly, and rich with microdetailed production design, tickling tributes to cinematic forebearers, and an effortless intermarriage of antic and tragic. Whodunit? No spoiler here. Wes Anderson did. (03/14/2014)

★★★★ – Kimberley Jones
Alamo Lakeline, Arbor, Tinseltown South, Violet Crown

A HAUNTED HOUSE 2

D: Michael Tidides; with Marlon Wayans, Jaime Pressly, Essence Atkins, Gabriel Iglesias, Missi Pyle, Rick Overton, Cedric the Entertainer. (R, 87 min.)

Not reviewed at press time. More paranormal activity occurs in this horror-comedy follow-up. (04/18/2014) – Marjorie Baumgarten
Movies 8, Lake Creek 7

HEAVEN IS FOR REAL

D: Randall Wallace; with Greg Kinnear, Kelly Reilly, Thomas Haden Church, Connor Corum, Margo Martindale, Lane Styles. (PG, 100 min.)

The empirical question of heaven's existence is a rhetorical one by default. That is, unless you're real-life Colton Burpo (played by newcomer Corum), the 4-year-old son of a Midwestern pastor who matter-of-factly claimed he visited the celestial kingdom while his body lay on an operating table with a ruptured appendix. Based on the bestselling 2010 Christian book, *Heaven Is for Real* is a well-meaning but misshapen movie about the folly of pursuing answers to unanswerable questions. For Todd Burpo (Kinnear), the query of fact or fantasy becomes his personal and professional obsession, one that could cost him his ministry, his reputation, and perhaps his family. Movies about the nature of faith usually defy cinematic translation, and, while its heart is in the right place, *Heaven Is for Real* is no exception. It's not great filmmaking, or even good filmmaking for that matter, but you may find yourself saying "Amen" nevertheless. (04/25/2014)

★★ – Steve Davis
CM Round Rock, Metropolitan

KOCHADAIYYAAN 3-D

D: Soundarya R. Ashwin; with Rajinikanth, R. Sarathkumar, Aadhi, Deepika Padukone, Shobana, Jackie Shroff, Nassar, Rukmini Vijayakumar. (NR, 124 min., subtitled)

Not reviewed at press time. In this animated period piece from India that's filmed in 3-D motion capture, Rajinikanth voices and enacts the three lead roles. (05/08/2014) – Marjorie Baumgarten
Tinseltown South

LEGENDS OF OZ: DOROTHY'S RETURN

D: Will Finn, Dan St. Pierre; with the voices of Lea Michele, Dan Aykroyd, James Belushi, Kelsey Grammer, Martin Short, Hugh Dancy, Oliver Platt, Bernadette Peters, Tracey Adams, Patrick Stewart. (PG, 88 min.)

Based on a children's book by original *The Wizard of Oz* scribe L. Frank Baum's great-grandson, Roger S. Baum, the animated *Legends of Oz: Dorothy's Return* starts off with Dorothy (Michele) awakening back in Kansas, only to find that not even a day has passed since embarking on her adventures on the yellow brick road. Soon, however, a magical rainbow mover (don't ask) sends Dorothy and Toto back to Oz, where the Scarecrow (Aykroyd), the Lion (Belushi), and the Tin Man (Grammer) have been kidnapped by the Wicked Witch's brother, the Jester (Short). It's up to Dorothy to save them, and things pretty much play out as expected. Carping on a film clearly targeted

to 5-year-olds might seem unjust, but the filmmakers go about their business in such a lazy fashion that the viewer can't help but feel irritated. Bring me my ruby slippers, Toto, we're getting the hell out of here. (05/16/2014)

★ – Josh Kupecki
Metropolitan

★ LOCKE

D: Steven Knight; with Tom Hardy; with the voices of Olivia Colman, Ruth Wilson, Andrew Scott, Ben Daniels, Tom Holland, Bill Milner. (R, 85 min.)

Written and directed by Steven Knight, *Locke* has the feel of a one-act, one-man play, with its swift running time and limited scope. The whole thing takes place inside a car, which is essential to the film's grosgrain of mundaneness and bated-breath suspense. Tom Hardy plays Ivan Locke, a family man and construction foreman battling a cold as he drives alone on an at-first mysterious mission. The little gray cells prick at the welcome call to action, tasked to piece together the source of conflict between Locke and a series of callers, from his boss to his wife to a hospital in London. Hardy seems to get a kick out of tying one hand behind his back. Here, locked behind a steering wheel and a conceptual gimmick, he only has the upper half of his body to work with – but half a Hardy adds up to a hell of a lot. (05/16/2014)

★★★★ – Kimberley Jones
Arbor

★ MILLION DOLLAR ARM

D: Craig Gillespie; with Jon Hamm, Suraj Sharma, Madhur Mittal, Aasif Mandvi, Pitobash, Darshan Jariwala, Lake Bell, Alan Arkin, Bill Paxton. (PG, 123 min.)

Sports agent JB Bernstein (Jon Hamm) – whose boutique agency, which he runs with his partner Aash (Aasif Mandvi), is about one bounced check away from shutting down – is on a late-night beer binge, when he alights on a solution: He'll go to India, throw a contest to find a couple of promising cricket bowlers, and turn them into major-league pitchers. Based on a true story, Bernstein's scheme – called the Million Dollar Arm – is a brilliant marketing strategy, but this is a Disney movie, so the messaging mostly sticks to the timeless triumph of the underdog. Madhur Mittal plays the anxious, upright Dinesh; Suraj Sharma is the loose-limbed, pizza-loving Rinku. They're both funny and endearing, but the film – though undeniably crowd-pleasing and, yes, even a touch tear-jerking – is more interested in the redemption of Hamm's perma-scowling jerk, blind to its biggest asset. (05/16/2014)

★★★★ – Kimberley Jones
Alamo Lakeline, Alamo Slaughter Lane, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, CM Stone Hill Town Center, Gateway, iPic, Lakeline, Metropolitan, Moviehouse, Tinseltown North, Westgate

MOM'S NIGHT OUT

D: Andrew Erwin, Jon Erwin; with Sarah Drew, Sean Astin, Patricia Heaton, Trace Adkins, Logan White, David Hunt, Abbie Cobb, Robert Amaya, Harry Shum Jr.. (PG, 98 min.)

The faith-based *Mom's Night Out* celebrates the second Sunday in May like a 6-year-old who cobbles together a homemade Mother's Day card with crayons, construction paper, and some glue. The heart's in the right place, but aesthetically speaking, it's not terribly sophisticated. Aspiring to be an inspirational screwball comedy about the stresses of motherhood, the film plays instead like a series of "Wouldn't it be

hilarious if?" scenarios as imagined by the Christian Broadcasting Network. Three moms all on the verge of a nervous breakdown – the frazzled Alyson (Drew), her BFF Izzy (White), and the pastor's wife (Heaton) – decide to take a temporary break from motherhood and kick up their high heels a little with an evening out on the town. Predictably enough, nothing goes as planned and bland hijinks inevitably ensue. Indeed, *Mom's Night Out* is a movie only a mother could love. (05/16/2014)

★★ – Steve Davis
CM Cedar Park

NEIGHBORS

D: Nicholas Stoller; with Seth Rogen, Rose Byrne, Zac Efron, Dave Franco, Ike Barinholtz, Carla Gallo, Christopher Mintz-Plasse, Jerrod Carmichael, Halston Sage, Craig Roberts. (R, 91 min.)

A perfunctory revenge comedy, *Neighbors* is elevated by lively, naturalistic performances by Seth Rogen and Rose Byrne as new parents reluctant to admit they're no longer young or hip. When a rowdy fraternity (led by Zac Efron and Dave Franco) moves in next door, the married couple is confronted with their own irrefutable grownupness. Soon enough, a late-night noise complaint kicks off a war between the neighbors. Lavishly detailing each fresh sabotage and skimping on pretty much everything else, director Nicholas Stoller sorely miscalculates his film's strengths (Rogen and Byrne) and its weaknesses (frat boys). Amusing enough, but weirdly joyless, *Neighbors* brings little new to the table. Gross-out comedy has become an ever-elevating game of one-upmanship, wherein one film's turd joke becomes another's tidal swell of diarrhea. Is there a ceiling to this sort of entertainment? To this viewer at least, *Neighbors* found the ceiling by bumping it ad nauseam. (05/09/2014)

★★ – Kimberley Jones
Alamo Lakeline, Alamo Slaughter Lane, Alamo Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, CM Stone Hill Town Center, Highland, Gateway, iPic, Lakeline, Metropolitan, Moviehouse, Tinseltown North, Westgate

NOAH

D: Darren Aronofsky; with Russell Crowe, Jennifer Connelly, Ray Winstone, Anthony Hopkins, Emma Watson, Logan Lerman, Douglas Booth, Nick Nolte, Mark Margolis, Frank Langella, Leo McHugh Carroll. (PG-13, 138 min.)

Partly allegorical, partly spectacular, and wholly sincere, Darren Aronofsky's *Noah* presents itself as an idiosyncratic benefaction to the Almighty. Far-removed from our collective recollections of Sunday school pageants, the film opts instead for a sort of human-scaled realism. Noah (Crowe) lives in a barren Old Testament world in which Cain's wandering descendants viciously plunder the Earth and all its inhabitants. After experiencing visions of the watery engulfment of humanity, Noah treks – with his wife Naameh (Connelly), three sons (Lerman, Booth, and Carroll), and adopted daughter (Watson) – to seek the wisdom of his grandfather Methuselah (Hopkins), and comes to believe that he has been chosen to build an ark that will leave all human wickedness to drown. Despite *Noah's* visual marvels, the film takes itself a tad too seriously. In the end, the best enhancement to all the film's realism might be to purchase a ticket with D-Box seating. (04/04/2014)

★★★ – Marjorie Baumgarten
Movies 8, Lake Creek 7

Over the Edge



D: Jonathan Kaplan; with Michael Eric Kramer, Pamela Ludwig, Matt Dillon, Vincent Spano. (1979, PG, 95 min.) **CineBrew.** Disillusioned youth wander the wasteland of suburbia in this cult classic with a killer soundtrack. @Violet Crown, Tuesday, 7:30pm.

The Grapes of Wrath

D: John Ford; with Henry Fonda, Jane Darwell, John Carradine, Charley Grapewin. (1940, NR, 128 min.) **Summer Film Classics: The Great Depression.** John Ford translated the John Steinbeck Depression-era classic novel into an equally classic movie. The displaced Joad family from Oklahoma speaks for all Americans. (Double bill: *Sullivan's Travels*) (*) @Paramount, Tuesday, 7pm; Wednesday, 8:50pm.



OCULUS

D: Mike Flanagan; with Brenton Thwaites, Karen Gillan, Katee Sackhoff, James Lafferty, Rory Cochrane, Miguel Sandoval. (R, 105 min.)

A notch above the usual paranormal activities that arrive in theatres fully formed but essentially hollow, *Oculus* boasts more story, less distracting shaky-cam cinematography, and one badass mirror from hell. For all its darkly reflective glamour, however, the increasingly knotty narrative eventually strains even genre credulity and, as oculi go, it's all a bit dim as to why, what, when, where – and especially how – the hauntees are being haunted. Orphaned siblings Tim (Thwaites) and Kaylie Russell (Gillan) reunite long after the untoward death of their parents, and Tim's subsequent incarceration and release from a mental hospital. Meanwhile, twentysomething Kaylie has been busy tracking down an ornate mirror which she believes to be the dark force behind her family's disintegration. While often visually striking, and boasting a real sense of intellectual playfulness regarding the dreadful mirror, *Oculus* never quite resolves into the image of horror it clearly wishes to be. (04/11/2014)

★★★ – Marc Savlov
Movies 8, Lake Creek 7

ONLY LOVERS LEFT ALIVE

D: Jim Jarmusch; with Tilda Swinton, Tom Hiddleston, Mia Wasikowska, John Hurt, Anton Yelchin, Jeffrey Wright. (R, 123 min.)

You can rest assured if you've been worrying that Jim Jarmusch – the arthouse auteur and reigning royal of independent cinema – has bowed to the demands of Hollywood trendiness with this vampire picture. *Only Lovers Left Alive* is less about matters of blood than what it takes for love to survive over millennia. Eve (Swinton) is living languorously in Tangier when she books a night flight to Detroit, to come to the side of her beloved Adam (Hiddleston). More bohemian outsiders than blood-sucking freaks, the pair luxuriate in each other's company, until Eve's sister Ava (Wasikowska) arrives and stirs up some trouble. The film is hypnotic, which lends it an addictive sensibility. *Only Lovers Left Alive* has no need to resort to hyperbole when a character exclaims: "Oh darling, that was centuries ago." It's a statement of fact, but also a reminder that some things are eternal. (04/25/2014)

★★★★ – Marjorie Baumgarten
Violet Crown

THE OTHER WOMAN

D: Nick Cassavetes; with Cameron Diaz, Leslie Mann, Kate Upton, Nikolaj Coster-Waldau, Nicki Minaj, Taylor Kinney, Don Johnson. (PG-13, 109 min.)

A serial philanderer gets his comeuppance through the handiwork of three of his victims in this romantic comedy that demonstrates the sisterhood of the betrayed can be more effective than nursing one's wounds in solitude. Carly Whitten (Diaz) is a nonsense, Manhattan career woman who rudely discovers that her boyfriend Mark King (Coster-Waldau) is married when she pays him a surprise visit and is

met at the front door by his ditz wife Kate (Mann). Histrionics and some physical comedy ensue, and are further deployed on a subsequent visit to Carly's apartment during which the two women become inebriated and bond. They follow Mark out to the Hamptons, where they see that the cur is cheating on both of them with a *third* woman, Amber (Upton), who eventually joins them in wreaking vengeance. Granted, femme-centered film comedies are a thing to cherish, but *The Other Woman* only gets it half right. (04/25/2014)

★★★ – Marjorie Baumgarten
Metropolitan

THE QUIET ONES

D: John Pogue; with Jared Harris, Sam Claflin, Erin Richards, Rory Fleck-Byrne, Laurie Calvert. (PG-13, 98 min.)

Things just don't go bump in the night in *The Quiet Ones*. They resound with the ear-shattering force of a sonic boom. But startling and scaring an audience are two different things. On that count, *The Quiet Ones* is a whimper of a horror film. Purportedly "inspired by true events" – seldom a good sign – the movie recounts an Oxford professor's unorthodox psychological experimentation (circa 1974) on an extremely damaged young woman named Jane Harper (Cooke), who Professor Coupland (Harris) believes to have the ability to manifest negative emotional energy in the guise of paranormal events, such as telekinetically slamming doors and summoning other frightening phenomena. There's no sense of trepidation in *The Quiet Ones*, because suspense requires a cogent storyline to either create or defy the viewer's expectations. Whether this lack of plausible narrative is the result of lazy filmmaking or shortcut editing is immaterial: Either way, you lose. (05/02/2014)

★ – Steve Davis
Movies 8, Lake Creek 7

THE RAILWAY MAN

D: Jonathan Teplitzky; with Colin Firth, Jeremy Irvine, Nicole Kidman, Stellan Skarsgård, Hiroyuki Sanada, Tanroh Ishida, Sam Reid. (R, 116 min.)

Early on in *The Railway Man*, Colin Firth's Eric Lomax, a British World War II veteran, shares a train compartment in 1980 with a lovely stranger named Patti (Kidman). She falls for the gentle, erudite train enthusiast, but soon learns that that's not the all of Eric. He's also violently tormented by his time as a prisoner of war, forced to work on the construction of the Burma Railway (aka the Death Railway). Based on the real-life Lomax's memoir of the same name, *The Railway Man* runs on two tracks: the suspenseful dramatization of Eric's PTSD and burgeoning romance with Patti in 1980, and flashbacks to his brutalizing experiences in the war. *The Railway Man* is a different beast, of a different era – more committed to verisimilitude, less invested in seducing the viewer with its epic scope – but the tidy coda leaves the film feeling incomplete. (04/25/2014)

★★★ – Kimberley Jones
Arbor, Metropolitan

RIO 2

D: Carlos Saldanha; with the voices of Jake T. Austin, Kristin Chenoweth, Jesse Eisenberg, Anne Hathaway, Andy Garcia, Bruno Mars, Jemaine Clement, Jamie Foxx, Will.i.am, George Lopez. (G, 101 min.)

In this animated sequel, Blu (Eisenberg), Jewel (Hathaway), and their three children head from their home in Rio deep into the Amazon basin, where they find a whole flock of blue macaws that turn out to be Jewel's long-lost family. Jewel, meeting both her father (Garcia) and an old love (Mars), is delighted to be with them in the jungle, but Blu is a city bird,

uncomfortable with the father-in-law and unhappy about the ex. *Rio 2* is loaded with terrific vocal talents (though they are mostly squandered), and is agog with characters all feverishly working to carry way too much plot. Less a celebration of Brazil than of homogenized Las Vegas stage-show aesthetics, the film's more ethnic elements are Mixmaster-blended into seamless Hollywood entertainment. All singing, all dancing, all color: *Rio 2* is a modern, studio animation blockbuster – spilling all over the place, rather than arching into the sky. (04/18/2014)

★★ – Louis Black
CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Gateway, Tinseltown North, Tinseltown South

TRANSCENDENCE

D: Wally Pfister; with Johnny Depp, Rebecca Hall, Paul Bettany, Morgan Freeman, Kate Mara, Cillian Murphy, Clifton Collins Jr., Cole Hauser. (PG-13, 119 min.)

The Singularity gives birth to a kind of Frankenstein's monster in this futuristic thriller from first-time director (and Oscar award-winning *Inception* cinematographer) Wally Pfister. After kicking off with a brief flash-forward that serves little purpose but to leech all the tension out of the next two hours, *Transcendence* jogs back five years to introduce married couple Will and Evelyn Caster (Depp and Hall), who have devoted their life's work to artificial-intelligence research, and their best friend (Bettany), a doctor who has reservations about the wisdom of manufacturing sentient machines. When the Casters uncrack the code for uploading human consciousness, various factions – a neo-Luddite terrorist cell, an FBI unit, and another AI researcher (Freeman) – all tangle. *Transcendence* is not unambitious: It raises interesting questions about morality and technology, and about how easily, imperceptibly a line in the sand may shift. A bright idea, sure, disappointingly dulled in its execution. (04/18/2014)

★★ – Kimberley Jones
Movies 8, Lake Creek 7

X-MEN: DAYS OF FUTURE PAST

D: Bryan Singer; with Hugh Jackman, James McAvoy, Michael Fassbender, Jennifer Lawrence, Nicholas Hoult, Peter Dinklage, Ian McKellen, Patrick Stewart, Ellen Page, Halle Berry. (PG-13, 130 min.)

Director Bryan Singer, reclaiming the film franchise he launched in 2000, means to establish from the first reel that *Days of Future Past* is not messing around. Via voiceover, Professor X (Stewart) explains the catastrophic present, in which killing machines called Sentinels have wiped out most of the world's mutant population and many of their human defenders, too. With its past and future dual timelines – series constant Wolverine (Jackman) is sent back to the early Seventies to dissuade the blue-skinned shapeshifter Mystique, née Raven (Lawrence), from an assassination that will set off a ruinous ripple effect – *Days of Future Past* is cannily constructed to pull in actors from both the original trilogy and 2011's origin-story reboot, *First Class*, and top to bottom it's a terrific cast. Still, the film tenders no new thought or wrinkle to the franchise. It's the difference between a diverting entertainment, and a riveting one. (05/23/2014)

★★★ – Kimberley Jones
Alamo Lakeline, Alamo Slaughter Lane, Alamo Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, CM Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, Lakeline, Moviehouse, Tinseltown North, Tinseltown South, Westgate

also playing

Full-length reviews available online at austinchronicle.com.

DIVERGENT

★★★ Millennium, Tinseltown South

FROZEN

★★★ Lake Creek 7

GOD'S NOT DEAD

✪ Tinseltown South

THE LEGO MOVIE

★★★★ Movies 8, Lake Creek 7

MR. PEABODY & SHERMAN

★★★★ Movies 8, Lake Creek 7

MUPPETS MOST WANTED

★★★ Movies 8, Lake Creek 7

NON-STOP

★★ Movies 8, Lake Creek 7

WHERE CAN METRORAIL TAKE ME THIS WEEKEND?

THE CONTEMPORARY AUSTIN: A SECRET AFFAIR

Looking for art of international impact? At the Jones Center, behold an array of world-class marvels from the private collection of Glenn and Amanda Fuhrman: Works by Matthew Barney, Maurizio Cattelan, Louise Bourgeois, Anish Kapoor, Ron Mueck, Juan Muñoz, Marc Quinn, Yinka Shonibare MBE, Kiki Smith, and more, exploring themes of the body, the figure, and relationships. *Fri.-Sat., 11am-7pm. 700 Congress. 512/453-5312.* www.thecontemporaryaustin.org

BOOMTOWN

This "musical comedy about the most dangerous city in Texas" is set in the 1920s and inspired by the Thomas Hart Benton painting of the same name. Brought to you by the history-warping madcaps of the Crank Collective. *Fri.-Sat., 8pm. Long Center for the Performing Arts, 701 W. Riverside, 512/457-5100. \$18 (\$12, seniors, children).* www.crankcollective.wordpress.com

TEXAS ROLLER DERBY

The Rhinestone Cowgirls are still smarting from a controversial loss to the Putas Del Fuego a few years ago, so expect some hard hits and flaring tempers. *Sat., May 31, 6pm. Palmer Events Center, 900 Barton Springs Rd. \$15.* www.txrd.com.



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MAY 29-JUNE 5

SPECIAL SCREENINGS

BY MARJORIE BAUMGARTEN & JOSH KUPECKI

THURSDAY 29

Beetlejuice Quote-Along (1988) *D: Tim Burton; with Alec Baldwin, Geena Davis, Michael Keaton, Jeffrey Jones, Catherine O'Hara, Winona Ryder. (PG, 92 min.)* **Action Pack.** @Alamo Ritz, 7:10pm.

☼ **Dark Victory (1939)** *D: Edmund Goulding; with Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald, Ronald Reagan. (NR, 104 min.)* **Summer Film Classics: Hollywood's Golden Year.** A young socialite struggles with an inoperable brain tumor. (Double bill: *Of Mice and Men*) @Paramount, 7pm.

☼ **The Good, the Bad and the Ugly (1966)** *D: Sergio Leone; with Clint Eastwood, Lee Van Cleef, Eli Wallach. (R, 176 min.)* This is the quintessential spaghetti Western and also concludes Leone's great trilogy, which began with *Fistful of Dollars* and *For a Few Dollars More*. Long, funny, and featuring one of Ennio Morricone's greatest scores, *The Good, the Bad, and the Ugly* is a sheer pleasure to watch. (*) @Flix Brewhouse, 7:30pm.

Kanye West Glow-in-the-Dark Party Action Pack. @Alamo Ritz, 10pm.

☼ **Of Mice and Men (1939)** *D: Lewis Milestone; with Lon Chaney Jr., Burgess Meredith, Betty Field, Charles Bickford. (NR, 106 min.)* **Summer Film Classics: Hollywood's Golden Year.** Steinbeck's novella gets a faithful adaptation. Chaney is particularly effective as the doomed Lennie. (Double bill: *Dark Victory*) @Paramount, 9:05pm.

☼ **Synecdoche, New York (2008)** *D: Charlie Kaufman; with Philip Seymour Hoffman, Samantha Morton, Catherine Keener, Michelle Williams, Emily Watson, Dianne Wiest, Jennifer Jason Leigh, Hope Davis, Tom Noonan. (R, 124 min.)* **Austin Film Society: The Creative in Crisis.** A theatre director's magnum opus begins to overtake his life as the lines between fiction and reality grow increasingly blurred in Kaufman's directorial debut, a sprawling, ambitious, and heartbreaking film. (*) @Marchesa Hall & Theatre, 7:30pm.

SPACES

B Movies and Bad History: Austin Edition Join Elizabeth Hansen, outreach manager for the Bullock, and Madeline Moya, curator at the Texas Archive of the Moving Image, as they present a collection of locally shot film clips from a time before Austin was a filmmaker's paradise. @Texas Spirit Theater, 7pm.

Breakfast at Tiffany's and The Man With the X-Ray Eyes Blue Starlite Drive-In: Double Feature. The folks at Blue Starlite pored over vintage movie ads to re-create double features from the past. @Austin Studios, 8:45pm.

☼ **Sergeant York (1941)** *D: Howard Hawks; with Gary Cooper, Walter Brennan. (NR, 134 min.)* **World War I Film Series.** A Tennessee mountain farmer relinquishes his pacifist religious principles and goes off to fight in WWI and becomes an acclaimed war hero. As played by Cooper and directed by Hawks, this propaganda movie that was released at the beginning of WWII, rises above its motives to become a moving slice of Americana. @Harry Ransom Center, 7pm.

FRIDAY 30

☼ **All That Heaven Allows (1955)** See p.62.

The Hunger Games (2012) *D: Gary Ross; with Jennifer Lawrence. (PG-13, 142 min.)* **Master Pancake.** The bounty of *The Hunger Games* will be like a fattened calf to the Pancake mockers. (*) @Alamo Ritz, 7, 10.

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 13 issue is Monday, June 2.** 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, 512/458-6910; or email.

Contact Marjorie Baumgarten (Special Screenings): specialscreenings@austinchronicle.com; Wayne Alan Brenner (Offscreen): calendar@austinchronicle.com.

Stage Fright (2014) *D: Jerome Sable; with Minnie Driver, Allie MacDonald, Douglas Smith, Meat Loaf. (R, 89 min.)* Not sure if this film is for you? Here's the Venn diagram for potential viewers: horror fan, musical fan, Meat Loaf fan. @Alamo Lakeline, 11:55pm.

Ultimate Nineties Party Action Pack. @Alamo Lakeline, 10:10pm.

SPACES

Breakfast at Tiffany's and The Man With the X-Ray Eyes Blue Starlite Drive-In: Double Feature. @Austin Studios, 8:45pm. (See Thursday, 5/29.)

Dirty Dancing (1987) *D: Emile Ardolino; with Patrick Swayze, Jennifer Grey. (PG-13, 100 min.)* Nobody puts Baby in a corner! (*) @South Shore District, 8pm.

SATURDAY 31

☼ **Go West (1940)** *D: Edward Buzzell; with Groucho Marx, Harpo Marx, Chico Marx. (NR, 80 min.)* **Marx Bros. Retrospective.** the boys saddle up to tame the Wild West in this late-career entry. @Alamo Ritz, 2:40pm.

☼ **Handmade Bohemia: The Films of Helen Hill Experimental Response Cinema.** Hill's animated and experimental works are playful and vibrant, incorporating everything from puppets to painting on film cells. The program is curated by Now, *Forager* filmmakers Jason Cortlund and Julia Halperin. @Alamo Ritz, 5pm.

The Hunger Games (2012) Master Pancake. @Alamo Ritz, 7, 10. (See Friday.)

The Rocky Horror Picture Show (1975) *(R, 95 min.)* Austin fans have been dressing up and doing the "Time Warp" thing live for more than three decades. For more info, see www.austinrocky.org. @Alamo Village, 12mid.

The Sound of Music Sing-Along (1965) *(NR, 174 min.)* **AIDS Services of Austin.** Saturday's screening is hosted by Rebecca Havemeyer. Purchase advance tickets through ASA, and all proceeds will benefit the organization in addition to providing admission to a preparty, premier seating, and free parking. @Paramount, 7pm.

Stage Fright (2014) @Alamo Lakeline, 11:55pm. (See Friday.)

Swiss Family Robinson (1960) *D: Ken Annakin. (NR, 128 min.)* **Alamo Kids' Club.** No one knows how to shipwreck a family as well as the folks at Disney. (*) @Alamo Ritz, 11:30am.

Totally Eighties Sing-Along Dance Party Action Pack. @Alamo Slaughter Lane, 10:20pm.

SPACES

Blacula (1972) *D: William Crane; with Vonetta McGee, William Marshall. (PG, 93 min.)* **Austin Public Library: Beyond the Bride of Bad Film Festival.** Free. (*) @Carver Branch Library, 6:30pm.

SUNDAY 1

AGFA Reel One Party *D: Various. American Genre Film Archive.* AGFA regularly watches the first reels of undisclosed prints for identification and inspection purposes. After five selections, the audience will vote on a favorite, which will be screened in full at 11pm that evening at the Ritz. @Alamo Ritz, 9pm.

☼ **All That Heaven Allows (1955)** See p.62.

Dirty Rotten Scoundrels (1988) *D: Frank Oz; with Steve Martin, Michael Caine, Glenn Headly. (PG, 110 min.)* **Cinema Cocktails.** Martin and Caine shine as rival con men on the French Riviera in this sterling comedy. Special cocktail menu available for this screening. @Alamo Ritz, 6pm.

☼ **Gosford Park (2001)** *D: Robert Altman; with Maggie Smith, Helen Mirren, Michael Gambon, Bob Balaban, Clive Owen, Emily Watson, Kelly MacDonald, Ryan Phillippe, Kristin Scott Thomas, Derek Jacobi, Stephen Fry. (R, 137 min.)* **Afternoon Tea.** The servants know all in this Altman mystery set in a British countryside estate in the 1930s. (*) @Alamo Slaughter Lane, 4:05pm.

Raiders of the Lost Ark (1981) *D: Steven Spielberg; with Harrison Ford. (PG, 115 min.)* **Cinemark Summer Classics.** Indiana Jones, a dashing Saturday matinee idol for the modern age, is one of Spielberg and Ford's best creations. (*) @Hill Country Galleria, Tinseltown North, 2pm.

Romy and Michele's High School Reunion (1997) *D: David Mirkin; with Lisa Kudrow, Mira Sorvino, Janeane Garofalo. (R, 91 min.)* **Girlie Night.** Sweet-natured, unpretentious, and full-throttled comic acting make this reunion movie loopy fun. (*) @Alamo Lakeline, 7:05pm.

The Sound of Music Sing-Along (1965) Summer Film Classics. @Paramount, 2, 6. (See Saturday.)

Tommy Boy Quote-Along Action Pack. @Alamo Slaughter Lane, 7:40pm.

SPACES

"The Beer Diaries: Kamala Brewing at the Whip In" (2014) *D: Mike Mann. (NR, 30 min.)* Learn about Kevin Sykes and Ty Wolosin, brewers at the raved Austin watering hole, and the story behind winning both Gold and Silver medals for their Bitterama brew. @Whip In, 8pm.

Game of Thrones @The North Door, 9pm.

Poland in Freedom (2011) *D: Ireneusz Engler. (NR, 56 min.)* **Austin Polish Society.** This documentary screens as part of the APS' celebration of Freedom Day, commemorating 25 years since the first free elections were held in Poland. The film examines the effects of the economic and social transition in the country since the fall of Communism. @Mezes Hall (on the UT campus), 3pm.

☼ **Toy Story 2 (1999)** *D: Ash Brannon, Lee Unkrich and John Lasseter; with Tom Hanks, Tim Allen, Joan Cusack. (G, 92 min.)* **Austin Film Festival: Family Films.** Co-writer Rita Hsaio will be in attendance for a Q&A after the screening. (*) @Texas Spirit Theater, 3pm; free.

MONDAY 2

Faster, Pussycat! Kill! Kill! (1965) *D: Russ Meyer; with Susan Bernard, Lori Williams, Haji, Tura Satana. (NR, 83 min.)* **Big Broads and Meek Men: The Films of Russ Meyer.** Three busty women race around in sports cars and occasionally get out and whoop the hell out of whatever icky men have crossed their path in this seminal softcore salvo. (*) @Alamo Ritz, 7pm.

☼ **Hanna Ranch (2013)** *D: Mitch Dickman. (NR, 73 min.)* **Austin Film Society.** Cattleman Kirk Hanna is featured in this documentary about his personal struggle to protect a once prominent way of life in Colorado. Co-sponsored by the Nature Conservancy. Emily Hanna in attendance. @Marchesa Hall & Theatre, 7:30pm.

Monty Python and the Holy Grail Quote-Along Action Pack. @Alamo Slaughter Lane, 10:15pm.

SPACES

"The Beer Diaries: Black Star Co-op" (2014) *D: Mike Mann. (NR, 30 min.)* The world's first cooperatively-owned and worker self-managed brewpub is highlighted here. Head Brewer Jeff Young discusses the history and brewing program of this revolutionary pub. The \$10 ticket includes a beer flight. @Black Star Co-op, 8pm.

Jaws (1975) *D: Steven Spielberg; with Roy Scheider, Robert Shaw, Richard Dreyfuss. (PG, 124 min.)* **CineMondays: How I Spent My Summer Vacation.** This originator of the summer blockbuster still packs a bite. One thing is certain: We're always gonna need a bigger boat. (*) @Spider House Ballroom, 8:30pm.

IMAX

D-Day: Normandy 1944 (2014) *D: Pascal Vuong; narrated by Tom Brokaw. (NR, 40 min.)* Tom Brokaw narrates this film about the largest Allied operation of World War II. Thu. (5/29)-Fri., 11am, 3, 5pm; Sat., 11am, 2, 5pm; Sun., 2, 5pm; Mon.-Thu. (6/5), 11am, 2, 5pm.

Hubble 3D (2010) *D: Toni Myers; narrated by Leonardo DiCaprio. (NR, 45 min.)* This documentary follows NASA's May 2009 mission to repair the Hubble Space Telescope. (*) Thu. (5/29)-Fri., 2, 4pm; Sat., 1, 4pm.

Texas: The Big Picture (2003) *D: Scott Swofford; narrated by Colby Donaldson. (NR, 39 min.)* Texas is shown to be a land broad enough to produce everything from grapefruit to microchips. Thu. (5/29)-Fri., 10am, 1pm; Sat., 10am; Mon.-Thu. (6/5), noon.

Titans of the Ice Age (2013) *D: David Clark; narrated by Christopher Plummer. (NR, 45 min.)* Computer-generated imagery brings to life this mysterious era of the Ice Age. Thu. (5/29)-Fri., noon; Sat., noon, 3pm; Sun., 3pm; Mon.-Thu. (6/5), 10am, 3pm.

Under the Sea 3D (2009) *D: Howard Hall. (NR, 40 min.)* The impact of global warming is examined in the waters of Southern Australia, New Guinea, and elsewhere in the Indo-Pacific region. Sun.-Thu. (6/5), 1, 4pm.



Shanghai Express

TUESDAY 3

The Beast of Yucca Flats and Conrad Brooks vs. the Werewolf Terror Tuesday. Tor Johnson can't seem to catch a break as he shuffles about the desert after radiation poison renders him, well, Tor Johnson-like. The second half of this Conrad Brooks double features does what it says on the box. @Alamo Ritz, 9:45pm.

Chef (2014) *D: Jon Favreau; with Favreau, John Leguizamo, Emjay Anthony, Scarlett Johansson, Dustin Hoffman, Sofia Vergara, Bobby Cannavale, Oliver Platt, Amy Sedaris, Robert Downey Jr., Jose C. "Perico" Hernández. (R, 115 min.)* **Food & Film: Dinner Party.** For the complete menu, go to www.drafthouse.com. (*) @Alamo Slaughter Lane, 7:15pm.

☼ **The Grapes of Wrath (1940)** See p.63.

☼ **Over the Edge (1979)** See p.62.

☼ **Sullivan's Travels (1941)** *D: Preston Sturges; with Joel McCrea, Veronica Lake, Robert Warwick, William Demarest, Franklin Pangborn. (NR, 91 min.)* **Summer Film Classics: The Great Depression.** Sturges bites the hand that feeds him while goofing on cinematic artistes who think they're above the fluff and want to make only "important" films. The movie also features McCrea's choicest performance for Sturges and a plot with more curves than Veronica Lake. (Double bill: *The Grapes of Wrath*.) (*) @Paramount, 9:30pm.

Wayne's World (1992) *D: Penelope Spheeris; with Dana Carvey, Tia Carrere, Mike Myers. (PG-13, 95 min.)* Our favorite cable-access dudes hit the silver screen. (*) @Alamo Ritz, 7pm.

SPACES

"The Beer Diaries: ABGB" (2014) *D: Mike Mann. (NR, 30 min.)* The Austin Beer Garden Brewing Co. is the city's newest brewpub, but it hasn't taken long to build a name for themselves. Join Amos Lowe and "Swiftly" Peters, as they walk through the process of building a brewery. The \$15 ticket includes a brewery tour, a beer flight, and VIP seating. @ABGB, 8pm.

The symbol (*) indicates full-length reviews available online: austinchronicle.com/film.

WEDNESDAY 4

Chef (2014) Food & Film: Dinner Party. @Alamo Slaughter Lane, 7:15pm. (See Tuesday.)

Driving Miss Daisy (2014) D: David Esbjornson; with Angela Lansbury, James Earl Jones. (NR, 90 min.) **Broadway on Screen.** Between them, they have seven Tonys and five Oscars, so expect the performances of Jones and Lansbury, in this filmed-on-tour play, to live up to expectation. @Southpark Meadows, CM Cedar Park, 2, 7.

★ **The Grapes of Wrath (1940)** See p.63.

The Junkman (1982) D: H.B. Halicki; with H.B. Halicki, Christopher Stone, Susan Shaw, Bruce Cameron. (PG, 96 min.) **Weird Wednesday.** This Citizen Kane-like send-up of the film industry has a Guinness World Record for the most destroyed modes of transportation (cars, trucks, and planes). @Alamo Ritz, 10pm.

Raiders of the Lost Ark (1981) Cinemark Summer Classics. @Hill Country Galleria, Tinseltown North, 2, 7. (See Sunday.)

Romy and Michele's High School Reunion (1997) Girlie Night. @Alamo Lakeline, 7:05pm. (See Sunday.)

★ **Shanghai Express (1932)** D: Josef von Sternberg; with Marlene Dietrich, Clive Brook, Anna May Wong, Warner Oland. (NR, 80 min.) **Dietrich and von Sternberg.** Dietrich and her Svengali director von Sternberg board the Chinese rails, which leads to political and sexual intrigue. Visually exotic, the film earned an Oscar for cinematography and landed Wong one of her best Hollywood roles – as Dietrich's servant. @Alamo Ritz, 7:40pm.

★ **Sullivan's Travels (1941) Summer Film Classics: The Great Depression.** @Paramount, 7pm. (See Tuesday.)

★ **When Harry Met Sally ... (1989)** D: Rob Reiner; with Billy Crystal, Meg Ryan, Carrie Fisher, Bruno Kirby. (R, 96 min.) It's the film that probes the ancient question of whether friends can sleep together and still remain friends. When they're as cute as Ryan or as funny as Crystal, guess what the long-term answer is. @Flix Brewhouse, 7pm.

SPACES

Pee-wee's Big Adventure and Skateboard Blue Starlite Drive-In: X Games Double Feature. First up in this twofor is one of the pinnacles of modern comedy, followed by what boils down to Rad with skateboards. Spoiler alert: There's no base-ment in the Alamo. @Austin Studios, 9pm.

THURSDAY 5

★ **The Life and Death of Colonel Blimp (1943)** D: Michael Powell and Emeric Pressburger; with Roger Livesey, Deborah Kerr, Anton Walbrook. (NR, 163 min.) **Austin Film Society: World War I Films.** This superb film chronicles the life and times of a staunch for-king-and-country British soldier. @Marchesa Hall & Theatre, 7:30pm.

Nevermind: Nirvana and the Nineties Grunge Sing-Along Party Action Pack. @Alamo Ritz, 9:45pm.

The Night Before Our Stars Be one of the first to see *The Fault in Our Stars* by joining in one of the largest ever live simulcast experiences. The film's stars, Shailene Woodley, Ansel Elgort, and Nat Wolff, as well as author John Green and director Joshua

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Boone will be (virtually) on hand. Charm bracelets will be dispersed to the loyal fan base. @Southpark Meadows, CM Cedar Park, Hill Country Galleria, CM Stone Hill Town Center, Tinseltown North, 7:30pm.

Wayne's World Quote-Along (1992) D: Penelope Spheeris; with Mike Myers, Dana Carvey. (PG-13, 92 min.) **Action Pack.** @Alamo Ritz, 7pm.

SPACES

Farewell Film Club: Paul Sharits Experimental Response Cinema. A protégé of Stan Brakhage, Sharits' work helped usher in the structural film movement of the Sixties. Among the films shown here is the influential "Ray Gun Virus." @Farewell Books, 8pm.

Pee-wee's Big Adventure and Gleaming the Cube Blue Starlite Drive-In: X Games Double Feature. The aforementioned masterpiece is followed by the Eighties skater flick starring Christian Slater. @Austin Studios, 9pm.

FESTIVALS

ATX Television Festival Now in its third season (as it were), this fest celebrates all your favorite TV shows with panels, screenings, and a pitch competition to boot. Back this year is a tailgate screening party of *Friday Night Lights* at Hotel San Jose with cast members in attendance. Cast and creatives from *Archer*, *Justified*, *Orphan Black*, and *Orange Is the New Black* will also be on hand. For a full schedule, visit www.atxfestival.com. @ Alamo Ritz, Stateside at the Paramount, Stephen F. Austin Hotel

OFFSCREEN

AFF Screenplay & Teleplay Competition Deadline Saturday, May 31 is your final chance to jumpstart your writing career through Austin Film Festival's Screenplay & Teleplay Competition. In addition to being presented in the same room as Vince Gilligan, Jonathan Demme, Susan Sarandon, and Barry Josephson, last year's advancing writers have signed with top companies like Madhouse Entertainment. See website for complete guidelines. Sat., May 31. www.austinfilmfestival.com.

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| OF MICE AND MEN | THU (5/29) 9:05 |
| SOUND OF MUSIC SINGALONG | SAT (5/31) 7PM; SUN 2 & 6PM |
| THE GRAPES OF WRATH | TUE (6/3) 7:00; WED (6/4) 8:50 |
| SULLIVAN'S TRAVELS | TUE (6/3) 9:30; WED (6/4) 7:00 |
| BACHELOR MOTHER | SAT (6/7) 4:00; SUN (6/8) 3:50 |
| THE GREAT GATSBY | SAT (6/7) 5:45; SUN (6/8) 2:00 |
| THE SHOP AROUND THE CORNER | TUE (6/10) 7:00; WED (6/11) 9:20 |
| ARSENIC AND OLD LACE | TUE (6/10) 9:00; WED (6/11) 7:00 |

The Saturday 7pm sing-a-long will benefit the AIDS Services of Austin and will be hosted by Austin's own Rebecca Havemeyer.

Visit www.austintheatre.org for all the details.



GO ONLINE FOR THE FULL SCHEDULE
www.AustinTheatre.org/film



This project is funded and supported in part by the City of Austin through the Economic Development Department/Cultural Arts Division believing an investment in the Arts is an investment in Austin's future. Visit Austin at NowPlayingAustin.com.



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Jimmy Buffett

No better oral history of the Austin music scene exists than

what's contained in the audio-visual vaults of *Austin City Limits*, turning 40 this year. Two of my wish list entries came true recently when I was gifted DVD dubs of Michael Nesmith and Jimmy Buffett. "The king of Key West and his salty original style," announces Executive Producer Terry Likona about the latter Southwestern troubadour.

"Nice to see our friends in Austin again," winks Buffett toward the end of episode No. 906 (that's ninth season, episode six) from 1984. The asides he's been cracking for most of the hourlong taping makes it clear where the party occurred the night before. Onstage, the sovereign Parrothead puts on a demonstration for the ages.

For starters, the Pascagoula-born Mississippian, now 67, still had hair back then, so of course he doesn't insert the line "somebody stole my hair" in New Orleans rub "Pencil Thin Mustache." And by God, he's wearing shoes – formal footwear – not to mention a pink, button-down shirt tucked into floor-length white khakis. His

band boasts Little Feat's Sam Clayton on percussion, former and future Eagles bassist Timothy B. Schmit, and a steel drum player from Trinidad. The set list maybe explains why Buffett's never taped ACL again.

After opening with "Son of a Son of a Sailor," he plugs then-new album *One Particular Harbour* with a shout-out to his wife and daughter on "Distantly in Love." Yet it's "Migration" in the third slot that road-maps Buffett's path through ATX and greater Texas on his way to Austinite Jerry Jeff Walker's place in Key West, where the former Nashville songwriter and music journalist married campfire sing-alongs to beach culture: "*I got a Caribbean soul I can barely control and a little Texas hidden here in my heart.*"

"Margaritaville," "Come Monday," Rodney Crowell's "Stars on the Water," "Fins" and more follow. All the hits, no bullshit. Topping it might just be impossible.

— Raoul Hernandez

Circuit of the Americas, Saturday 31

BROWN WHÖRNET

North Door, Friday 30

A rare visit from the good ship Brown Whörnet promises high-wire transitions connecting brainy overtures, noise-rock aneurysms, and pelvic slow jams. Hatched in 1993, the local octet once glued peanuts and cigarette butts to its cassette releases. 1999's self-titled "Hamburger" album refined their appetite for obstruction before *Radio Ablum* [sic] two years later emerged as Austin's most logical heir to Firesign Theatre unreality. Acrobatic Russian folk collective the Flying Balalaika Brothers and mathematically minded heavies OMGWTFBBQ open.

— Greg Beets

KING KAHN & THE SHRINES

Mohawk, Friday 30

Half a decade's now passed since Austin got a good look at Canadian psychedelic soul deity King Khan's bodacious body on a regular basis. In town for the first time since closing the Black Stage last Fun Fun Fun Fest, Khan and his 10-piece, Berlin-based Shrines bust 2013 comeback *Idle No More* straight from the gut with no shirts. Belly up to the supreme genius of Montreal's once hottest soul export.

— Chase Hoffberger

DR. JAMES POLK/TOMAS RAMIREZ

Elephant Room, Friday 30/Saturday 31

Two nights of homegrown jazz maestro ministrations. When Dr. Polk isn't preachin' the B-3 in Elias Haslanger's Church on Monday, he leads his more mainstream sextet, Centerpiece. A vehicle for his formidable arranging skills and fluid piano excursions, the band usually includes sultry songstress Pamela Hart and Monk Competition-winning trombonist Andre Hayward. Although now based in Atlanta, versatile saxophonist Tomás Ramírez was for many years a mainstay of the local scene, playing with everyone from Beto & the Fairlanes to Jerry Jeff Walker. His latest album, *Tres*, blows up a storm.

— Jay Trachtenberg

CENTRO-MATIC CD RELEASE

Mohawk, Saturday 31

Amongst busy careers as producers, sessioners, and solo artists, the members of Centro-matic come together for a new LP New slab *Take Pride in Your Long Odds* arrives a mere three years after its predecessor, which might be considered speedy for the lyrically unflinching, musically aggressive Austin/Dentonites. If roiling rockers like "Salty Disciple" and catchy popsters like "Cross Path" are any indication, the show should be a corker. Dallas' Pleasant Grove and American Werewolf Academy open.

— Michael Toland

VINTAGE TROUBLE

Belmont, Saturday 31

The late Solomon Burke earned the nickname "King of Rock n' Soul," but it may be time to let dynamic frontman Ty Taylor try on that title. After all, nobody fuses those two genres with the panache of the "Pelvis Pusher" leading this L.A. fourpiece. Drawing as much from the Rolling Stones and Animals as the R&B originators who spawned them, Vintage Trouble remains poised for big things upon the follow-up release to 2011's *The Bomb Shelter Sessions*.

— Thomas Fawcett

PROJECT YAPP FUNDRAISER

Spider House, Sunday 1

Project Youth and Pound Pups (YAPP) pairs at-risk youth with shelter dogs. Musical friendlies to the cause span the local singer-songwriter spectrum, from veteran duo Stephen Doster & Randy Weeks to next-generation sirens Grace London & Finley Sexton – with my band Painted Redstarts sandwiched in the middle. Says YAPP founder Brenda Holliday, "The first time we saw a fearful dog's tail wag and a suicidal teen's eyes light up at the sight of each other, we knew we were on to something. This benefit is about raising funds for a facility where we can hold classes, host community events, and foster the dogs." 2-6pm.

— William Harries Graham

CLAY MCCLINTON BENEFIT

Poodie's, Monday 2

Hill Country hangout Poodie's isn't hosting the first or last benefit for songwriter Clay McClinton, who sustained head injuries in a March car wreck, but it's the best. Hosted by George Ensle and featuring Texas talent Gary P. Nunn, Bob Livingston, Walt and Tina Wilkins, Owen Temple, Big John Mills, Danny Brooks, and Jon Napier, the event's proceeds mitigate medical expenses for the country/rock/blues scion of Delbert McClinton who's barely had a chance to celebrate the release of his latest CD, *Bitin' at the Bit*.

— Kevin Curtin

BRÖTZMANN/DRAKE/PARKER TRIO

North Door, Tuesday 3

Of all the groups Epistrophy Arts has brought to town in the past 15 years, this just may be the most exciting. There isn't a tighter or more propulsive rhythm section in avant jazz than bassist William Parker and drummer Hamid Drake, a duo whose spontaneous combustion provides the fuse to ignite the volcanic eruptions that spew from Peter Brötzmann's rough-edge horn. When the band's in full flight they create a glorious noise.

— Jay Trachtenberg

PETER MURPHY/ MY LIFE WITH

THE THRILL KILL KULT

Elysium, Wednesday 4/Thursday 5

Twice next week, goth palace Elysium floods the dance floor. Peter Murphy gained Eighties fame as a morbid Ziggy Stardust to Bauhaus' Spiders From Mars, before successfully striking solo. New single "I Am My Own Name" demonstrates his penchant for Middle Eastern melody and high drama. My Life With the Thrill Kill Kult, meanwhile, tore up the Nineties with mock B-movie soundtracks like "Sex on Wheelz," all sampled metal guitars and grinding rhythms. New full-length *Spooky Tricks* features less rock and more electro-throb, still nice and sleazy.

— Tim Stegall

soundcheck

BY RAOUL HERNANDEZ

BUBBLE PUPPY, SHIVA'S HEADBAND

Threadgill's World Headquarters, Friday 30

The Armadillo (and origin Texas psych) lives!

PAUL MCCARTNEY/ PAUL SIMON HOOT

Strange Brew, Friday 30

Suzanna Choffel, Charlie Faye, BettySoo, Georgia Bramhall, Colin Gilmore, etc.

TRANS AM, WHEN DINOSAURS RULED THE EARTH

Red 7, Saturday 31

"Heavy American Electro Rock" meets gnashing gigantosaurs.

SLIM THUG

Emo's, Saturday 31

Still the "bouse" of Houston rap.

ROSIE FLORES

Little Longhorn Saloon, Saturday 31

Rockabilly mama kicks in Northside honky-tonk.

TITO LARRIVA

Strange Brew, Sunday 1

Semi-unplugged overview of soundtrack work from *Repo Man*, *True Stories*, and *From Dusk Till Dawn*.

ANTONE'S BLUE MONDAY

Midway Field House, Monday 2

Home of the Blues residency welcomes Omar's howler and Cindy Cashdollar. 5pm, free.

FRANK MUSTARD PROJECT

ABGB, Wednesday 4

Eighties ATX all-stars.

HOWIE DAY

One World Theatre, Wednesday 4

New millennial radio phenom previews new LP.

INVINCIBLE CZARS

Carousel Lounge, Thursday 5

Austin art-stru-mentalists.

in-stores:

Friday: **Protomartyr**, End of an Ear, 5pm; the **1975**, Waterloo Records, 6:15pm; **Costumes**, **Glish**, **Ola Beach**, Trailer Space, 7pm; Saturday: **Flying Buttresses**, **Love Me Tenders**, **Ma & God**, Trailer Space, 7pm Tuesday: **Centro-matic**, Waterloo Records, 5pm; Wednesday: **Radney Foster**, Waterloo Records, 5pm

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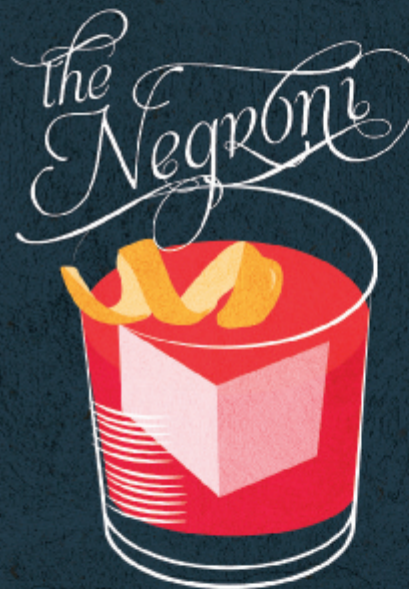
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•THURSDAY, MAY 29•

6:30PM HH
WHISKEY SISTERS
11:30AM **WREN FRO**
w/ TONY SCALZO, KEVIN MCKINNEY, GARY NEWCOMB
10PM **HUNTER SHARPE**

•FRIDAY, MAY 30•



12AM **WARREN HOOD**
•SATURDAY, MAY 31•
DOORS @ 3PM
MATINEE ★ NO COVER
CORNELL HURD



12AM **HARD PROOF**
AFROBEAT
ROXY ROCA
& THE SOUTHERN
SIRENS BURLESQUE 10PM

•SUNDAY, JUNE 1•

DOORS @ 3PM MATINEE
HONKYTONK
PLANET
CASPER
WITH JEFF HUGHES & CHAPARRAL



7:30PM **THE WAGONEERS**
10PM **HEYBALE!** WITH REDD VOLKAERT, EARL POOLE BALL, & DALLAS WAYNE

•MONDAY, JUNE 2•

H.H. 6:30PM **THE PETERSON BROTHERS**



10PM **JASON ROBERTS BAND**
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•TUESDAY, JUNE 3•
HAPPY HOUR 7PM **TONI PRICE**
10:30PM ALL NIGHT LONG
THE TYRANT OF TEXAS FUNK

•WEDNESDAY, JUNE 4•
HAPPY HOUR 6:30PM **JITTERBUG VIPERS**
DUSTIN WELCH
12AM **JON DEE GRAHAM**
10:15PM **THE PAINTED REDSTARTS** 9:30PM



•FRIDAY, JUNE 6•

HAPPY HOUR 6:30PM **THE WHISKEY SISTERS**
10PM **DR. ZOG** ALL NIGHT LONG

•THURSDAY, JUNE 5•
HAPPY HOUR 6:30PM **THE WHISKEY SISTERS**
10PM **DR. ZOG** ALL NIGHT LONG

•FRIDAY, JUNE 6•
HAPPY HOUR 6:30PM **THE WHISKEY SISTERS**
10PM **DR. ZOG** ALL NIGHT LONG

•SATURDAY, JUNE 7•
MATINEE **CORNELL HURD BAND**
12AM **THE INFIDELS**
10PM **PATRICIA VONNE**

•FRIDAY, JUNE 6•
HAPPY HOUR 6:30PM **THE WHISKEY SISTERS**
10PM **DR. ZOG** ALL NIGHT LONG

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BOOKWOMAN, 5501 N. Lamar Ste. 105-A, 512/472-2785
BOURBON GIRL, 212 E. Sixth, 512/433-6983
BROKEN SPOKE, 3201 S. Lamar, 512/442-6189
THE BROWN BAR, 201 W. Eighth, 512/480-8330
BUENOS AIRES CAFE - GALLERIA, 13500 Galleria Cir., Bee Cave, 512/441-9000
BUNGALOW, 92 Rainey, 512/363-5475
BUTTERFLY BAR AT THE VORTEX, 2307 Manor Rd.
BUZZ MILL COFFEE, 1505 Town Creek, 512/912-9221
C-BOY'S HEART & SOUL, 2008 S. Congress Ave.
CACTUS CAFE, Texas Union, UT campus, 512/475-6515
THE CAPITAL GRILLE, 117 W. Fourth, 512/322-2005
CAROUSEL LOUNGE, 1110 E. 52nd, 512/452-6790
CENTRAL MARKET NORTH, 4001 N. Lamar, 512/206-1000
CENTRAL MARKET SOUTH, 4477 S. Lamar, 512/899-4300
CHAIN DRIVE, 504 Willow, 512/480-9017
CHEATHAM STREET WAREHOUSE, 119 Cheatham St., San Marcos, 512/353-3777
CHEER UP CHARLIE'S, 900 Red River, 512/524-1111
CHEZ ZEE, 5406 Balcones, 512/454-2666
CHUGGIN' MONKEY, 219 E. Sixth, 512/476-5015
CONTINENTAL CLUB GALLERY, 1315 S. Congress, upstairs, 512/441-2444
CONTINENTAL CLUB, 1315 S. Congress, 512/441-2444
COTTON CLUB, 212 E. Davilla St., Granger, 512/859-0700
COUPLAND DANCEHALL, 101-103 Hoxie, Coupland, 512/856-2226
CU-29, 720 Brazos St., 512/474-0029
CYPRESS CREEK CAFE, 3200 Wimberley Square, Wimberley, 512/847-2515
DIRTY DOG BAR, 505 E. Sixth, 512/236-9800
DIZZY ROOSTER, 306 E. Sixth, 512/236-1667
THE DOGWOOD, 715 W. Sixth, 512/531-9062
DONN'S DEPOT, 1600 W. Fifth, 512/478-0336
THE DRAG BAR, 2324 Guadalupe, 512/536-0477
THE DRISKILL HOTEL, 604 Brazos, 512/439-1234
EAST SIDE SHOW ROOM, 1100 E. Sixth, 512/467-4280
EDDIE V'S EDGEWATER GRILLE, 301 E. Fifth, 512/472-1860
EDGE OF TOWN SALOON & GRILL, 15601 Vision Dr., 512/251-9358
EL SOL Y LA LUNA, 600 E. Sixth, 512/444-7770
ELEPHANT ROOM, 315 Congress, 512/473-2279
ELYSIUM, 705 Red River, 512/478-2979
EMO'S, 2015 Riverside, 512/800-4628
EMPIRE CONTROL ROOM, 606 E. Seventh
END OF AN EAR, 2209 S. First, 512/462-6008
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GREEN PASTURES RESTAURANT, 811 W. Live Oak, 512/444-4747
GRUENE HALL, 1281 Gruene Rd., New Braunfels, 830/606-1281
GÜERO'S TACO BAR, 1412 S. Congress, 512/447-7688
HALCYON, 218 W. Fourth, 512/472-9637
HEB CAFE MUELLER, 1801 E. 51st St., 512/236-1020
HOLE IN THE WALL, 2538 Guadalupe, 512/302-1470
HOLY MOUNTAIN, 617 E. Seventh, 512/391-1943

HOTEL VEGAS, 1500 E. Sixth, 512/524-1584
HOUSE WINE, 408 Josephine, 512/322-5210
HYDE PARK BAR & GRILL, 4521 Westgate Blvd., 512/899-2700
INN BETWEEN LOUNGE, 15912 RR 620 N., Round Rock, 512/255-6010
IRIE BEAN COFFEE BAR, 2310 S. Lamar #102, 512/326-4636
LA PALAPA, 6640 Hwy. 290 E., 512/459-8729
LAMBERTS, 401 W. Second, 512/494-1500
LAS PALOMAS, 3201 Bee Caves Rd. #122, 512/327-9889
LONG CENTER FOR THE PERFORMING ARTS, 701 W. Riverside, 512/457-5100
LUCKY LOUNGE, 209-A W. Fifth, 512/479-7700
MARIA'S TACO XPRESS, 2529 S. Lamar, 512/444-0261
MERCER STREET DANCEHALL, 332 Mercer, Dripping Springs, 512/858-4314
MIDWAY FIELD HOUSE, 2015 E. Riverside
MIDWAY FOOD PARK, 1905 S. Capital of Texas Hwy.
MIJOS TEX-MEX & CANTINA, 1000 E. 11th, 512/480-0707
MOHAWK, 912 Red River, 512/482-8404
MOZART'S COFFEE ROASTERS, 3825 Lake Austin Blvd., 512/477-2900
NASTY'S, 606 Maiden, 512/453-4349
NEWORLDELI, 4101 Guadalupe, 512/451-7170
THE NOOK, 309 E. Sixth, 512/709-1551
THE NORTH DOOR, 502 Brushy, 512/485-3002
NUTTY BROWN CAFE, 12225 Hwy. 290 W., 512/301-4648
THE OASIS, 6550 Comanche Trail, 512/266-2442
THE OFFICE LOUNGE, 1207 Leander Rd., Georgetown, 512/869-1137
ONE WORLD THEATRE, 7701 Bee Caves Rd., 512/330-9500
ONE-2-ONE BAR, 1509 S. Lamar, 512/473-0121
OPAL DIVINE'S PENN FIELD, 3601-K S. Congress, 512/707-0237
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PARISH, 214 E. Sixth, 512/473-8381
POODIE'S HILLTOP ROADHOUSE, 22308 Hwy. 71 W., Spicewood, 512/264-0318
RATTLE INN, 610 Nueces, 512/373-8306
REALE'S PIZZA & CAFE, 13450 Hwy. 183 N., 512/335-5115
RED 7, 611 E. Seventh, 512/476-8100
RED EYED FLY, 715 Red River, 512/474-1084
REMEDY, 209 E. Sixth, 512/391-1500
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STUBB'S, 801 Red River, 512/480-8341
SYMPHONY SQUARE, 1101 Red River, 512/476-6064
TENOAK, 409 Colorado, 512/472-2822
TEXAS BAR & GRILL, 14611 Burnet Rd., 512/255-1300
THINGS CELTIC, 1806 W. 35th, 512/472-2358
THE THIRSTY NICKEL, 325 E. Sixth, 512/473-8891
THREADGILL'S NORTH, 6416 N. Lamar, 512/451-5440
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WATERLOO ICE HOUSE, 1106 W. 38th, 512/451-5245
WATERLOO RECORDS, 600-A N. Lamar, 512/474-2500
THE WHITE HORSE, 500 Comal, 512/502-4637
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Saturday MAY 31 **BILLY WILSON** 7-9PM

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Friday JUNE 06 **CIEN FUEGOS** 7-9PM

Saturday JUNE 07 **ZAY SANTOS** 7-9PM

Sunday JUNE 08 **The BLUES POSSE** 3-5PM

Thursday JUNE 12 **JONAS ALVAREZ** 6-8PM

Friday JUNE 13 **WESLEY LUNSFORD** 7-9PM

Saturday JUNE 14 **The STAYLYNS** 7-9PM

Sunday JUNE 15 **BRIAN DAVENPORT** 3-5PM
BOB CHEEVERS 6-8PM

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The Naked Maja 8pm
Shivas Headband 9pm
BUBBLE PUPPY 10pm
\$10 adv / \$15 Day of Show

Sat May 31
Jeff Lofton & the Electric Thang 9pm
HECTOR WARD & the Big Time 10:30pm
\$10

Sun June 1
The Seekers 11am; no cover

Thur June 5
Duece Coupe with Earl Poole Ball 8pm
Ricky Stein 9:45pm
\$10

Fri June 6
The Bluebonnets 8:30pm
BOB SCHNEIDER 10pm
\$20 adv / \$25 Day of Show

Sat June 7
BOBBY MACK 9pm
ALAN HAYNES 10pm
\$10

Sat June 14
WILLIS ALAN RAMSEY 9pm
\$15adv/\$25 rsv seats/\$20 dos

Sat June 21
TOMMY MALONE 9pm
\$15adv / \$25 day of show

Thur June 26
ULRICH ELLISON 9pm
\$10

Sat June 28
CAROLYN WONDERLAND 9pm
\$15 adv / \$20 day of show

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DANNY SANTOS
y los Bluegrass Vatos 11am; no cover

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Thu, May 29
Patrice Pike 8:00 - \$10
Latin At Heart 10:00 - \$8
Eightysixed 6:00-NO COVER Happy Hour

Fri, May 30
John Gaar's Birthday Bash 9:00 - \$10
Cari Hutson 11:00 - \$10
Denny Freeman 6:00 - NO COVER Happy Hour

Sat, May 31
Eric Tessmer 10:00 - \$10
Texas KGB 3:00 - NO COVER
Johnny Nicholas 6:00 - \$10
Waterloo Revival 8:00 - \$10
Carson Alexander 12:00 - \$5

Sun, June 1
The Resentments 7:30 - \$10
Bonnie Bishop 5:30 - \$10
EREZ 10:30 - \$5
Bill Kirchen 3:00 - \$10

Mon, June 2
LONELYLAND 8:30 - \$10
The Motts 6:00 - NO COVER HAPPY HOUR
The Leavers 11:00 - \$5

Tue, June 3
Bruce Hughes & the All Nude Army 8:00 - \$5
Garrett LeBeau 10:00 - \$5
HalleyAnna 12:00 - NO COVER
Vitera 6:00 - NO COVER

Wed, June 4
Walt Wilkins & The Mystiqueros 9:00 - \$10
Kelley Mickwee 11:00 - \$5
Johnny Nicholas 6:00 - NO COVER Happy Hour

White Ghost Shivers - June 13
Micky & The Motorcars - June 28

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FRIDAY 5/30
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SATURDAY 5/31
MIKE MILLIGAN AND THE ALTAR BOYZ
CLUB 10PM
DJ KENN ROOFTOP

SUNDAY 6/1
ALAN HAYNES

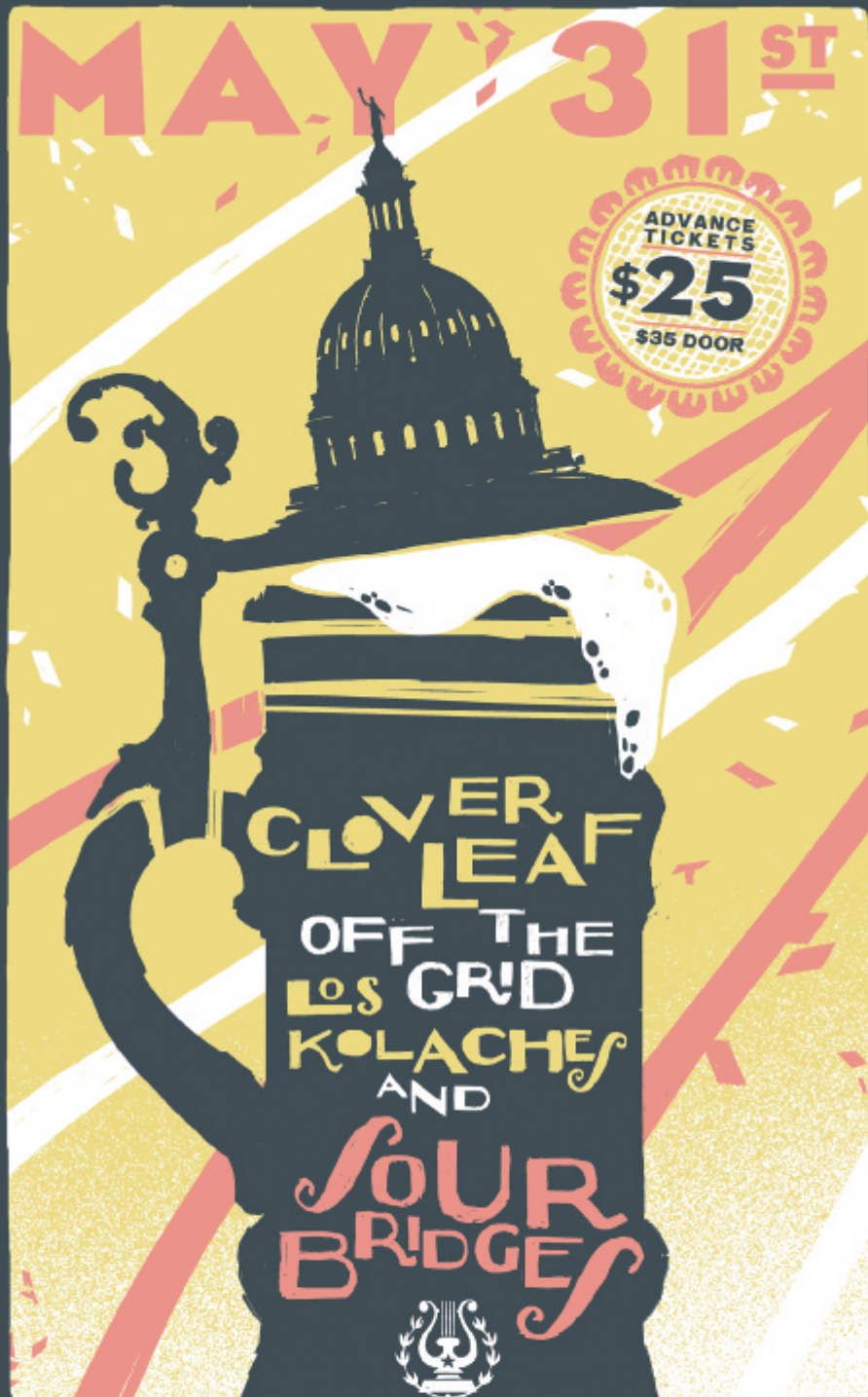
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CLUB LISTINGS

THURSDAY 29

311 CLUB Big Kyle, the Hoodoos, Erik Zamora **A**

AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)

ANDERSON MILL TAVERN The Southsiders

BAKER ST. PUB & GRILL Colt Landon Baker (9:45)

BAT BAR John Frischer (4:00), Phil Luna, Calloway Trio (7:00)

B.D. RILEY'S IRISH PUB Kristen Gibbs (8:00)

BEERLAND The Hearttakers, Flash Boys, Sweet Spirit, Sons of Hercules (9:00) **★**

THE BELMONT Nashville Pussy, Supersuckers (8:00) **R**

BLIND PIG PUB The Know How (9:00)

BOURBON GIRL Raul Adrian Ochoa (5:00), the Bomb Squad (8:30)

BUZZ MILL COFFEE Adam Kobetich (8:00)

C-BOY'S HEART & SOUL Paul Oscher (6:00), Super King Soul Sound w/ DJ GJ (10:00)

ROAD SHOWS

May

THU 29

Sons of Hercules, Beerland

Supersuckers, Nashville

Pussy, the Belmont

Dr. Alejandro Montiel, Cactus Cafe

Devil You Know, Butcher Babies, Dirty Dog Bar

Tarik Hassan Quartet, Elephant Room

Heavenly Beat, Nicholas

Nicholas, Empire Control Room

Bill Hearne, Gruene Hall

Unstoppable Death Machine, Holy Mountain

Modern Don Juans, Lamberts

Hollie Holloway & the Hype, the Nook

Groundation, Bum Lucky, the North Door

Parquet Courts, Red 7

Floor, Pinkish Black, Red 7

Ashes of Babylon, Triple Crown

FRI 30

Deathwish/Wisconsin, Beerland

Young Dubliners, Lost Bayou

Ramblers, the Belmont

Eleven Hundred Springs, Broken Spoke

Nature Boy Explorer Club, Texassippi Two, Carousel Lounge

Logic, Quest, DJ Rhetorik, Emo's

Untold, Empire Control Room

Protomartyr, End of an Ear

Cinco Doce, Flamingo Cantina

Protomartyr, Holy Mountain

God's Gun, Hotel Vegas

King Khan & the Shrines, Red Mass, Mohawk

Acoustic Alchemy, One World Theatre

The Tennessee Stiffs, One-2-One Bar

Bad Energy, Red 7

The Parish Festival, Spider House Ballroom

Milk Carton Kids, Stateside at the Paramount

The 1975, Stubb's

SAT 31

Jimmy Buffett & the Coral Reefer Band, Austin 360

Amphitheater at Circuit of the Americas

FEA, Las Hijas de la Chingada, Beerland

Vintage Trouble, Soul

Selector Tom "Papa" Ray, the Belmont

Judith Owen, Cactus Cafe

Bubba Coltrane & the Wrecks, Carousel Lounge

Tomás Ramírez Tasmanian Devil, Elephant Room

Slim Thug, H.S.M., Volar, J Colv & TwinOutDa6, Emo's

Ed Robinson, Island Rose, Kelley Glover, Flamingo Cantina

Tercer Mundo, Bad Energy, Hotel Vegas

Pleasant Grove, American

Werewolf Academy, Mohawk

William Fitzsimmons, Leif Vollebakk, Parish

Trans Am, Red 7

Leif Elggren, CM von Hausswolff, St. David's Episcopal Church

Bill Hearne, Strange Brew Lounge Side

The Flying Buttresses, the Love Me Tenders, Trailer Space Records

Ballgag, Triple Crown

June

SUN 1

Tercer Mundo, Glue, Cheer Up Charlie's

Kelley Stoltz, Benjamin Cissner, Hotel Vegas

Between the Buried & Me, Trioscapes, Mohawk

Mr. Elevator & the Brain Hotel, Hollow Trees, Mohawk

Uh Huh Her, DJ Kim Anh, Parish

Nothing, Destruction Unit, Red 7

MON 2

Timothy Morales, Holy Mountain

David Dondero, the Heavenly States, For Her & the Snow, Mohawk

Andrew Jackson Jihad, Dogbreath, Red 7

Neon Trees, Smallpools, Nightmare & the Cat, Stubb's

TUE 3

DJ Dog Dick, Galacticat, Beerland

Mistress Stephanie & Her Melodic Cat, Cheer Up Charlie's

Rick Shea, the Driskill Hotel

Robert DeLong, Mike Reim, Empire Control Room

Dwight Smith, Halcyon

Vetter Kids, Holy Mountain

Hamid Drake Trio, the North Door

WED 4

G. Love, the Belmont

Peter Murphy, Elysium

See Through Dresses, Featherface, Mohawk

Howie Day, One World Theatre

Ester Rada, One-2-One Bar

Swearin', Perfect Pussy, Red 7

Bo Depeña, the Scoot Inn

Radney Foster, Waterloo Records

THU 5

Holy Ghost!, ACL Live at the Moody Theater

Rebecca Loeb, Cactus Cafe

Forty Winters, Insurgence, Dealey Plaza, Dirty Dog Bar

My Life With the Thrill Kill Kult, Elysium

Quanta, Akasha Experience, Empire Control Room

Jesse White, Flamingo Cantina

Gabriela Montero, Long Center for the Performing Arts

Hollie Holloway & the Hype, the Nook

Stoop Kids, Red 7

Breting Engel, Octant, Spider House Ballroom

Chakra Kahn, The Trimmis, Stubb's

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 NUMBER, ACTS, AND START TIMES TO: CLUB LISTINGS, PO BOX 49066, AUSTIN, TX 78765; FAX, 458-6910; PHONE, 512/454-5766 X159; EMAIL, 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.

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LIVE MUSIC 6:30-9PM unless otherwise noted

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Fri, May 30th
ALBERT & GAGE
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Sat, May 31st
HARD PROOF
Afrobeat

Sun, June 1st noon - 3 p.m.
TONY HARRISON
Western Swing

Thu, June 5th
KUNITAN
South American Folk

Thu, May 29th
JIMI LEE
Blues

Fri, May 30th
FLYING BALALAIKA BROTHERS
Russian Gypsy

Sat, May 31st
JACQUI WALKER
R&B

Sun, June 1st 6:30 - 9 p.m.
SILAS LOWE
Americana

Thu, June 5th
JONAS ALVAREZ
Latin

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ZOUMOUNTCHI 11P

SON Y NO SON 7P
DING DONG BANG BAND
WITH THE CRACK PIPES 10P

GENTE BOA 10P
ZOUMONTCHI 12A

TBA

CARSON MCHONE 7P **DARREN HOFF & THE HARD TIMES** 8P
KATHRYN LEGENDRE 9P
CUERNOVACA 10P

THE WYLDZ 7:30P **D-MADNESS PROJECT** 9P **SCAN REASON**
FEATURING LOYCE GAYO & RAMSEY DOANY 11P

JONAS WILSON 10P
SLOMO DRAGS 11P

DJ ANG G GEMINI PARTY 8P

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Jimmy LaFave Sat 5/31 7 pm
Tito Larriva Sun 6/1 8pm

Tickets & Schedule at www.StrangeBrewLoungeSide.com

Thursday May 29th
Liv Mueller 6p
Seela (Full Band) 8p Ephraim Owens 10p
Friday May 30th
Paul & Paul 6:30p - 11:30p
A Tribute to P. McCartney & P. Simon
Saturday May 31st
(Kids Show) 10a
Mandy Rowden & Billy Abel 4p
Bill Hearne 6p **Jimmy LaFave** 8p
Ruben V 10p
Sunday June 1st
Gospel Brunch 11a-1p
Tito Larriva 6pm
The Brewbirds 8pm
Monday June 2nd
Juke Joint Prophets 4p
David Hamburger 6p Wrenfro 8p
The Brothers Vinyl 10p
Tuesday June 3rd
Gouchy Like Riley 4p, DURAWA 6p
Johnny Goudie, How did I get here? 8p
Wednesday June 4th
Jon Inmon 4p Chris Gage 6p
John Evans Band 8p Jason James 10p
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| ROCK EN ESPANOL | FRIDAY 05.30 9:00PM \$7 | CINCO DOCE KALUA |
| TOURING REGGAE | SATURDAY 05.31 9:00PM \$7 | ED ROBINSON ISLAND ROSE JUDGE, CLAUDE 9 MICAH SHALOM+THE BABYLONIANS KELLEY GLOVER |
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Thurs. 5/29
7-10:30pm



The Atlantics
Fri. 5/30
7-10:30pm



LC ROCKS
Sat. 5/31
7-10:30pm



THE BREW
Sun. 6/1
7-10:30pm

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CLUB LISTINGS

FROM THURSDAY

CACTUS CAFE Dr. Alejandro Montiel, Jimi Hendrix of the Balalaika (8:00) ④

THE CAPITAL GRILLE James Polk Trio (6:00)

CAROUSEL LOUNGE Nematoads, High Dive, Holy Ka-Kow (7:00)

CENTRAL MARKET NORTH Son y No Son (6:30) ④

CENTRAL MARKET SOUTH Jimi Lee (6:30) ④

CHEATHAM STREET WAREHOUSE HalleyAnna, Bryan Boice, Anthony Mustaca (10:00)

CHUGGIN' MONKEY The Goodz (5:00), Tish & Misbehavin' (9:00)

CONTINENTAL CLUB The Whiskey Sisters (6:30), Hunter Sharpe, Wrenfro (10:00)

CONTINENTAL CLUB GALLERY Liv Meuller, Tameca Jones (8:30)

DIRTY DOG BAR Before the Darkening, Fear Control, HeroinMe, Butcher Babies, Devil You Know (7:30) ④

DIZZY ROOSTER Greg Talmage (4:30), Sonny Wolf (9:30)

DONN'S DEPOT Murphy's Inlaws

THE DRAG BAR Sanchez Mac (9:00)

EDDIE V'S EDGEWATER GRILLE Robert Kelley (7:00) ④

EDGE OF TOWN SALOON & GRILL Howlin' Waters

ELEPHANT ROOM Blue Moon w/ Rosie Flores (6:00), Tarik Hassan Quartet (9:30) ④

EMPIRE CONTROL ROOM A.J. Vincent, Nicholas Nicholas, Heavenly Beat (9:00) ④

FLAMINGO CANTINA Jordan Price, Young Costello, the Snails, Los Kurados (8:00)

FREDA'S SEAFOOD GRILLE Rich Demarco (5:00) ④

FRIENDS Blues by night (4:00); Brotha Magnum, Clay Compania (7:30)

GIDDY UPS Open Mic (8:00)

GINNY'S LITTLE LONGHORN SALOON Jimmy & the Mustangs (6:00), Alvin Crow (9:00)

GRUENE HALL Bill Hearne (7:30) ④

GÜERO'S TACO BAR Hook Herrera (6:30)

HOLE IN THE WALL Kevin Brown & John X. Reed (5:00); Dextrophobia, Brushwick Jack, Josh Robins & the Genius Mistake (9:00)

HOLY MOUNTAIN Bat/Caves, thinknothink, Boyfrndz, Unstoppable Death Machine (9:00) ④

HOTEL VEGAS The Numerators, Low Times, Critical Dad (10:00)

IRIE BEAN COFFEE BAR Open Mic w/ Lisa Kettle (6:00) ④

LAMBERTS Jimmy & the Mustangs, Modern Don Juans (9:30) ④

LUCKY LOUNGE Ian McLagan & the Bump Band, Sunburns & Sunsets (6:00)

MERCER STREET DANCEHALL Doug Moreland & the Flying Armadillos (7:30)

MIJOS TEX-MEX & CANTINA Marty Linville, Marty Linville (5:00)

MOHAWK Artificial Earth Machine, I Am Your Destruction, Fresh Fuckerman (9:00)

NEWORLDELI Giulia Milanta

THE NOOK Johnny Reynolds, Red Lady (5:00), Hollie Holloway & the Hype (8:30) ④

THE NORTH DOOR Bum Lucky, Groundation (8:00) ④

ONE-2-ONE BAR Wild Seeds, Dumptruck (8:00)

POODIE'S HILLTOP ROADHOUSE Andy Barham (5:30) ④, Brian Pounds, Johnson, Blake Henley (11:00) ④

RED 7 Outside: Beth Israel, Radioactivity, Parquet Courts (9:00) ④, Inside: Sores, Pinkish Black, Floor (9:00) ④

RILEY'S TAVERN Manzy Lowry (9:00)

THE ROOST Naked Maja (6:00), Finger & Tongues (6:00); Bobby Mack (8:00)

ROUND ROCK MAIN STREET PLAZA Marshall Ford Swing Band (6:00)

RUTH'S CHRIS STEAK HOUSE Jeff Lofton (6:30)

THE SAHARA LOUNGE CFPM West African Music School Benefit w/ Nigel Bobby, Ibrahim Aminou, Global Grooves

SATELLITE BISTRO & BAR Tony Airoldi (7:30)

SAXON PUB Eightysixxed (6:00), Patrice Pike, Latin at Heart ④ (8:00)

THE SCOOT INN The Holy Child, Lady Zion & the Babylon Boys, Dahebegebees, Boss Street Brass Band (7:00)

SHADY GROVE Quaker City Nighthawks (8:00) ④

THE SKYLARK LOUNGE Margaret Wright (6:00), Clyde (8:00)

SPEAKEASY Karen Eubanks (9:00)

SPIDER HOUSE BALLROOM Scan Hopper, Gentlemen Rogues, My Education ④, Startographers (9:00)

STINSON'S Tracie Lynn

STINSON'S Mike Cross

STRANGE BREW LOUNGE SIDE Live Mueller (6:00); Seela, Ephraim Owens (8:00) ④

THE THIRSTY NICKEL Mike Valliere ④ (4:00), Street Kingz (8:30)

TRIPLE CROWN Eric Hisaw (6:00); Ashes Of Babylon, Hair Farmers (9:00) ④

WATER TROUGH AT LONE STAR COURT Craig Marshall ④ (6:00)

THE WHITE HORSE Silas Lowe, Elana James, Noel McKay (8:00)

Z'TEJAS The Brew (6:00)

FRIDAY 5-10

311 CLUB Joe Valentine & the Imperials ④

AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)

AMPED AUSTIN The Bomb Squad (7:00)

ANDERSON MILL TAVERN Blues Posse

ANGEL'S ICEHOUSE Te Warhorses ④

AUSTIN BEER GARDEN BREWING CO. Li'l Mikey & the Soda Jerks (6:30), Rosie & the Ramblers (9:00)

BABY ACAPULCO Encore (8:00) ④

BABY ACAPULCO STONELAKE The Crush (7:00) ④

BAKER ST. PUB & GRILL George Devore (9:45)

BAT BAR Clint Manning (7:00)

B.D. RILEY'S IRISH PUB Textcellorators Blues Review (10:30)

BEERLAND Clit Eastwood, Waarface, Deathwish/Wisconsin, Doom Siren (9:00) ④

THE BELMONT Lost Bayou Ramblers, Young Dubliners (9:00) ④

BOOKWOMAN Jan Seides ④ (7:00)

BOURBON GIRL Greg Talmage, Jeremy Steding ④ (8:30)

BROKEN SPOKE Eleven Hundred Springs ④

BUTTERFLY BAR AT THE VORTEX The Late Joys (6:00)

④ ALL AGES VENUE ④ ROADSHOW ★ RECOMMENDED ④ HEAR MUSIC ONLINE

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THURS. MAY 29 @8PM

\$5 BOBBY MACK
FOLLOWED BY ZSU

FRI. MAY 30 @9:30PM

SOUL TRACK MIND
\$10 **BRITNY LOBAS**

SAT. MAY 31 @9PM

RECKLESS KELLY
TIX ON SALE AT FRONT GATE \$20/25
SHANE SMITH

SUN. JUNE 1 @8PM

\$10 LES AND THE FUNK MOB
WITH DJ CUT CREATOR

MON. JUNE 2 @9PM

\$5 WC CLARK ROXY ROCA

TUE. JUNE 3 @6PM

JON AUSTIN

WED. JUNE 4 @ 5PM

GEM PETERSON BROTHERS
GEORGE DEVORE
EREZ

THU. JUNE 5 @6PM

TED LONG, ZSU, BRITNY LOBAS

FRI. JUNE 6

ALEJANDRO ESCOVEDO

SAT. JUNE 7

AJ VALLEJO

FRI. JUNE 13

MINGO FISHTRAP CDR

SAT. JUNE 14

SKYROCKET

FRI. JUNE 27

SUEDE

FRI. JULY 11

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MAY 30

LOGIC WHILE YOU WAIT TOUR
W/ SPECIAL GUESTS QUEST & DJ RHETORIK

MAY 31

HUMBLE PIE PRODUCTIONS PRESENTS:
SLIM THUG
W/ H.S.M., VOLAR, J COLV & TWINOUTDAG

JUNE 1

DANCE TO BREATHE:
THE AUSTIN CHOREOGRAPHER'S BALL

JUNE 8

XAVIER RUDD
W/ SPECIAL GUEST ASH GRUNWALD

JUNE 14

SAY ANYTHING
W/ THE FRONT BOTTOMS, THE SO SO GLOS, AND YOU BLEW IT

JUNE 15

TROMBONE SHORTY & ORLEANS AVENUE

JUNE 20

TECH N9NE
W/ KRIZZ KALIKO, FREDDIE GIBBS, JARREN BENTON, PSYCH WARD DRUGGIES, SUPER SMASH BROS

JUNE 28

A-TRAK
W/ SALVA

JULY 19

CHEVELLE

AUGUST 1

BLACK LABEL SOCIETY
W/ WOVENWAR AND KYNG
ON-SALE FRI 5/30 @ 10 AM CDT

NOV 21

SUICIDE GIRLS
BLACKHEART BURLESQUE
ON-SALE FRI 5/30 @ 10 AM CDT

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AUSTIN'S ARTHOUSE ON THE EASTSIDE
THIS WEEK: \$3 MILLER HIGH LIFE • PIZZA KITCHEN OPEN FOR ALL SHOWS

MAY 29 PROPER ENTERTAINMENT PRESENTS: 8P
GROUNDATION (CALIFORNIA) W/ BUM LUCKY

MAY 30 BROWN WHORNET 9P
THE FLYING BALALAIKA BROTHERS + OMGWTFBBO

MAY 31 SCHOOL OF ROCK: "BEST OF THE SEASON" 330P
FATT BOTTOM CABARET PRESENTS: 830P
"MIDNIGHT MENAGERIE MAYHEM!"

JUN 01 B+TRU ARTS PRESENTS: "INSPIRO FEST" 2P
DC SMOKESHOP & TRIBE COMICS PRESENT: 730P
CHAOS IN TEXAS PRESENTS: SEASON 4 (EP. 8) 10P
JOCK CLUB, MARSHSTEPPER, & SSLEEPERHOLD

JUN 03 EPISTROPHY ARTS PRESENTS: 730P
PETER BROTZMAN, HAMID DRAKE, WILLIAM PARKER (TRIO)

JUN 04 PARKER SMITH (PLAYING SOLO IN THE LOUNGE) 9P

UPCOMING SHOWS
6.05 JUEGOS RANCHEROS
6.06 MOODIE BLACK (MINNEAPOLIS), CHISME, BLXPLTN
CHIEF AND THE DOOMSDAY DEVICE, DROMEZ
6.07 THINK LIZZY (THIN LIZZY TRIBUTE) W/
WHOLE LOTTA LED (LED ZEP TRIBUTE)
6.08 GAME OF THRONES, SEASON 4, EP. 9

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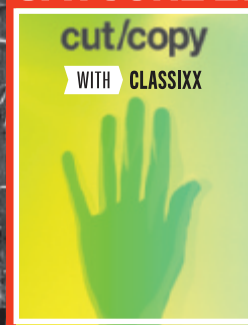
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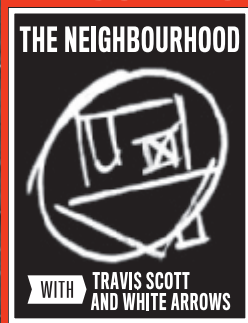
MON JUN 2



SAT JUNE 21



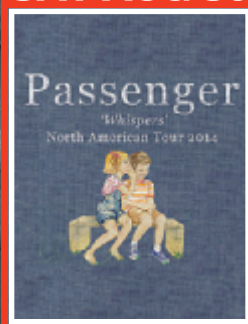
FRI JULY 18



SAT JULY 26



SAT AUG 30



SUN SEPT 14



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C-Boy's HEART & SOUL
EVERY THURSDAY Doors at 5pm
6:30-9PM *Legendary Bluesman*
PAUL OSCHER

FRIDAY, MAY 30 & SATURDAY, MAY 31
DOORS AT 9PM, SHOW AT 10:30PM
TAMECA JONES

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SAT & SUN: DOORS OPEN AT 2PM

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IN THE CLUB

FRI MAY 30 DOORS 10PM

SLOMO DRAGS

SAT MAY 31 DOORS 9PM

WALKER LUKENS & THE SIDE ARMS
WITH RUBY JANE AND HELLO WHEELS

THU JUN 5 DOORS 8PM

TUCKER JAMESON WITH CAPTAIN OF THE A.M., CHAKRA KHAN, AND THE TRIMMS

FRI JUN 6 DOORS 9PM

ALLAH-LAS
WITH CHRIS CATALENA AND THE NATIVE AMERICANS

SAT JUN 7 DOORS 9PM

THREE33
WITH DEAD LOVE CLUB AND DHARMA KINGS

SUN JUN 8 DOORS 8PM

NIKKI LANE WITH MAX GOMEZ

TUE JUN 10 DOORS 8PM

TYLER WARD
WITH BRYNN ELLIOT AND REED DEMING

THU JUN 12 DOORS 8PM

BURNING AVALANCHE
WITH WHITE NILE AND VENUS ILLUMINATO

FRI JUN 13 DOORS 10PM

ANTIQUES
WITH GHOSTBUNNY AND THE CHORDEROYS

SAT JUN 14 DOORS 10PM

THE BOXING LESSONS
AND THE CLOUDS ARE GHOSTS

SUN JUN 15 DOORS 8PM

MATRIMONY WITH BERKSHIRE HOUNDS

THU JUN 19 DOORS 8PM


MIGHTY MOUNTAIN
WITH GROOVE THINK, OBSCURED BY ECHOES, AND SHEER KHAN AND THE SPACE CASE

FRI JUN 20 DOORS 8PM

ELECTRIC SIX WITH YIP DECEIVER

SAT JUN 21 DOORS 10:30PM

SPHYNX



HOTEL VEGAS
1502 E. 6th Street

THURSDAY 5/29
Low Times (Final Show), Numerators, Moonwalks, Critical Dad

FRIDAY 5/30
4pm - Commoners, Culpa Vitae, Detestados
10pm - Ringo Deathstarr, God's Gun, BLXPLTN, Smoking White

SATURDAY 5/31
Chaos in Tejas Presents Tercer Mundo, Bad Energy, Impalers, Back to Back, Glaassss

SUNDAY 6/1
Chaos in Tejas Presents Kelley Stoltz, RF Shannon, David Israel, Ben Cissner

MONDAY 6/2
8-10pm: Comedy by The New Movement Theater

TUESDAY 6/3
Schwein!, Chicon, Little Father

WEDNESDAY 6/4
Top of the Bops presents Summertime Blues with The Motel Ball Band & Friends

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5th & Comal

| | |
|-----------------|--|
| THU 5x29 | SILAS LOWE (A MUSICIAN) 8PM ELANA JAMES 10PM NOEL MCKAY MIDNIGHT |
| FRI 5x30 | CAJUN DANCE LESSONS 7PM GUMBO CE SOIR 8PM ROGER WALLACE 10PM JUNGLE ROCKERS MIDNIGHT |
| SAT 5x31 | EASTSIDE FLEA MARKET 3PM 2STEP LESSONS W/ 2 LEFT FOOT'S 8PM DAVE INSLY'S CARELESS SMOKERS 730PM MRS. GLASS 10PM WHITE GHOST SHIVERS MIDNIGHT |
| SUN 6x01 | CONJUNTO LOS PINKYS 5PM THE LOVE LEIGHS 8PM SOUL SUPPORTERS 10PM |
| MON 6x02 | HOT NUT RIVETERS 8PM JIMMIE DREAMS 10PM ROSIE & THE RAMBLERS MIDNIGHT |
| TUE 6x03 | PRIMETIME RAMBLERS 8PM CHOCTAW WILDFIRE 10PM JESSE HARRIS MIDNIGHT |
| WED 6x04 | ROBERT ALLAN CALDWELL 8PM STARGAZERS 8PM CARSON MCHONE 10PM ROSIE FLORES MIDNIGHT |

PARISH

FRI 5/30 DOORS@7PM
DJ MEL PRESENTS: ROCK THE CASBAH

SAT 5/31 DOORS@8PM
WILLIAM FITZSIMMONS
WITH LEIF VOLLEBEKK

SUN 6/1 DOORS@8PM
UH HUH HER
WITH DJ KIM ANH

FRI 6/6 DOORS@8PM
JOHNATHAN TYLER & THE NORTHERN LIGHTS
WITH QUAKER CITY
NIGHTHAWKS
JAMES BULLARD

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T BIRD AND THE BREAKS PRESENT: HOT FUN IN THE SUMMERTIME!

MOTHER MEREY & THE BLACK DIRT, BO DEPENA, HORTI

THU MAY 29 7PM
FRI MAY 30 7PM
SAT MAY 31 4PM
WED JUNE 4 8PM

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FRIDAY MAY 30 WAYMORE'S OUTLAWS

SATURDAY MAY 31 RUBY DEE & THE SNAKEHANDLERS
Drink Specials!

FREDERICKSBURG ★ TEXAS
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CLUB LISTINGS

FROM FRIDAY

C-BOY'S HEART & SOUL Tameca Jones (10:00)

CACTUS CAFE Milkdrive (8:30) **A**

THE CAPITAL GRILLE James Polk Trio (6:00)

CAROUSEL LOUNGE Texassippi Two, Nature Boy Explorer Club, This Season's Losers (9:00) **R**

CENTRAL MARKET NORTH Albert & Gage (6:30) **A**

CENTRAL MARKET SOUTH Flying Balalaika Brothers **J** (6:30) **A**

CHEATHAM STREET WAREHOUSE Blue Water Highway, Sam Riggs (9:00)

CHEER UP CHARLIE'S Born on the Floor, NGHT HCKLRS, BLXPLTN

CHUGGIN' MONKEY Chris Ray, Mike Valliere **J** (2:00), Purpleroom **J** (9:00)

CONTINENTAL CLUB The Blues Specialists (6:30), Warren Hood, Soulhat (10:00)

CONTINENTAL CLUB GALLERY Robert Kraft Trio, Mike Flanigin Trio w/ Jimmie Vaughan (8:30)

CU-29 We Tornados (10:00)

DIZZY ROOSTER Shannon Choate (5:00), Clint Manning (8:30)

DONN'S DEPOT Donn & the Station Masters

EAST SIDE SHOW ROOM Blue Squeeze Box **J** (11:00)

EDDIE V'S EDGEWATER GRILLE Robert Kelly (8:00) **A**

EDGE OF TOWN SALOON & GRILL CDR

EL SOL Y LA LUNA Mariachi Caballeros (8:30) **A**

ELEPHANT ROOM Gaila Kenneally w/ Slim Richey (6:00), James Polk & Centerpeace (9:30) **★**

EMO'S DJ Rhetorik, Quest, Logic (9:00) **R** **A**

EMPIRE CONTROL ROOM DJ Dylan C, Thousand Foot Whale Claw, Troller, Untold (9:00) **R**

END OF AN EAR Protomartyr (5:00) **R**

FADÓ IRISH PUB & RESTAURANT Wyldewood 4 (10:00)

FLAMINGO CANTINA Kalua, Cinco Doce **J** (9:00) **R**

FRIENDS Blues in The Night (4:00); Trent Turner (7:30)

GIDDY UPS The Blues Bank (8:30)

GRUENE HALL Two Hoots & a Holler, the Derailers (8:00) **A**

GUERO'S TACO BAR The Bob Fuentes Show (6:30)

HEB CAFE MUELLER Bob Cheevers (7:00)

HOLE IN THE WALL Texas Tea Drinkers, Cass Brostad (7:00), Mose Manual, Dudebro, Gold Leather, Carl Sagan Skate Shoes (9:00)

HOLY MOUNTAIN Simple Circuit, Xetas, Protomartyr (9:00) **R**

HOTEL VEGAS Smoking White, BLXPLTN, God's Gun, Ringo Deathstarr (10:00) **R**

LAMBERTS J. Greene & The Steady, Matt McCloskey, Aaron Peace (9:30)

LUCKY LOUNGE David Gibson CD Release, Chris Chirch (7:00)

MARIA'S TACO XPRESS Leeann Atherton (7:00) **A**

MERCER STREET DANCEHALL Carport Cassanovas (8:30)

MIDWAY FOOD PARK Matt Hubbard

MOHAWK Right On Happy Hour (5:00), Outside: Red Mass, King Khan & the Shrines (8:00) **★R**, Inside: The Baffles, Lochness Mobsters (11:00)

NEWORLEDEL Teresa Neal, Rick Poss

THE NOOK Lloyd Miller (5:00), Sonny Wolf (8:30)

THE NORTH DOOR OMGWTFBBQ, Flying Balalaika Brothers **J**, Brown Whornet (9:00) **★**

THE OFFICE LOUNGE Superhero Underwear (9:00)

ONE WORLD THEATRE Acoustic Alchemy (7:00, 9:30) **R** **A**

ONE-2-ONE BAR Mamafesta, Unfaithful Servants, the Tennessee Stiffs (7:30) **R**

PARISH Rock the Casbah w/ DJ Mel (10:00)

POODIE'S HILLTOP ROADHOUSE Charlie Pierce (4:00) **A**, Rambler Rose, Carl Hutchens (6:30) **A**

RED 7 Sin Motivo, the Hex Dispensers, Bad Energy, Deskonocidos (9:00) **R**

REMEDY Nuevo Jazz Group (9:00)

RILEY'S TAVERN Big John Mills (9:00)

ROADHOUSE Invisibles (9:00)

THE ROOST Britny Lobas, Soul Track Mind (9:30)

THE SAHARA LOUNGE Son Y No Son, Ding Dong Bang Band w/ Crack the Pipes (7:00)

SAXON PUB Denny Freeman (6:00)

THE SCOOT INN Heartbyrne (7:00)

SHENANIGANS Mighty Renegades (9:00)

SHOOTERS BILLIARDS NORTH LC Rocks (9:30)

THE SKYLARK LOUNGE Margaret Wright (6:00), the Brothers (8:00)

SPEAKEASY DJ 5 Oh!, Bamako Airlines, Hard Proof Afrobeat **J**

SPIDER HOUSE BALLROOM The Parish Festival, Chris Strand, Canvas People (9:00) **R**

STATESIDE AT THE PARAMOUNT Milk Carton Kids (8:00) **R**

STINSON'S Josh Kraus

STINSON'S The Flyin' A's

STRANGE BREW LOUNGE SIDE Paul McCartney, Paul Simon Tribute (6:30) **A**

STUBB'S Bad Suns, the 1975 (8:00) **R**

THE THIRSTY NICKEL Raul Adrian Ochoa (3:30), Aaron Navarro (8:30)

THREADGILL'S WORLD HQ Naked Maja, Shiva's Headband, Bubble Puppy (8:00) **★A**

TRAILER SPACE RECORDS Hola Beach, Glish, Costumes (7:00) **A**

TRIPLE CROWN Pepper's Blues (6:00); Giant Salvinia, the Organics, We Deal in Lead (10:00) **R**

WATER TROUGH AT LONE STAR COURT Rosie Flores (9:00)

WATERLOO RECORDS The 1975 (6:15) **R** **A**

THE WHITE HORSE Cajun Dance Lessons w/ Gumbo Ce Soir (8:00)

SATURDAY 6/1

311 CLUB Joe Valentine & the Imperials, Silo Road **A**

AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)

AMPED AUSTIN J-Dub & the Tease (7:00)

ANDERSON MILL TAVERN Fire Flight

ANGEL'S ICEHOUSE Kim & Her Bad Habits **A**

AUSTIN 360 AMPHITHEATER AT CIRCUIT OF THE AMERICAS Jimmy Buffett & the Coral Reefer Band (6:00) **★R**

AUSTIN BEER GARDEN BREWING CO. Ramsay Midwood, Mayeux & Broussard, Canvas People (9:00)

BABY ACAPULCO Matt Cline (8:00) **A**

BABY ACAPULCO STONELAKE Rewind (7:00) **A**

A ALL AGES VENUE **R** ROADSHOW **★** RECOMMENDED **J** HEAR MUSIC ONLINE



3201 S. LAMAR
442-6189
PHOTO BY M.J. DAPRA

THU, MAY 29 6-8PM
TONY HARRISON
DANCE LESSONS
JESSE DAYTON
9PM

FRI, MAY 30 6-8PM
FERAL FOUR
DANCE LESSONS
8-9PM
ELEVEN HUNDRED SPRINGS
9:30PM

SAT, MAY 31 6-8PM
FERAL FOUR
DANCE LESSONS
8-9PM
ALVIN CROW
9:30PM

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'BEST OF AUSTIN' WINNERS

RECOMMENDED EVENTS

PHOTO GALLERIES



austinchronicle.com/m



CLUB LISTINGS

BAKER ST. PUB & GRILL The Drakes (9:45)

BARTON CREEK FARMERS MARKET Alyse Black (9:00am) **A**

BAT BAR Street Kingz (4:00); the Bomb Squad, Shannon Choate (7:00)

B.D. RILEY'S IRISH PUB Chris Ruest (10:30)

BEERLAND Mom Jeans, Las Hijas de la Chingada, Naked Pictures, FEA (9:00) **R**

THE BELMONT Soul Selector Tom "Papa" Ray, Vintage Trouble (9:00) **R**

BOURBON GIRL Jordan Dewbre (5:00), Trey Stapleton (8:30)

BUZZ MILL COFFEE Bob Cheevers (8:00)

C-BOY'S HEART & SOUL Tameca Jones (10:00)

CACTUS CAFE Judith Owen (8:30) **R** **A**

THE CAPITAL GRILLE James Polk Trio (6:00)

CAROUSEL LOUNGE The Dentones, Bubba Coltrane & the Wrecks, Tolam **R**

CENTRAL MARKET NORTH Hard Proof Afrobeat **A** (6:30)

CENTRAL MARKET SOUTH Jacqui Walker (6:30) **A**

CHEATHAM STREET WAREHOUSE Wes Nickson, Dry River Religion (9:00)

CHEER UP CHARLIE'S Too High Grl Drag Show w/ DJ Divorcee

CHUGGIN' MONKEY John Frischer (5:00), Tish & Misbehavin' (9:00)

CONTINENTAL CLUB The Cornell Hurd Band (3:30), Roxy Roca **A**, Hard Proof Afrobeat **A** (10:00)

CONTINENTAL CLUB GALLERY Sherah & the Fine Souls (8:30), Mike Flanigin Trio w/ Jimmie Vaughan (10:30)

CU-29 William Fortney Trio (10:00)

DIZZY ROOSTER Mike Valliere **A** (5:00), Red Lady (8:30)

DONN'S DEPOT Hotcakes

EAST SIDE SHOW ROOM Haun's Mill (11:00)

EDGE OF TOWN SALOON & GRILL Go for Broke

ELEPHANT ROOM Tomás Ramírez Tasmanian Devil (9:30) **R**

EMO'S J Colv & TwinOutDa6, Volar, H.S.M., Slim Thug (11:00) **R** **A**

FADÓ IRISH PUB & RESTAURANT Blaggards (10:00)

FAIR BEAN COFFEE Open Mic w/ Amy Zamarripa (5:00)

FLAMINGO CANTINA Kelley Glover, Micah Shalom, Claude 9, Judge, Island Rose, Ed Robinson (9:00) **R**

FRIENDS Jim Talbot (4:00); Swamp Sauce (8:00)

GINNY'S LITTLE LONGHORN SALOON Rosie Flores (9:00) **R**

A ALL AGES VENUE **R** ROADSHOW **★** RECOMMENDED **A** HEAR MUSIC ONLINE

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FRI 5/30
DAVID GIBSON CD RELEASE PARTY 6PM
CHRIS CHIRCH 9PM

SUN 5/25
SCOTT SIMON PROJECT 8PM
ARCHER HEIGHTS MUSIC 9PM

TUE 6/3
NATHAN HARLAN 8PM
MONIQUE ORTIZ 10PM

WED 6/4
WYLDZ WEDNESDAYS 10PM

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FRI. MAY 30
MAMAFESTA 7:30PM
UNFAITHFUL SERVANTS 9:30PM
TENNESSEE STIFFS 11:30PM

SAT. MAY 31
JIM SCARBOROUGH BAND 7:30PM
SKY ROCKET 10PM

SUN. JUNE 1
JOHN BUSH'S VARIETY SHOW 5PM
CHARLIE HODGE'S MONKEYSHINE SHOW 8PM

MON. JUNE 2
TOMMY'S DRUM SHOP DRUMMERS CO-OP 7PM
Motown Monday WITH
The Matchmaker Band 9PM
THE NIGHTOWLS 11:15PM

TUE. JUNE 3
AUSTIN LIVE & LOCAL PODCAST RECORDING 7PM
TUESDAYS WITH
THE FUNK MOB 8PM

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BLACK RED BLACK 9PM
ESTER RADA 11PM

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CLUB LISTINGS

FROM SATURDAY

GRUENE HALL Flat Top Jones (1:00); Stewart Mann & the Statesboro Revue, Whiskey Myers (9:00) **A**

GÜERO'S TACO BAR The Brew (2:30), Eve & the Exiles (6:30)

HEB CAFE MUELLER Billy Wilson (7:00)

HOLE IN THE WALL The Green View (5:30), Carson McHone, Jonathan Terrell, Leo Rondeau, Street Lions, Dad Jim, Carpetbagger, Buried Cities **J**, Clyde & Clem's Whiskey Business **J**, Black-Eyed Vermillion, Ben Ballinger (7:00)

HOLY MOUNTAIN Hunter Sharpe, Denise, Magna Carda, Mighty Mountain (9:00)

HOTEL VEGAS Back to Back, the Impalers, Bad Energy, Tercer Mundo (9:00) **R**

INN BETWEEN LOUNGE Marty Linville (9:00)

LAMBERTS Christopher Denny (9:30)

MERCER STREET DANCEHALL Bracken Hale (8:30)

MOHAWK American Werewolf Academy, Pleasant Grove, Centromatic CD Release (9:00) **★**

NEWORLEDELI Mark Viator & Susan Maxey

THE NOOK Raul Adrian Ochoa (5:00), Street Kingz (8:30)

THE NORTH DOOR School of Rock (4:00)

ONE-2-ONE BAR Jim Scarborough, Skyrocket! (7:30)

OPAL DIVINE'S PENN FIELD Boss Jaguars (1:00)

PARISH UNDERGROUND Julianne Ruth Benefit, Silent Auction w/ DJ Bonus Junk, the Glitterman, Scorpio Rising (9:00) **A**

PARISH Leif Vollebakk, William Fitzsimmons (9:00) **R**

POODIE'S HILLTOP ROADHOUSE Brooks Brannon, John Baumann, Johnson (6:00) **A**

RED 7 When Dinosaurs Ruled the Earth, Survive, Trans Am (9:00) **★**

REMEDY Nuevo Jazz Group (9:00)

RILEY'S TAVERN Bill Kirchen (8:00)

THE ROOST Shane Smith, Reckless Kelly (9:00)

THE SAHARA LOUNGE Gente Boa

SATELLITE BISTRO & BAR Karen Tennon Trio (8:00)

THE SCOOT INN Henry + the Invisibles **J**, Afrofreque, T Bird & the Breaks (5:00)

SEÑOR BUDDY'S The Nowhere Man (7:00)

SHOOTERS BILLIARDS CEDAR PARK Sugarbomb (9:00)

THE SKYLARK LOUNGE Rage Ranger, DJ No Kid\$ (9:00)

SPEAKEASY DJ Jericho One, Mang

SPIDER HOUSE BALLROOM Drum Lessons Austin, DB Music Lessons Recital (1:00)

ST. DAVID'S EPISCOPAL CHURCH Kingdoms of Elgaland-Vargaland w/ CM von Hauswolff, Leif Elggren (7:00) **R**

STRANGE BREW LOUNGE SIDE Kids Show (10:00am); Mandy Rowden & Billy Abel, Bill Hearne, Jimmy LaFave (6:00) **R**

STUBB'S Hello Wheels, Ruby Jane, Walker Lukens & the Side Arms Remix Release (9:00)

THE THIRSTY NICKEL Brian Wolfe (4:00), Lunatic (8:30)

THREADGILL'S WORLD HQ Jeff Lofton's Electric Thang, Hector Ward & the Big Time **J** (9:00) **A**

TRAILER SPACE RECORDS Ma & God, the Love Me Tenders, the Flying Buttresses (7:00) **R**

TRIPLE CROWN Flesh Hoarder, Ballgag, CxGxMx, U.S.O., Mutation (9:00) **R**

WATER TROUGH AT LONE STAR COURT Shelley King (9:00)

SUNDAY

AMPED AUSTIN Johnny Reynolds (4:00)

ANGEL'S ICEHOUSE Shawn Matthews **A**

BAKER ST. PUB & GRILL Open Mic (7:00)

BAT BAR Shannon Choate (4:00), Amber Lucille **J**, Sonny Wolf (7:00)

BB ROVERS Open Mic (7:00) **A**

B.D. RILEY'S IRISH PUB Irish Tune Session, Joe Gee (9:00)

BOURBON GIRL Luke Duhon (4:00), Clay Campania (9:00)

CENTRAL MARKET NORTH Tony Harrison (6:30) **A**

CENTRAL MARKET SOUTH Silas Lowe (6:30) **A**

CHEER UP CHARLIE'S Breakout, Glue, VAASKA, Tercer Mundo **R**

CHUGGIN' MONKEY Mike Valliere **J** (4:00), Jo Hell (9:00)

CONTINENTAL CLUB Planet Casper (3:00); The Wagoners, Heybale! (7:30), Jason Roberts (10:00)

CONTINENTAL CLUB GALLERY Jon Dee Graham (8:30); Dupree (10:30)

COTTON CLUB Can't Hardly Playboyz (7:00) **A**

CYPRESS CREEK CAFE Alyse Black (1:00)

DIZZY ROOSTER Greg Talmage (4:00), the Bomb Squad (9:00)

EDDIE V'S EDGEWATER GRILLE Kris Kimura (7:00) **A**

EDGE OF TOWN SALOON & GRILL Open Mic

EMO'S Austin Choreographer's Ball (6:00) **A**

FADÓ IRISH PUB & RESTAURANT DJ OG Sprocket (10:00)

FRIENDS J.T Coldfire, Blues Jam (5:30)

GIDDY UPS The Kramdens w/ Will Knaak (5:00)

GREEN PASTURES RESTAURANT Jacques Vilmain (11:00am) **A**

GRUENE HALL The Peterson Brothers (12:30), Shinyribs (5:00) **A**

GÜERO'S TACO BAR The Recouperators (3:00)

HOLE IN THE WALL Wil Cope, Sam Arnold & the Secret Keepers (7:00)

HOLY MOUNTAIN Greg Mullen, Maryann, Jon Cook Record Wrap, Berkshire Hounds (9:00)

HOTEL VEGAS Benjamin Cissner, David Israel, RF Shannon, Kelley Stoltz (10:00) **R**

HOUSE WINE Justin Landers (6:00)

HYDE PARK BAR & GRILL Landers/Marshall

LUCKY LOUNGE Scott Simon Project, Archer Heights (8:00)

MARIA'S TACO XPRESS Rockin' Gospel Project (noon) **A**

MOHAWK Outside: Trioscapes, Between the Buried & Me (6:30) **R**, Inside: Hollow Trees, Mr. Elevator & the Brain Hotel (10:30) **R**

NUTTY BROWN CAFE Java Jazz (11:00am) **A**

THE OASIS The Brew (7:00) **A**

ONE-2-ONE BAR John Bush Variety, Charlie Hodges' Monkeyshine Show (5:00)

PARISH DJ Kim Anh, Uh Huh Her (9:00) **R**

POODIE'S HILLTOP ROADHOUSE Tessa Lou & the Shotgun Stars (4:00), Jon Napier Song Swap w/ Ray Bonneville, Chuck Hawthorne (7:30) **A**

RATTLE INN Lucas Hudgins & the First Cousins (7:00)

RED 7 Institute, Destruction Unit, Nothing (9:00) **R**

THE ROOST Les & the Funk Mob (8:00)

SATELLITE BISTRO & BAR George Carver Trio (11:30am)

SAXON PUB Bill Kirchen (3:00); Bonnie Bishop, the Resentments, Erez (5:30)

SCHOLZ GARTEN Jim's Country Jam (7:00) **A**

SPEAKEASY DJ Jericho One

SPICEWOOD TAVERN Soul of a Musician w/ Nathan Hamilton (7:30)

SPIDER HOUSE BALLROOM Painted Redstarts, Finley Sexton, Grace London (10:00) **★**

ST. DAVID'S EPISCOPAL CHURCH Kanude (11:00am) **A**

STRANGE BREW LOUNGE SIDE Purgatory Players (11:00am) **A**, Tito Larriva, the Brewbirds (6:00) **★**

STUBB'S The Bells of Joy (10:30am)

THINGS CELTIC Celtic Song Session (2:30)

Islands in the Stream

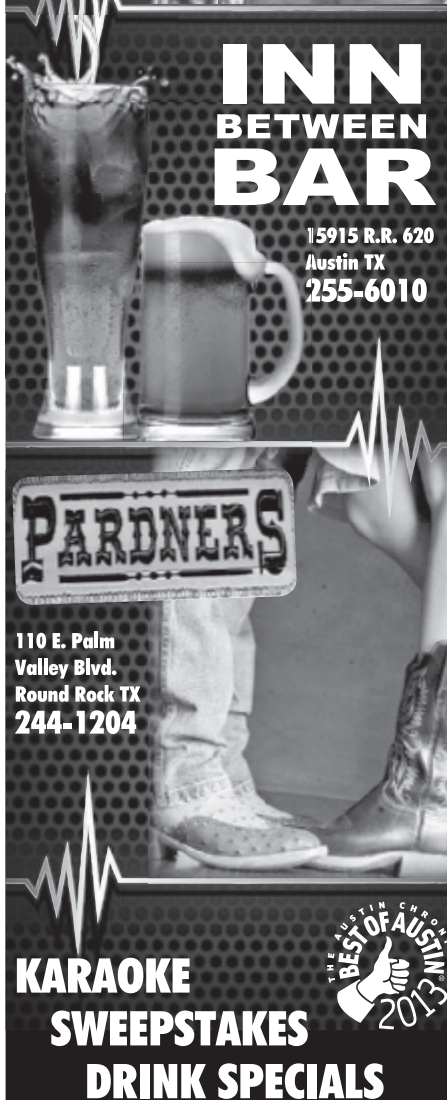


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| May 30 (12:30-2:00) THE HOT TEXAS SWING BAND | (12:30-1:00) THE FRANK MUSTARD PROJECT | June 4 (12:30-2:00) NATHAN OLIVAREZ |

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| SA 5/31 | DRY RIVER RELIGION & WES NICKSON BAND |
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CLUB LISTINGS

FROM SUNDAY

THE THIRSTY NICKEL Chris Ray (4:00)
THREADGILL'S NORTH Out of the Blue (11:00am) **A**
THREADGILL'S WORLD HQ The Seekers (11:00am) **A**
TRIPLE CROWN Open Mic
WATERLOO ICE HOUSE Jeff Lofton (11:00am) **A**
THE WHITE HORSE Conjunto Los Pinkys (5:00); the Love Leighs, Soul Supporters (9:00)
ZED'S Jeff Lofton (1:00)

MONDAY 01

BAT BAR Relative Circle (7:00)
B.D. RILEY'S IRISH PUB Open Mic w/ Johnny Fargo (8:00)
BOURBON GIRL Jordan Dewbre (5:00), Sonny Wolf (9:00)
BUENOS AIRES CAFE - GALLERIA Paula Maya **J** (7:15)
BUNGALOW Chelsea Barbo (4:00)
CHEZ ZEE Rich Demarco (6:30) **A**
CHUGGIN' MONKEY Shelli Miller (5:00), Mike V & the Lonestar Rejects (9:00)
CONTINENTAL CLUB The Peterson Brothers (6:30)
CONTINENTAL CLUB GALLERY Church on Monday, Kalu James **J** (8:30)
DIZZY ROOSTER Shannon Choate (5:00), Red Lady (9:00)
THE DOGWOOD Aaron Navarro (9:00)

DONN'S DEPOT Chris Gage
THE DRISKILL HOTEL Sharon Bourbonnaise (6:00)
EDDIE V'S EDGEWATER GRILLE Kris Kimura (7:00) **A**
ELEPHANT ROOM Magnificent 7 (6:00), Jazz Jam w/ Freddie Mendoza (9:30)
EVANGELINE CAFE Charles Thibodeaux & the Austin Cajun Aces (6:30) **A**
FIREHOUSE LOUNGE Avi Hartman (5:30)
FRIENDS Widgeon Holland Trio (6:00), Eric Tessmer (9:30)
HOLE IN THE WALL Roger Wallace (7:00); Eugene Ray & the Rioteers, Tex Smith, the Bluebird Specials, Joe Sundell, Union Specific (9:00)

HOLY MOUNTAIN Timothy Morales, Mischief Office (9:00) **R**
LA PALAPA Baby Dallas
MIDWAY FIELD HOUSE Antone's Blue Monday Band w/ Derek O'Brien, Riley Osborn (6:00) **R**
MOHAWK For Her & the Snow, the Heavenly States, David Dondero (8:00) **R**
MOZART'S COFFEE ROASTERS John Wilson **A**
NASTY'S DJ Mel
NEWORLDELI Open Mic w/ Hudson James (5:30)

ONE-2-ONE BAR Tommy's Drum Shop Drummers Co-Op (7:00), MatchMaker Band, the Nightowls (9:00)
POODIE'S HILLTOP ROADHOUSE Clay McClinton Benefit w/ George Ensle, Gary P Nunn, Bob Livingston **J**, Walt and Tina Wilkins, Owen Temple, Big John Mills, Danny Brooks, Jon Napier (8:00) **R**
RATTLE INN Brennen Leigh (9:00)
RED 7 The Empires, Dogbreath, Andrew Jackson Jihad (9:00) **R**
RILEY'S TAVERN Singer-Songwriter Showcase w/ John Whipple (9:00)
THE ROOST W.C. Clark, Roxy Roca **J** (6:00)
THE SAHARA LOUNGE Carson McHone, Cuernavaca, Darren Hoff & The Hard Times, Kathryn Legendre (8:00)
STRANGE BREW LOUNGE SIDE Juke Joint Prophets (4:00); Durawa, Wrenfro, the Brothers Vinyl (6:00) **A**
STUBB'S Nightmare & the Cat, Smallpools, Neon Trees (6:00) **R**
TRIPLE CROWN Gerry's Kids (6:00), Chief & the Doomsday Device (9:00)
THE WHITE HORSE Hot Nut Riveters, Jim Stringer & the AM Band, Bar Brawl III (8:00)

TUESDAY 02
BAT BAR Greg Talmadge (4:00); Big Kyle, Calloway Trio (7:00)
B.D. RILEY'S IRISH PUB Suzanne Smith (7:00)
BEERLAND Galacticat, DJ Dog Dick, Troller (9:00) **R**
THE BELMONT Aaron Behrens & the Midnight Stroll, Mike & the Moonpies **J**
BOURBON GIRL The REEN (5:00), May Sun & Mojo House (9:00)
CAROUSEL LOUNGE Pyramid Drive, Funkytoez (7:00)
CHEATHAM STREET WAREHOUSE Pardo & Reed (11:00)
CHEER UP CHARLIE'S IAYD, Mistress Stephanie & Her Melodic Cat, Hashtagyoloswag **R**
CHUGGIN' MONKEY Clint Manning (5:00), Sonny Wolf (9:00)
CONTINENTAL CLUB Toni Price (6:00)
CONTINENTAL CLUB GALLERY Jitterbug Vipers, Ephraim Owens Experience (8:30)
DIZZY ROOSTER Southbound Duo (5:00), Tish & Misbehavin' (9:00)
THE DOGWOOD Colt Landon Baker (7:00)
DONN'S DEPOT Donn & the Station Masters
THE DRAG BAR Open Mic w/ Lucy (9:00)
THE DRISKILL HOTEL Jim Hawkins, Rick Shea (6:00) **R**
EAST SIDE SHOW ROOM DJ Gatsby (10:00)
EDDIE V'S EDGEWATER GRILLE Mark Goodwin (7:00) **A**
ELEPHANT ROOM Stanley Smith & Jon Doyle (6:00), Stanley Smith (6:00), Kris Kimura Quintet (9:30)
ELYSIUM Eurotrash (10:00)
EMPIRE CONTROL ROOM Captain of the AM, Alex Alcocer (8:00), Mike Relm, Robert DeLong (8:00) **R**
FRIENDS Erin Jaimes, Clay Compania (7:30)
GRUENE HALL Two Tons of Steel **A**, Two Tons of Steel (8:30) **A**
HALCYON Dwight Smith (10:00) **R**
HOLE IN THE WALL Rivertrain (7:30); Okie Weiss, Izzy Cox, the John Doe Stompers (9:00)
HOLY MOUNTAIN Teenage Swoon, Young//Savage, Vetter Kids (9:00) **R**
HOTEL VEGAS Little Father (10:00)
HYDE PARK BAR & GRILL Susan Arbuckle Duo
LA PALAPA Baby Dallas
LUCKY LOUNGE Nathan Harlan, Monique Ortiz (8:00)
MOHAWK BYOV.INYL Happy Hour (5:00)
NEWORLDELI Eggjam
THE NORTH DOOR Hamid Drake Trio (8:30) **R**
ONE-2-ONE BAR ATX Live & Local, the Funk Mob (7:00)
POODIE'S HILLTOP ROADHOUSE Danny Fast Fingers **J** (4:00) **A**, Kem Watts, Ricky Stein, Tommy Elskes (6:00) **A**
RATTLE INN George Devore's Backstage Jam (9:00)
RED EYED FLY Jimmy Fitch (11:00)
THE ROOST Jon Austin (6:00)
THE SAHARA LOUNGE The Wylz, D-Madness, Scan Reason w/ Loyce Gayo & Ramsey Doany (7:30)
SAXON PUB Bill Kirchen (6:00)
THE SKYLARK LOUNGE Dickie Lee Erwin (8:00)
SPEAKEASY Off Beat Path, Off the Beaten Path (9:00)
SPIDER HOUSE BALLROOM Austin Poetry Slam, Austin Mic Exchange
STRANGE BREW LOUNGE SIDE Grouchy Like Riley (4:00); Durawa, Johnny Goudie (6:00) **A**
THE THIRSTY NICKEL The Bomb Squad (9:00)
THREADGILL'S NORTH Jon Emery & the Red Hot Revue (7:30) **A**
TRIPLE CROWN Trio del Rio **J** (6:00), Jumbobunk (9:00)
WATERLOO RECORDS Centromatic (5:00) **A**
THE WHITE HORSE Primetime Rambler's Bluegrass Explosion (8:00)
Z'TEJAS Tameca Jones (6:00)

WEDNESDAY 03
290 WEST BAR & GRILL Open Mic (8:45)
AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)
AUSTIN BEER GARDEN BREWING CO. The Frank Mustard Project (8:30) **R**
BAKER ST. PUB & GRILL Julie Nolan (9:00)
BAT BAR Raul Adrian Ochoa (4:00); Calloway & Christina, May Sun & Mojo House (7:00)
THE BELMONT XGames Kick-Off, V Foundation Benefit w/ G. Love & Zeale (7:00) **R**
BOURBON GIRL Sean Evan & Johnny Glass, the Goodz, TMMP Musician Appreciation Event (4:00)
CACTUS CAFE Brian Beattie (8:30) **A**
THE CAPITAL GRILLE James Polk Trio (6:00)

A ALL AGES VENUE **R** ROADSHOW **★** RECOMMENDED **J** HEAR MUSIC ONLINE

CLUB LISTINGS

CAROUSEL LOUNGE Soulphonics (7:00)

CHEATHAM STREET WAREHOUSE Kent Finlay's Songwriters Circle (11:00)

CHUGGIN' MONKEY The Goodz (5:00), Mama Said (9:00)

CONTINENTAL CLUB Hot Club of Cowtown (6:30), Painted Redstarts, Jon Dee Graham, Dustin Welch (9:30)

CONTINENTAL CLUB GALLERY Sit Down, Servant (8:30); Trube, Farrell & Sniz (10:30)

DIZZY ROOSTER Erik Zamora (5:00), Sean Evan & His Very Handsome Band (9:00)

DONN'S DEPOT Albert & Gage

THE DRISKILL HOTEL Jim Hawkins, Bruce Smith (6:00)

EDDIE V'S EDGEWATER GRILLE James Speer (7:00) **A**

ELEPHANT ROOM Jazz Pharoahs (6:00), Bruce Saunders (9:30)

ELYSIUM Peter Murphy (10:00) **R**

EMPIRE CONTROL ROOM Kydd Jones (10:00)

FLAMINGO CANTINA DJ Anaya, Mau Mau Chaplains (8:30)

FREDA'S SEAFOOD GRILLE Rich Demarco (5:00) **A**

FRIENDS Widgeon Holland (5:00); Swamp Sauce, JT Coldfire (8:00)

GRUENE HALL The Georges (7:00) **A**

GÜERO'S TACO BAR KDRP Radio Show (6:00)

HOLE IN THE WALL Sounds del Mar (6:00), Tinnarose (9:00)

HOTEL VEGAS Summertime Blues (10:00)

LUCKY LOUNGE The Wyldz (10:00)

MERCER STREET DANCEHALL Open Mic w/ Nic Gatwood (7:30)

MOHAWK Love Inks (5:00), Featherface, See Through Dresses, Startographers (9:00) **R**

NEWORLDELI Danny Britt

THE NOOK John Gorman (5:00)

THE NORTH DOOR Parker smith (9:00)

ONE WORLD THEATRE Howie Day (8:00) **A R**

ONE-2-ONE BAR Don Harvey & A Is Red, Black Red Black, Ester Rada (6:30) **R**

REALE'S PIZZA & CAFE "Frankly" Singing w/ Ken Kruse (6:30)

RED 7 Feral Future, Perfect Pussy, Swearin', Potty Mouth (9:00) **R**

RILEY'S TAVERN Tyler Cannon, Manzy Lowry (9:00)

THE ROOST Gem (5:00); George Devore (6:30), The Peterson Brothers (6:30), Bobby Mack (9:00)

THE SAHARA LOUNGE Slomo Drags, Jonas Wilson (9:00)

SAM'S TOWN POINT Open Blues Jam w/ Breck English (8:40)

SAXON PUB Johnny Nicholas & the Hellbent (6:00)

THE SCOOT INN Horti, Bo Depeña, Mother Merrey & the Black Dirt (8:00) **R**

SHERLOCK'S BAKER ST. PUB & GRILL Encore

THE SKYLARK LOUNGE Chris Devore (8:00)

SPEAKEASY DJ Henry + the Invisibles, Texasippi Two

SPIDER HOUSE BALLROOM Nicholas Ginbey (8:00)

STRANGE BREW LOUNGE SIDE John Imnon (4:00); Chris Gage, John Evans, Jason James (6:00) **A**

TENOAK William Fortney Trio (9:00)

THE THIRSTY NICKEL Jo Hell (9:00)

TRIPLE CROWN Bruce Curtis Band (6:00); Goodwill Souljahs, Harland Rose Band (9:00)

WATER TROUGH AT LONE STAR COURT Meggan Carney (6:00)

WATERLOO RECORDS Radney Foster (5:00) **R A**

THE WHITE HORSE Robert Allan Caldwell (6:00)

Z'TEJAS Stephen Doster, Randy Weeks, Bill Carter (6:00)

THURSDAY

ACL LIVE AT THE MOODY THEATER Holy Ghost! (10:30) **R**

AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)

BAT BAR John Frischer (4:00), Phil Luna, Calloway Trio (7:00)

B.D. RILEY'S IRISH PUB Kristen Gibbs (8:00)

THE BELMONT Gina Chavez, Gaby Moreno (9:00)

BOURBON GIRL Raul Adrian Ochoa (5:00), the Bomb Squad (8:30)

BUZZ MILL COFFEE Adam Kobetich (8:00), Bob Cheevers (8:00)

C-BOY'S HEART & SOUL Paul Oscher (6:00), Super King Soul Sound w/ DJ GJ (10:00)

CACTUS CAFE Rebecca Loebe & Raina Rose (8:00) **R A**

THE CAPITAL GRILLE James Polk Trio (6:00)

CAROUSEL LOUNGE Soda Diet, Invincible Czars (7:00) **A**

CENTRAL MARKET NORTH Kunitan (6:30) **A**

CENTRAL MARKET SOUTH Jonas Alvarez (6:30) **A**

CHAIN DRIVE Smokey Emery, Quttinirpaaq, Slugbug, HEL, Attic Ted

CHEATHAM STREET WAREHOUSE Charlie Stout (10:00)

CHUGGIN' MONKEY The Goodz (5:00), Tish & Misbehavin' (9:00)

CONTINENTAL CLUB The Whiskey Sisters (6:30), Dr. Zog (10:00)

CONTINENTAL CLUB GALLERY Liv Meuller, Tameca Jones (8:30)

DIRTY DOG BAR Bury the Rod, Dealeye Plaza, Insurgence, Forty Winters (9:00) **R**

DIZZY ROOSTER Greg Talmage (4:30), Sonny Wolf (9:30)

DONN'S DEPOT Murphy's Inlaws

THE DRAG BAR Sanchez Mac (9:00)

THE DRISKILL HOTEL Jim Hawkins, Elizabeth McQueen (6:00)

EDDIE V'S EDGEWATER GRILLE Tony Taboada Trio (7:00) **A**

ELEPHANT ROOM Trip Trio w/ Lissa Hattersley (6:00), Ephraim Owens Quartet (9:30)

ELYSIUM My Life With the Thrill Kill Kult (10:00) **A R**

EMPIRE CONTROL ROOM Art Seen Alliance w/ DJ Happy James World, Akasha Experience, Quanta (10:00) **R**

FLAMINGO CANTINA Jesse White, Eddie Dinero, Our Last Days, River City Royals (9:00) **R**

FREDA'S SEAFOOD GRILLE Rich Demarco (5:00) **A**

FRIENDS Longtooth, Kevin & the Krawlers, Clay Compania (4:00)

GIDDY UPS Open Mic (8:00)

GRUENE HALL Owen Temple (7:00) **A**

HOLY MOUNTAIN Lowin, A. Sinclair, Ben Ballinger, Harvest Thieves 7" Release (9:00)

HOTEL VEGAS Skeleton, GLAASSSS, Rhythm of Cruelty, Commoners, Total Abuse (9:00)

INN BETWEEN LOUNGE Marty Linville (9:00)

IRIE BEAN COFFEE BAR Open Mic w/ Lisa Kettyle (6:00) **A**

LONG CENTER FOR THE PERFORMING ARTS Gabriela Montero, Austin Symphony Orchestra (6:00) **R**

LUCKY LOUNGE Ian McLagan & the Bump Band, Sunburns & Sunsets (6:00)

MERCER STREET DANCEHALL Doug Moreland & the Flying Armadillos (7:30)

MOHAWK Against the Grain (9:00)

THE NOOK Johnny Reynolds, Red Lady (5:00), Hollie Holloway & the Hype (8:30) **R**

ONE-2-ONE BAR David Ducharme-Jones ♪, Baby Atlas, Candiland (8:00)

POODIE'S HILLTOP ROADHOUSE Andy Barham (5:30) **A**, Brian Pounds, Johnson, Blake Henley (11:00) **A**

RED 7 Modal, Stoop Kids, Magna Carda (9:00) **R**

THE ROOST Naked Maja (6:00)

RUSSIAN HOUSE Classical Night **A**

RUTH'S CHRIS STEAK HOUSE Jeff Lofton (6:30)

THE SAHARA LOUNGE DJ Ang G

SATELLITE BISTRO & BAR Swing Demons (7:30)

SAXON PUB Eightysixxed (6:00)

SHADY GROVE Unplugged w/ Shakey Graves (8:00) **A**

SPIDER HOUSE BALLROOM Octant, Breting Engel, Shane Cooley (9:00) **R**

STRANGE BREW LOUNGE SIDE Matt the Electrician ♪, Dustin Prinz (8:00) **A**

STUBB'S The Trimmis, Chakra Kahn, Captain of the AM, Tucker Jameson EP Release (8:00) **R**

SYMPHONY SQUARE Vitera (8:00)

THE THIRSTY NICKEL Mike Valliere ♪ (4:00), Street Kingz (8:30)

TRIPLE CROWN Little Brave ♪ (6:00); Sunrise & Ammunition, Jean Jean, ViOLinda, Acadiana (9:00)

Z'TEJAS The Brew (6:00)

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The LUV DOC

Dear Luv Doc,

I went to my mom's house last weekend, and she was wearing barefoot shoes. It was bad enough that she was wearing them in the house, but she refused to take them off when we went to dinner and Kerbey Lane doesn't have a drive-through. Can you speak some sense to her? Maybe she will listen to you.

— Mort(ified)

"Fashion!"

I want to believe Mort, that somewhere in the Middle East – maybe Saudi Arabia – there is a mother covered completely in a burka ... and poking out from the bottom of that burka is a pair of red Vibram Five Fingers. Why red? Because red is a whorish color and any woman who would willingly expose the morphology of her toes must be really slutty – and by the way, no offense to your mom, Mort. I am sure she looks tight in a burka and I bet she never uses her vagina for anything other than peeing ... oh, and popping you out that one time. Wow, that was awkward, wasn't it? Wanna hear something really fucked up, Mort? Back in the late Seventies, my mom used to wear polyester stretch pants. Don't bother Googling that shit, Mort. All you're going to find is maybe an Etsy page with some skinny hipster hawking retro bell bottoms. Not the same, Mort. Not even the same planet. The polyester stretch pants my mom wore were from K-Mart, which was a discount chain that had a long history of purveying embarrassing clothing to price-conscious mothers until the Waltons came along and took K-Mart "Klassy" to a whole new level. Anyway, my mom's choice of color for her polyester stretch pants was white, which admittedly goes with just about everything except the ample Irish ass of a woman who lovingly gave birth to and raised four boys. These pants surely looked appealing on the Twiggy-esque models in the K-Mart circulars, but on my mom they were a sobering advertisement for birth control. Rest assured, Mort, my brothers and I and even my father relentlessly harassed her about those pants – I am somewhat ashamed to say – nearly up until the day she died, but my mom never apologized, equivocated, or made any excuse for wearing those pants other than to say "they were in style at the time." Lo these many years later, I think I know the real reason: because those pants were comfortable – and because fuck men and their ideas about women's fashion and fashion in general. Any woman who agrees to ravage her privates giving birth to one or more bowling ball-sized babies and who sacrifices her time and energy raising them to adulthood gets a pass on fashion – pretty much for eternity. So, instead of giving her grief, give her gratitude. She deserves it – and maybe a new pair of shoes.

NEED SOME ADVICE FROM THE LUV DOC?
SEND YOUR QUESTIONS TO luvdoc@austinchronicle.com

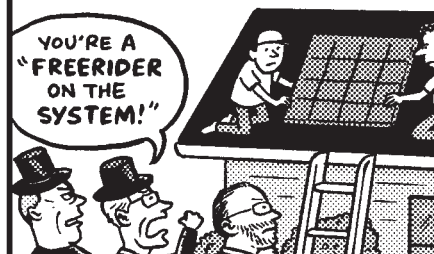
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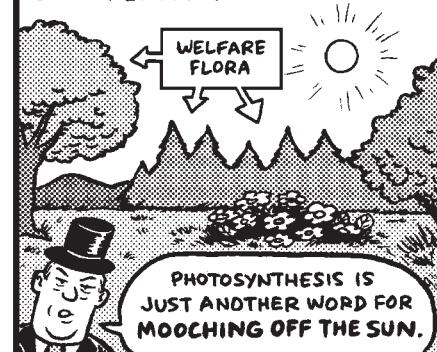
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SOLAR TAX QUACKS

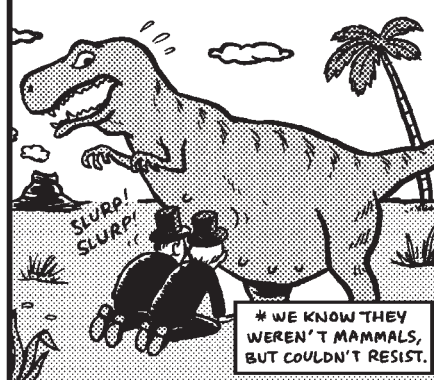
IRONY ALERT: THE KOCH BROTHERS AND ANTI-TAX ACTIVIST GROVER NORQUIST ARE TRYING TO PASS NEW TAXES ON SOLAR PANELS.



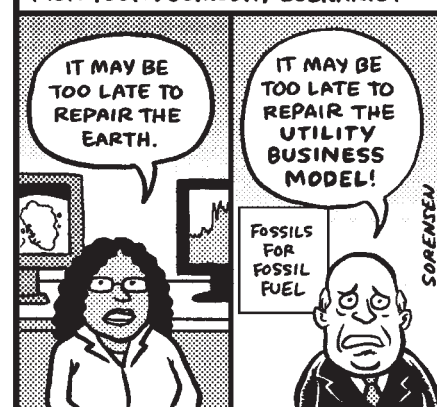
YES, PEOPLE WHO INVEST IN SOLAR EQUIPMENT ARE NO BETTER THAN LAZY PLANTS.



OF COURSE, THIS MAKES THE KOCH BROTHERS T-REX TEAT SUCKERS.*



PICK YOUR DOOMSDAY SCENARIO!



MR. SMARTY PANTS KNOWS

In 2012, close to 150 babies were named "Khaleesi" – after the character made popular in HBO's *Game of Thrones* – according to the Baby Name Wizard blog.

The Atlas moth is found in the tropical and subtropical forests of southeast Asia. Despite having a wingspan of over 10 inches, they are not steady fliers. In fact, the female does not stray far from her discarded chrysalis.

Mick Jagger recently became a great-grandfather.

Even though basketball has been the most popular U.S. youth team sport since at least the Eighties (when statistics were first compiled) the typical U.S. town has less than half the number of public basketball courts per capita as baseball diamonds (one court per 7,340 residents).

People have been getting tattoos for more than 5,000 years.



At left 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 email mrpants@austinchronicle.com.

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Bazaarvoice is recruiting for a Senior Platform/API Engineer in Austin, Texas to mentor junior engineers on software architectural concepts and best coding practices. S/he will liaise with software architects to ensure that the company's software architecture is maintained and negotiate schedule feasibility with product managers. Submit resume referencing job code 512941 to People Relations Manager, Bazaarvoice, Inc., 3900 N. Capital of Texas Hwy., Ste. 300, Austin, TX 78746.

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Tracking #-AC7

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with high ceilings, big windows
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Free garage parking, \$1,225!
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Tracking #-AC5

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Tracking #-AC8

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Tracking #-AC9

SOUTH

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Tracking #-AC4

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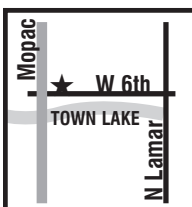
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Tracking #-AC10

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FOR SALE U2, Bob Dylan, Willie ... did you miss out on these shows? Make sure it doesn't happen again. *The Austin Chronicle's* For Sale section has all the shows you can ask for.

JUDE

Jude should have been a part of the Blues Brothers. Staff have caught him entertaining himself and all the other dogs by squeaking a toy and then howling! He just loves everyone and plays like a crazy man. He is super goofy and has a huge personality!



**260-SPCA** CALL FOR HOURS
909 S. BAGDAD RD., LEANDER, TX
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SWEETIE

Pet of the Week

Hi, my name is Sweetie. I am a super laid back girl. I love to be pet and I will give you headbutts and kisses. I might even give your whole hand a bath! I like treats and attention. Come meet me today and find out why my name is Sweetie!





124 W. Anderson Ln. 512/646-7387 ext.105

LEGAL

An Application has been made with the Texas Alcoholic Beverage Commission for a Food and Beverage Certificate by Heidi Garbo dba Garbo's Lobster Truck, LLC, to be located at 14735 Bratton Lane, Austin, 78728, Travis County, TX. Officers of said corporation are Heidi Garbo, Owner.

Application has been made with the Texas Alcoholic Beverage Commission for a Beer and Wine Permit and a Retail Dealer's On-Premise Late Hours License by Cafe Darband LLC dba Cafe Darband, to be located at 9112 Anderson Mill Road #A200, Austin, Travis County, Texas 78729. Owner is Vahid Khamisi.

Application has been made with the Texas Alcoholic Beverage Commission for a BQ Wine and Beer Retailer's Off-Premise Permit by Sam's Mopac Auto, Inc. dba Hyridge Mart, to be located at 3503 Hyridge Drive, Austin, Travis County, Texas. Bassam Qussad, Officer

Application has been made with the Texas Alcoholic Beverage Commission for a Mixed Beverage Permit by Inko Cinko, LLC dba Tamale House East/The Saint located at 1707 E 6th Street, Austin, Travis County, Texas 78702. Managers are Carmen Valera, Jose Valera, Juan Valera, Roberto Valera, and Alexandria

Valera.

Application has been made with the Texas Alcoholic Beverage Commission for a wine and beer retailers permit by Xiaoli Group INC.DBA Chen Z noodle house to be located at 6705 US Highway 290 West,suite 606,Austin Texas 78735.Officer of said corporation is Zhao Chen. owner

Application has been made with the Texas Alcoholic Beverage Commission for a Wine and Beer Retailers Permit and Retail Dealer's On Premise Late Hours License by Virginia L. Galvan dba Good Times Bar, to be located at 12636 Research Blvd ste A109, Austin, Travis County, Texas. Virginia L Galvan, Owner.

Application has been made with the Texas Alcoholic Beverage Commission for a wine and beer retailers permit by We Do Food LLC, DBA Chisholm Trail icehouse & BBQ to be located at 8650 Spicewood Springs Road, suite 148, Austin, Williamson County, Texas 78759. Officer of said corporation is Jason Dennis, owner.

CITATION BY PUBLICATION THE STATE OF TEXAS CAUSE NO: D-1-FM-14-000744 To: ALBA ROSA CHIRINO-SANCHEZ 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 District Court, 345TH JUDICIAL DISTRICT COURT, Travis County, Texas, at the Courthouse of said County in Austin, Texas, at or before 10 o'clock A.M. of the Monday next after expiration of twenty days from the date of service of this citation, then and there to answer the ORIGINAL PETITION IN SUIT AFFECTING THE PARENT-CHILD RELATIONSHIP AND MOTION FOR DECLARATORY JUDGMENT, TRAVIS COUNTY STANDING ORDER OF JORGE A. SERRANO-CHIRINO Petitioner(s), filed in said court on February 10, 2014, against ALBA ROSA CHIRINO-SANCHEZ Respondent(s), and said suit being number D-1-FM-14-000744 the docket

VEHICLE

Given under my hand and seal of Dana DeBeauvoir, County Clerk on **May 12, 2014**.
County Clerk, Travis County, Texas
P.O. BOX 149325,
Austin, Texas 78714-9325
By Deputy: /s/ J. Kerr
Plaintiff Attorney:
ROBERT MELENDEZ
8000 CENTRE PARK DR
STE 330
AUSTIN, TX 78754-5146

CITATION BY PUBLICATION THE STATE OF TEXAS CAUSE NO: D-1-FM-13-006951 IN THE MATTER OF THE MARRIAGE OF APRIL D BAHENA PINEDA, Plaintiff vs. FERNANDO BAHENA PINEDA JR, Defendant TO: FERNANDO BAHENA PINEDA JR 918 SUNRISE LANE MILAN, MISSOURI 63556 Defendant, in the above styled and numbered cause: 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. Attached is a copy of the ORIGINAL PETITION FOR DIVORCE, TRAVIS COUNTY STANDING ORDER of the PETITIONER in the above styled and numbered cause, which was filed on DECEMBER 16, 2013 in the 98TH JUDICIAL DISTRICT COURT of Travis County, Austin, Texas. Issued and given under my hand and seal of said court at office, December 19, 2013. AMALIA RODRIGUEZ-MENDOZA
Travis County District Clerk
Travis County Courthouse
1000 Guadalupe,
P.O. Box 679003 (78767)
Austin, Texas 78701
PREPARED BY: CHARLES UPSHAW
REQUESTED BY: KENDALL LAUREN BRYANT
100 CONGRESS AVE., STE 950
AUSTIN, TX 78701
BUSINESS PHONE: (512) 459-6608
FAX: (512) 459-6601

CITATION BY PUBLICATION THE STATE OF TEXAS CAUSE NO: D-1-FM-14-000744 To: ALBA ROSA CHIRINO-SANCHEZ 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 District Court, 345TH JUDICIAL DISTRICT COURT, Travis County, Texas, at the Courthouse of said County in Austin, Texas, at or before 10 o'clock A.M. of the Monday next after expiration of twenty days from the date of service of this citation, then and there to answer the ORIGINAL PETITION IN SUIT AFFECTING THE PARENT-CHILD RELATIONSHIP AND MOTION FOR DECLARATORY JUDGMENT, TRAVIS COUNTY STANDING ORDER OF JORGE A. SERRANO-CHIRINO Petitioner(s), filed in said court on February 10, 2014, against ALBA ROSA CHIRINO-SANCHEZ Respondent(s), and said suit being number D-1-FM-14-000744 the docket



of said Court, and entitled "IN THE INTEREST OF JORGE A. SERRANO-CHIRINO, A CHILD", the nature of which suit is a request ESTABLISH PARENT-CHILD RELATIONSHIP.

The Court has authority in this suit to enter any judgment or decree in the child's interest which will be binding on you, including the termination of the parent-child relationship, the determination of paternity, and the appointment of a conservator with authority to consent to the child's adoption.

Issued and given under my hand and the seal of said court at Austin, Texas, May 16, 2014.

AMALIA RODRIGUEZ-MENDOZA

Travis County District Clerk
Travis County Courthouse
1000 Guadalupe,
P.O. Box 679003 (78767)
Austin, Texas 78701

By /s/ LAURA LANCASTER, Deputy

REQUESTED BY:
TANIA KARINA ROSAMOND
THE BERNARDO KOHLER
CENTER, INC.
PO BOX 42185
AUSTIN, TX 78704
BUSINESS PHONE: (512) 831-4272
FAX: (512) 661-0326

CITATION BY PUBLICA-TION THE STATE OF TEXAS
CAUSE NO: D-1-GN-13-001905
To: ALFREDO HERNANDEZ 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

AV702 POUND SALE

NOTICE OF SALE OF MOTOR VEHICLES IMPOUNDED BY ORDER OF THE CHIEF OF POLICE IN ACCORDANCE WITH SECTION 683.011 ET SEQ., TEXAS TRANSPORTATION CODE, REGULATING THE IMPOUNDING AND SALE OF ABANDONED VEHICLES BY DELEGATE OR PERSONALLY.

THE PURCHASER SHALL TAKE TITLE TO THE MOTOR VEHICLE FREE AND CLEAR OF ALL LIENS AND CLAIMS OF OWNERSHIP AND IS ENTITLED TO REGISTER THE PURCHASED MOTOR VEHICLE AND RECIEVE A CERTIFICATE OF TITLE.

I WILL PROCEED TO SELL AT PUBLIC AUCTION TO THE HIGHEST BIDDER FOR CASH IN THE CITY OF AUSTIN, TRAVIS COUNTY, TEXAS, THE FOLLOWING DESCRIBED MOTOR VEHICLES WHICH HAVE NOT BEEN REDEEMED BY THE OWNERS, THEREOF TO WIT;

JULY 2, 2014 @ 9:30 AM @ SOUTHSIDE WRECKER, 8200 S. CONGRESS, AUSTIN, TX 78745

| | | | | | | |
|-----------|------|------|-----|---------|----|---------------------|
| 145022796 | 1999 | FORD | 4DR | 304ATJ | MN | 1FAPP53U8XG201363 |
| 145021211 | 2004 | CHRY | 2DR | PND701 | TX | 4C3AG52H14E043340 |
| 145021220 | 1993 | MAZD | 4DR | BY7S572 | TX | JM1BG2240P0594972 |
| 141210154 | 1999 | MERC | 2DR | BV5X170 | TX | 1ZWFT61L3X5653375 |
| 145022793 | 1998 | CHEV | LL | | TX | 1JNCNS13W7W2245881 |
| 145022201 | 2001 | TOYT | 4DR | KCG998 | TX | JT2BF22K710319083 |
| 145022211 | 1994 | CHRY | 4DR | BYF0913 | TX | 2C3HD56F2RH324595 |
| 145019927 | 1999 | TOYT | 4DR | BRJ7943 | TX | 4T1BG622K4XU561735 |
| 145020302 | 1991 | LINC | 4DR | DB8L423 | TX | 1LNCM81W1WY659954 |
| 145022602 | 1995 | ISUZ | LL | BB8B893 | TX | 4SC2CG58V3S44330866 |
| 145020298 | 2001 | BUIC | 4DR | BBZ1835 | TX | 1G4HR54K51U197156 |

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 June 23, 2014, and answer the FIRST AMENDED ORIGINAL PETITION AND REQUEST FOR DISCLOSURE of Plaintiff(s), filed in the 250TH JUDICIAL DISTRICT COURT of Travis County, Texas, on DECEMBER 11, 2013, a default judgment may be taken against you. Said suit being number D-1-GN-13-001905, in which CESAR A. ARRIAZA-RUIZ Plaintiff(s), and ALFREDO HERNANDEZ Defendant(s), and the nature of which said suit is as follows: PERSONAL INJURY VEHICLE ALL OF WHICH MORE FULLY APPEARS FROM PLAINTIFF'S FIRST AMENDED 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, May 07, 2014. /s/ AMALIA RODRIGUEZ-MENDOZA

Travis County District Clerk
Travis County Courthouse
1000 Guadalupe, P.O. Box 679003 (78767)
Austin, TX 78701

PREPARED BY: MESCHER MARIA

REQUESTED BY:
TIMOTHY ROBERT REILLEY
5950 BERKSHIRE LN STE 410
DALLAS, TX 75225-5861
BUSINESS PHONE: (214) 526-7900
FAX: (214) 526-7910

CITATION BY PUBLICA-TION THE STATE OF TEXAS
CAUSE NO: D-1-GN-13-001905
To: DOMINGO HERNANDEZ JAIMES 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 June 23, 2014, and answer the FIRST AMENDED ORIGINAL PETITION AND REQUEST FOR DISCLOSURE of Plaintiff(s), filed in the 250TH JUDICIAL DISTRICT COURT of Travis County, Texas, on DECEMBER 11, 2013, a default judgment may be taken against you. Said suit being number D-1-GN-13-001905, in which CESAR A. ARRIAZA-RUIZ Plaintiff(s), and ALFREDO HERNANDEZ Defendant(s), and the nature of which said suit is as follows: PERSONAL INJURY VEHICLE ALL OF WHICH MORE FULLY APPEARS FROM PLAINTIFF'S FIRST AMENDED 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, May 07, 2014. /s/ AMALIA RODRIGUEZ-MENDOZA

Travis County District Clerk
Travis County Courthouse
1000 Guadalupe, P.O. Box 679003 (78767)
Austin, TX 78701

PREPARED BY: MESCHER MARIA

REQUESTED BY:
TIMOTHY ROBERT REILLEY
5950 BERKSHIRE LN STE 410
DALLAS, TX 75225-5861
BUSINESS PHONE: (214) 526-7900
FAX: (214) 526-7910

CITATION BY PUBLICA-TION THE STATE OF TEXAS
CAUSE NO: D-1-GN-14-000467
To: EILEEN PAYAN 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 JUNE 30, 2014, and answer the PLAINTIFF'S ORIGINAL PETITION, REQUEST FOR DISCLOSURE, REQUEST FOR ADMISSIONS, REQUEST FOR PRODUCTION, AND INTERROGATORIES of Plaintiff(s), filed in the 200TH JUDICIAL DISTRICT COURT of Travis County, Texas, on FEBRUARY 14, 2014, a default judgment may be taken against you. Said suit being number D-1-GN-14-000467, in which AMADO ALVAREZ Plaintiff(s), and EILEEN PAYAN Defendant(s), and the nature of which said suit is as follows: PERSONAL INJURY - VEHICLE THAT OCCURRED IN TRAVIS COUNTY, TEXAS, ALL OF WHICH MORE FULLY APPEARS FROM PLAINTIFF'S ORIGINAL PETITION, REQUEST FOR DISCLOSURE, REQUEST FOR ADMISSIONS, REQUEST FOR PRODUCTION, AND INTERROGATORIES 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, May 12, 2014. /s/ AMALIA RODRIGUEZ-MENDOZA

Travis County District Clerk
Travis County Courthouse
1000 Guadalupe Street,
P.O. Box 679003 (78767)
Austin, TX 78701

PREPARED BY: BARI HENSON

REQUESTED BY:
ROBERT RANCO
11606 N. IH-35
AUSTIN, TX 78753
BUSINESS PHONE: (512)

346-5688
FAX: (512) 719-4362

CITATION BY PUBLICA-TION THE STATE OF TEXAS
TO ALL PERSONS INTERESTED IN THE ESTATE OF GARY MICHAEL RAMSEY Deceased, No. C-1-PB-14-000941 in Probate Court Number One of Travis County, Texas.

LISA MARIE DELAND alleged heir(s) at law in the above numbered and entitled estate, filed in Probate Court No. 1, Heman Marion Sweatt Travis County Courthouse, 1000 Guadalupe, Austin, Texas, on May 20, 2014, an Application to Determine Heirship and Letters of Independent Administration in the said estate and request(s) that said Court determine who are the heirs and only heirs of the said GARY MICHAEL RAMSEY, Deceased, and their respective shares and interests in such estate. Said application will be heard and acted on by said Court at 10:00 o'clock a.m. on the first Monday next after the expiration of ten days from date of publication of this citation, at the County Courthouse in Travis County, Texas.

All persons interested in said estate are hereby cited to appear before said Honorable Court at said above mentioned time and place by filing a written answer contesting such application should they desire to do so.

If this citation is not served within 90 days after date of its issuance, it shall be returned unserved.

GIVEN UNDER MY HAND AND THE SEAL OF SAID COURT at office in Travis County, Texas, on May 19, 2014.

Dana DeBeauvoir County Clerk,
Travis County, Texas
P.O. BOX 149325
AUSTIN, TEXAS 78714-9325
By Deputy: /s/ D. MENDEZ

CITATION BY PUBLICA-TION THE STATE OF TEXAS
TO ALL PERSONS INTERESTED IN THE ESTATE OF JOSEPH DOMINIC FALASCHI JR Deceased, No. C-1-PB-14-000938 in Probate Court Number One of Travis County, Texas.

LISA HARR AND ALL The alleged heir(s) at law in the above numbered and entitled estate, filed in Probate Court No. 1, Heman Marion Sweatt Travis County Courthouse, 1000 Guadalupe, Austin, Texas, on May 19, 2014, an Application to Determine Heirship and for issuance of Letters of Dependent Administration in the said estate and request(s) that said Court determine who are the heirs and only heirs of the said JOSEPH DOMINIC FALASCHI JR, Deceased, and their respective shares and interests in such estate. Said application will be heard and acted on by said Court at 10:00 o'clock a.m. on the first Monday next after the expiration of ten days from date of publication of this citation, at the County Courthouse in Travis County, Texas.

All persons interested in said estate are hereby cited to appear before said Honorable Court at said above mentioned time and place by filing a written answer contesting such application should they desire to do so.

If this citation is not served within 90 days after date of its issuance, it shall be returned unserved.

GIVEN UNDER MY HAND AND THE SEAL OF SAID COURT at office in Travis County, Texas, on May 19, 2014.

Dana DeBeauvoir County Clerk,
Travis County, Texas
P.O. BOX 149325
AUSTIN, TEXAS 78714-9325
By Deputy: /s/ O. RUIZ

CITATION BY PUBLICA-TION THE STATE OF TEXAS
TO ALL PERSONS INTERESTED IN THE ESTATE OF PAUL R GUZMAN Deceased, No. C-1-PB-14-000931 in Probate Court Number One of Travis County, Texas.

ELIZABETH PEREZ and All The alleged heir(s) at law in the above numbered and entitled estate, filed in Probate Court

ESTED IN THE ESTATE OF LEE BALES ROBINSON Deceased, No. C-1-PB-14-000929 in Probate Court Number One of Travis County, Texas.

WILLIAM C BRYANT and all The alleged heir(s) at law in the above numbered and entitled estate, filed in Probate Court No. 1, Heman Marion Sweatt Travis County Courthouse, 1000 Guadalupe, Austin, Texas, on May 16, 2014, an Application to Determine Heirship and Letters of Independent Administration in the said estate and request(s) that said Court determine who are the heirs and only heirs of the said LEE BALES ROBINSON, Deceased, and their respective shares and interests in such estate. Said application will be heard and acted on by said Court at 10:00 o'clock a.m. on the first Monday next after the expiration of ten days from date of publication of this citation, at the County Courthouse in Travis County, Texas.

All persons interested in said estate are hereby cited to appear before said Honorable Court at said above mentioned time and place by filing a written answer contesting such application should they desire to do so.

If this citation is not served within 90 days after date of its issuance, it shall be returned unserved.

GIVEN UNDER MY HAND AND THE SEAL OF SAID COURT at office in Travis County, Texas, on May 19, 2014.

Dana DeBeauvoir County Clerk,
Travis County, Texas
P.O. BOX 149325
AUSTIN, TEXAS 78714-9325
By Deputy: /s/ O. RUIZ

NOTICE OF ABANDONED VEHICLES PURSUANT OF TEXAS ABANDONED MOTOR VEHICLE ACT, THE FOLLOWING WILL BE SOLD AT PUBLIC SALE UNLESS CHARGES ARE SATISFIED WITHIN 30 DAYS.

GARAGE KEEPER: SOUTH-SIDE WRECKER,0615801VSF, 8200 S CONGRESS , AUSTIN, TX. 78745. (512)2441-7094.

TRAVEL TRAILER NO LP NO VIN \$1560.00

HOMEMADE TRAILER NO LP NO VIN \$1610.00

FIRE SAFE 2595 \$1060.00

1992 HOMEMADE TRAILER 17YBP1624NB010555 \$936.10

HOMEMADE TRAILER NO LP NO VIN \$1100.00

NOTICE OF ABANDONED VEHICLES The vehicles listed below are stored at PRSVehicle Storage Facility at 8140 North Lamar Boulevard, Austin, TX 78753. There is no record of ownership in Texas Motor Vehicle records for these vehicles. Failure of the owner or lien holder to pay all towing, impound, notification and storage fees to reclaim the vehicle is a waiver by that person of all right, title, and interest in the vehicle and constitutes a consent to the sale of the vehicle at a public auction in 45 days. If you have legal interest in one of these vehicles, call 512-582-3000 for more information, before the 45 day period expires. TDLR# 0648643VSF

1998 Pontiac Bonneville Michigan Plate# 1FTF47 MI VIN#1G2HX52K1W4211272

2002 Chrysler Concorde No License Plate VIN#2C3HD46RX2H180093

1997 GMC Yukon Ar-kansas Plate #350NKE VIN#1GKEC13R1VJ760487

Buick Regal Mississ-sippi Plate #Z15594

VIN#2G4WB55K211222956

2006 Mercury Milan Colorado Plate#376TKG VIN#3MEFM08Z66R646300

White Travel Trailer (Home-made), No License Plate, No Vin #

NOTICE OF NEW TRAF-FIC REGULATION Notice is hereby given that Travis County, Texas, proposes the approval of the following traffic regulation: **SET MAXIMUM PRIMA FACIE SPEED LIMITS ON KELLAM ROAD IN PRECINCT FOUR.**

Any resident of Travis County, Texas, aggrieved by this proposal action may make written request for a mandatory public hearing.

Such request must be ad-

ressed to the Transportation and Natural Resources Department, Travis County, Texas, 78767, and must be received within seven (7) days of this notice.

NOTICE OF PUBLIC AUCTION In accordance with the provisions of State Law, there being due and unpaid charges for which the undersigned is entitled to satisfy an owner and/or manager's lien of the goods hereinafter described and stored at the Uncle Bob's Self Storage location(s) listed below.

And, due notice having been given, to the owner of said property and all parties known to claim an interest therein, and the time specified in such notice for payment of such having expired, the goods will be sold at public auction at the below stated location(s) to the highest bidder for cash or otherwise disposed of on **June 17th, 2014 at 8:00AM** starting at the **Hwy 290E** location, immediately thereafter, auction proceeds to the next listed location.

Uncle Bobs Self Storage #285 9717 US Hwy 290E, Austin, TX 78674

512-278-1220

Tommy G. Paxton- hslsd gds/ furn, tv/stereo equip, tools/ appliances,Indscpng/cnstrctn equip

J. David Dalton- hslsd gds/furn, tv/stereo equip, tools/applnces,Indscpng/cnstrctn equip

J. Stephen Scott Zook - Hslsd Gds, Furn, Boxes, Tools, Applnces, TV/Stereo Equip, Off Furn, Auto Parts (wheels), 2 Drum Sets; Adrian Neely - Hslsd Gds, Furn, Boxes, Tools, TV/Stereo Equip, Off Mach/Equip; Brenda Molinar - Hslsd Gds, Furn, Boxes, Sprng Gds, Appliances, TV/Stereo Equip; Stephanie Seabolt - Hslsd Gds/ Furn, Tools/Applnces; Malaka Lowery - Hslsd Gds, Furn, Boxes, TV/Stereo Equip; Ana Y. Sanchez Dimas - Hslsd Gds, Furn, Boxes, Appliances, TV/Stereo Equip; Stephanie D. Sam - Hslsd Gds, Furn, Boxes, Appliances, TV/ Stereo Equip; Phil Rios - Hslsd Gds, Furn, Boxes, Tools; Richard Chavez- Hslsd Gds/ Furn; Tomi Rodgers - Hslsd Gds, Furn, Boxes, Sprng Gds, Appliances, TV/Stereo Equip, Off Furn, Off Mach/Equip;

Uncle Bobs Self Storage #430 2101 Double Creek Dr, Round Rock, TX 78664

512-733-1203

Jenny Rodgers - Hslsd gds/ Furn, Tools/applnces, TV/Stereo Equip, OffMach/Equip

Brad Cochran - Hslsd gds/ Furn, Boxes,TV/Stereo Equip, Accng rcrrds/sales sampls

Julie Rhodes - Hslsd gds/Furn, Boxes

Kelly Ellis- Hslsd gds/Furn, Boxes

Uncle Bobs Self Storage #446 1515 North AW Grimes, Round Rock, TX 78665

512-310-2224

Chrystal Davis — Hslsd gds/ Furn, Boxes

Julie Allington — Hslsd gds/ Furn, Boxes

Denorris Sanders — Hslsd gds/ Furn, TV/Stereo Equip, Tools/ Applnces, Off Furn/Mach/ Equip.

Stephanie McCallister — Hslsd gds/Furn

Gloria Aleman — Hslsd gds/ Furn

Robert Kowalewski II — Hslsd gds/Furn, Boxes, TV/Stereo

Equip., Moving Supplies

Brandilynn Dunn — Hslsd gds/ Furn, TV/Stereo Equip., Tools/ Applnces

Uncle Bobs Self Storage #392 550 S. IH-35, Round Rock, TX 78681

512-238-6648

Brian Starnes- Hslsd gds/Furn Ricardo Montoya- Hslsd gds/ Furn, Tools/Applnces

Sylvia Martin- Hslsd gds/Furn, Tools/Applnces, Off Furn/ Mach/Equip, Sprng Gds

Jaemin Steele- Hslsd gds/ Furn, TV/Stereo equip, Tools/ Applnces, Boxes

Sally B Pellow- Hslsd gds/Furn, TV/Stereo equip, Acctng Rcrrds/ Sales Sampls

Uncle Bobs Self Storage #429 2715 Sam Bass Road, Round Rock, TX 78681

512-255-3724

John Holmes- Hslsd gds/Furn, TV/Stereo Equip, Off Furn/ Mach/Equip

Uncle Bobs Self Storage #427 3997 FM 1431, Round Rock, TX 78681

512-255-5017

Kimberlee Shannon- Hslsd gds, furn, boxes, tools, applnces, tv/ stereo equip

Jed Younger- Hslsd gds, furn Nicole Holmes- Hslsd gds, furn Nicole Holmes- Hslsd gds, furn, boxes, tools, appliances, tv/ stereo equip

Uncle Bobs Self Storage #382 309 S. Bell Blvd, Cedar Park, TX 78613

512-336-2463

Brad Boyer- Hslsd gds/Furn,

Uncle Bobs Self Storage #197 5547 McNeil Dr. Austin, TX 78729

512-336-8390

Jim Blair - Hslsd gds/Furn, TV/ Stereo Equip, Tools/Applnces, Office Furn/Mach/Equip, Indscpng/Cnstrctn equip

Lisa Ellis - Hslsd gds/Furn, TV/ Stereo Equip

Jim Blair - Hslsd gds/Furn David Rucci - Hslsd gds/Furn, TV/Stereo Equip, Tools/Applnces, Clothes

Loyaltion of Austin - Hslsd gds/Furn

Richard Summersill - Hslsd gds/Furn, Acctng rcrrds, Sales Sampls

Cyrus Anderson - Hslsd gds/ Furn, TV/Stereo Equip, Tools/ Applnces, Off Furn/Mach/ Equip, Boxes, Sprng gds

Rob Zarco - Hslsd gds/Furn, TV/ Stereo Equip, Tools/Applnces, Boxes

Todd Gardner - Boxes

Uncle Bobs Self Storage #390 12835 Pond Springs Rd, Austin, TX 78729

512-250-5152

David S Nelson- HouseHold Furniture

Andrea Alvarez- hslsd gds, furn, boxes, tools, applnces

Cory Collins- hslsd gds, furn Douglas Crowder- hslsd gds, furn, tv/stereo equip

Uncle Bobs Self Storage #231 8227 N. Lamar Blvd, Austin, TX 78753

512-833-0855

Frank Cousins- Clothes

Timothy Coe-Hslsd gds/Furn, TV/Stereo Equip, Tools/Appliances, Acctng rcrrds/Sales Sampls, Boxes

Labor Ready Inc- Boxes

Eric Ramos-Hslsd gds/Furn, TV/ Stereo Equip

Tiffany Washington- Hslsd gds/ Furn, TV/Stereo Equip

Uncle Bob's Self Storage #287

6509 S. 1st St. Austin, TX 78745

512-326-3131

Kent R Haley-Hslsd gds,Furn

Jeremy S Carmmeron-Hslsd gds,Furn

Raul Nesmthi III-Hslsd gds,Furn,Tools/applnces,boxes

Crystal Rodriguez-Hslsd gds,Furn,Boxes

Gloria Carmona-Hslsd gds,Furn,Boxes,Sprng gds

Scherry Lucas-Hslsd gds,Furn, TV/Stereo equip

Barbara Holland-Hslsd gds,Furn,Boxes

Scherry Lucas-Hslsd gds,Furn Tuesday Hurd-Hslsd gds,Furn,TV/Stereo Equip,Off Furn,Off Mach/Equip

David Darling-Hslsd gds,Furn

Uncle Bob's Self Storage

#445
9706 Manchaca Rd. Austin, TX 78748
512-291-1037
Shanna Pope- Hsld gds/Furn, TV/Stereo Equip
Janet Genova-Hsld gds/Furn, Tools/Applines, Boxes
Grant Cross-Lawn Equip
JoAnn O'Daniel-Hsld gds/Furn
Irma Luna-Hsld gds/Furn, Tools/Applines, Boxes
Niva Aguirre-Hsld gds/Furn, Boxes
Robert Lujan- Hsld gds/Furn, Sun Performance Analyzer
Cynthia Albritton-Hsld gds/Furn, Tools/Applines, Boxes
Maria Coleman-Hsld gds/Furn, Boxes
Carlos Maduro-Hsld gds/Furn
Marylynn Awater-Hsld gds/Furn, Boxes, Outdoor Equip, Rocks
Jessica Davis-Hsld gds/Furn
Michael Wiley- Hsld gds/Furn, TV/Stereo Equip, Tools/Applines, Boxes
Felipe Salinas-Hsld gds/Furn, Off Furn/Mach/Equip

NOTICE OF PUBLIC AUCTION
Pursuant to Chapter 59, Texas Property Code, American Mini Storage, which is located at 2201 S. Pleasant Valley Rd, Austin TX 78741 will hold a public auction of property being sold to satisfy a lien through online auction services **www.Storagebattles.com**. The auction will end on or around 11am on June 17th, 2014. The seller reserves the right to withdraw property from sell. Purchases must be paid with cash at the time of sell. Property will be sold to the highest bidder. A \$50 deposit for removal and cleanup is required. All goods are sold as is and must be removed within 72 hrs. from the time of purchase. Sale is subject to adjournment.

A general description of the contents is household goods, tools, antiques, collectables, contracting supplies, appliances, clothes, miscellaneous items, office equipment, furniture and electronics. Michael S. Chinn, Maria Enriquez AKA Maria Enriquez De Neri, Andrew Koch, Jose Perez, Jermeta J. Price, Tyrone Rasberry, Jarret A. Spino

NOTICE OF PUBLIC OPEN HOUSE Planning and Environmental Linkages Study for Future Transportation Corridor (Mobility35)
The Texas Department of Transportation (TxDOT), in partnership with the City of Austin and the Capital Area Metropolitan Planning Organization, will host three open house-style public meetings for proposed capacity improvements to I-35 between State Highway (SH) 45 North and SH 45 Southeast in Travis County. The proposed improvements are being evaluated through a Planning and Environmental Linkages (PEL) Study as part of the Mobility35 Program. The PEL Study will focus specifically on the proposed I-35 Future Transportation Corridor (FTC) which would allow two additional travel mainlanes (one in each direction) within the existing I-35 right-of-way. The public meetings will be held on June 3, 4, and 5, 2014, from 5 PM to 7:30 PM at the following locations:
Tuesday, June 3, 2014
Kealing Middle School
1607 Pennsylvania Avenue, Austin, TX 78702
Wednesday, June 4, 2014
Akins High School
10701 South First Street, Austin, TX 78748
Thursday, June 5, 2014
Frank Fickett Scout Training and Service Center and Conference Center
12500 North I-35, Austin, TX 78753
The purpose of the public meetings is to discuss the preliminary purpose of and need for additional capacity on I-35 within the study limits,

to present a range of potential lane types for the proposed added capacity and to gather public input. During the public meetings, displays of the study area and other information will be available for review. The same information will be presented at each meeting location. The format of the meeting will be come-and-go; no formal presentations will be made. All interested citizens are invited to attend the public meetings. The meetings will be conducted in English. Those with special communication, interpretation, or accommodation needs are encouraged to contact Stacey Benningfield, I-35 Program Manager, by telephone at (512) 832-7369 at least two (2) business days prior to the meeting. TxDOT will make every reasonable effort to accommodate these needs. Displays and other information concerning the PEL Study and the FTC will be available for review at the TxDOT Austin District Office located at 7901 North Interstate 35, Austin, TX 78753. More information about the FTC Planning and Environmental Linkage Study can be found at the Mobility35 website at www.mobility35.org. Public comments, both verbal and written, may be submitted at the meeting. After the meeting, written statements and other exhibits may be mailed to Stacey Benningfield, I-35 Program Manager, at P.O. Box 15426, Austin, Texas 78761. Those unable to attend the public meetings can provide input online at a Virtual Open House that will run from June 3-15, 2014 at www.mobility35.org. Comments must be received by June 15, 2014 to be included in the public meeting record. All comments received will be included in the official record of the Open House. For more information, please contact Stacey Benningfield by telephone at (512) 832-7369.

NOTICE OF PUBLIC SALE ACCESS SELF STORAGE
Located at 4341 and 4243 South Congress Avenue, Austin, Travis County, Texas wishing to avail themselves of the provisions of, and pursuant to Chapter 59, Texas Property Code, will hold a public auction of the property, being sold to satisfy a landlord's lien. Sale to be at 10:30AM on Tuesday, June 17th, 2014 at 4341 and 4241 South Congress Avenue, Austin, Texas 78745. Property will be sold to the highest bidder for cash. Clean up and removal deposit may be required. Seller reserves the rights to withdraw property from sale. Property being sold includes complete contents in spaces of the following tenants: John Morrison, Sheyla Puntos, Robert Quintero, Gene Pierce, Lourdes Torress. Items to be sold include: furniture, dresser, shelves, night stand, suitcase, assorted clothes, window AC unit, dryer, sofa, tv, mattresses, crib table, vacuum, electric guitar, acoustic guitar, bed frame, ladder, microwave, large weighing scale for medical office, mountain bike, display cases for store and various household items.

NOTICE OF PUBLIC SALE of property to satisfy landlord's lien. **Sale is on June 13, 2014 at 12:00 pm.** Property will be sold to highest bidder for cash at the time of auction. Cleanup & removal deposit may be required. Seller reserves right to withdraw property from sale or not accept any bidder. Property will be sold in entire contents of each individual storage unit. Property includes contents of spaces of following tenants: Derek D. Halton. Property being sold includes the following: tools, furniture & misc household items. Contact Lockaway Storage: 12408 Harris Branch Parkway, Manor,

Tx. 78653
NOTICE OF PUBLIC SALE
PS Orangeco, Inc., hereby gives notice that the property generally described below is being sold to satisfy a Landlord's Lien pursuant to Chapter 59 of the Texas Property Code, at the date and time indicated below, and on the following terms: All property will be sold at public sale to the highest bidder for cash or credit cards, NO CHECKS, with payment to be made at the time of the sale. Seller reserves the right to refuse any bid and to withdraw any item or items from the sale. The property stored therein may include, but are not limited to general household items, appliances, boxes, bags, totes, tools, bedding, clothing, electronics, toys, books, files, furniture and miscellaneous items. The property will be sold on the 18th of June 2014, on or about the time indicated at each self-storage facility identified below. **No Children Please. No Smoking Please. Wednesday, June 18th, 2014. 9:30 a.m. Public Storage @ 9814 Westgate Blvd, Austin, TX 78748**
0220 - Garcia, Sonya
0466 - Williams, Ross
10:00 a.m. Public Storage @ 7200 S 1st Street, Austin, TX 78745
D111 - quinn, mischa
D112 - Dowlelan, Ken
I004 - Villela, Arnold
K288 - Morgan, Karen
K309 - Garcia, Toni
K313 - Rangel, David
M399 - Brown, Yvette
O468 - Lester, Justin
U629 - Murphy, Cynthia
V693 - Harris, Mildred
V707 - Alonzo, Maria
V721 - Steele, Valerie
V747 - Ely, Kimberly
V759 - Garza, Ronnie
V775 - Ruiz, Helen
10:30 a.m. Public Storage @ 7112 South Congress, Austin, TX 78745
B40 - Pagan, Che'
C31 - Radecki, Kara
C35 - Garcia, Arturo
C7 - Walker, Karri
M50 - Sokolo, Andre
11:00 a.m. Public Storage @ 4202 Santiago, Austin, TX 78745
156 - Cantu, Richard
198 - Owens, Candycy
406 - Cantu, Ernestina
425 - Humphrey, Brandon
433 - Clark, James
500 - Solis, John
530 - Rivas, Carlos
512 - Loera, Irene
612 - Loveridge, Jake
680 - Tula, Maria
687 - Martinez, Michael
726 - Medel, Jose
779 - Goble, Candise
11:30 a.m. Public Storage @ 2301 E Ben White, Austin, TX 78741
1125 - Orta, Monica
2104 - Madrid, Richard
2105 - baker, bobby
12:00 p.m. Public Storage @ 5016 E Ben White, Austin, TX 78741
B046 - Torres, Tracey
C036 - Lopez, Gilbert
C050 - Sauls, Virginia
C136 - Brown, Jayme
C170 - Martinez, Oscar
C173 - Hernandez, Elva
C180 - Duncan, Anthony
C232 - Williams, Travis
C279 - Ryan, Layne
C306 - Martinez, Manuel
C310 - Duncan, Brandi
C354 - Harris, Nannette
D004 - Rivera, Angelica
E002 - Sanders, Delores
12:30 p.m. Public Storage @ 2121 S IH 35, Austin, TX 78741
1012 - Flores, Joe
1025 - Sutherland, Karen
1111 - Maldonado, Jesse
2076 - Ortiz, Deana
2094 - Yoder, Caroline
3086 - Jacobson, Ala
4113 - Keith, Steven
4120 - Trejo, Kendra
NOTICE OF PUBLIC SALE
Pursuant to Ch 59 of the Texas Property Code, South Congress Storage located at 8008 S. Congress Ave., Austin, TX 78745 will hold a public auction of property being sold to satisfy a landlord lien. Auction will take place on June 18, 2014 at 9:00am. Property will be sold to the highest bidder for cash. Refundable \$50 cash only clean-out deposit per unit. Property includes household items from the following tenants: Adam Shendelman-saw, tools; Jerriod Tuck- tools, furniture; Christopher Fuller; Juan Arispe W/D; Ramiro Solis-furniture; Sharayah Palmer; Michael K. Lawler- 1968 Ford

Seller reserves the right to refuse any bid and to withdraw any item or items from the sale. The property stored therein may include, but are not limited to general household items, appliances, boxes, bags, totes, tools, bedding, clothing, electronics, toys, books, files, furniture and miscellaneous items. The property will be sold on the 18th of June 2014, on or about the time indicated at each self-storage facility identified below. **No Children Please. No Smoking Please. Wednesday, June 18th, 2014. 9:30 a.m. Public Storage @ 9814 Westgate Blvd, Austin, TX 78748**
0220 - Garcia, Sonya
0466 - Williams, Ross
10:00 a.m. Public Storage @ 7200 S 1st Street, Austin, TX 78745
D111 - quinn, mischa
D112 - Dowlelan, Ken
I004 - Villela, Arnold
K288 - Morgan, Karen
K309 - Garcia, Toni
K313 - Rangel, David
M399 - Brown, Yvette
O468 - Lester, Justin
U629 - Murphy, Cynthia
V693 - Harris, Mildred
V707 - Alonzo, Maria
V721 - Steele, Valerie
V747 - Ely, Kimberly
V759 - Garza, Ronnie
V775 - Ruiz, Helen
10:30 a.m. Public Storage @ 7112 South Congress, Austin, TX 78745
B40 - Pagan, Che'
C31 - Radecki, Kara
C35 - Garcia, Arturo
C7 - Walker, Karri
M50 - Sokolo, Andre
11:00 a.m. Public Storage @ 4202 Santiago, Austin, TX 78745
156 - Cantu, Richard
198 - Owens, Candycy
406 - Cantu, Ernestina
425 - Humphrey, Brandon
433 - Clark, James
500 - Solis, John
530 - Rivas, Carlos
512 - Loera, Irene
612 - Loveridge, Jake
680 - Tula, Maria
687 - Martinez, Michael
726 - Medel, Jose
779 - Goble, Candise
11:30 a.m. Public Storage @ 2301 E Ben White, Austin, TX 78741
1125 - Orta, Monica
2104 - Madrid, Richard
2105 - baker, bobby
12:00 p.m. Public Storage @ 5016 E Ben White, Austin, TX 78741
B046 - Torres, Tracey
C036 - Lopez, Gilbert
C050 - Sauls, Virginia
C136 - Brown, Jayme
C170 - Martinez, Oscar
C173 - Hernandez, Elva
C180 - Duncan, Anthony
C232 - Williams, Travis
C279 - Ryan, Layne
C306 - Martinez, Manuel
C310 - Duncan, Brandi
C354 - Harris, Nannette
D004 - Rivera, Angelica
E002 - Sanders, Delores
12:30 p.m. Public Storage @ 2121 S IH 35, Austin, TX 78741
1012 - Flores, Joe
1025 - Sutherland, Karen
1111 - Maldonado, Jesse
2076 - Ortiz, Deana
2094 - Yoder, Caroline
3086 - Jacobson, Ala
4113 - Keith, Steven
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Pickup, 1993 Nissan Sentra; S. Fullenwider #17099

NOTICE OF SALE BLUE LLAMA STORAGE AUSTIN, TEXAS HEREBY PUBLISHES NOTICE, AS REQUIRED BY CHAPTER 59 OF THE TEXAS PROPERTY CODE, OF A PUBLIC SALE FOR THE PROPERTY LISTED BELOW TO SATISFY A LANDLORD'S LIEN. ALL SALES WILL BE CONDUCTED BY COMPETATIVE BID FOR CASH TO THE HIGHEST BIDDER AND WILL BE CONSIDERED FINAL. BLUE LLAMA STORAGE RESERVES THE RIGHT TO REJECT ANY BIDS. THE SALE SHALL BE HELD AT 10220 HWY 290 WEST, AUSTIN, TX 78736 ON 6/16/14 @ 4:30 PM.
Unit 304, William K. Sutter: 2 Desks, Go Cart, Recliner, Lawn Equipment, Boxes, misc. items; Unit C314, Megan Brenaman; JBL speakers, playpen, boxes, misc. items.

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF ANGELA DAWN ORTMAN, DECEASED
Notice is hereby given that Letters of Dependent Administration in the Estate of Angela Dawn Ortmann, Deceased, were issued on May 13, 2014 in Cause No. C-1-PB-12-001124 in the Probate Court No. One of Travis County, Texas to Karl Johnson. All persons having claims against the Estate of Angela Dawn Ortmann should present those claims within the time and in the manner prescribed by law to Karl Johnson. 704 West 9th St, Austin, TX 78701, attorney for the dependent administrator. Dated: May 22, 2014 /s/ Karl G. Johnson, Jr. Attorney for Dependent Administrator

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF ANNA JO JACKSON BROOKS, AKA ANNA J J BROOKS, DECEASED
Notice is hereby given that original Letters Testamentary for the Estate of Anna Jo Jackson Brooks, aka Anna J J Brooks, Deceased, were issued on May 22, 2014, in Cause No. C-1-PB-14-000731 pending in the Travis County Probate Court No. 1, Travis County, Texas to Meg Brooks as Independent Executor. The residence of the Independent Executor is in Travis County, Texas. The post office address for claims is: Estate of Anna Jo Jackson Brooks, a/k/a Anna J J Brooks, Deceased Gilman & Associates, P.C. 804 Rio Grande St., Suite A Austin, TX 78701-2263 All persons having claims against this Estate which is currently being administered are required to present them within the time and in the manner prescribed by law. Dated: May 22, 2014. Gilman & Associates, P.C. 804 Rio Grande St., Suite A Austin, TX 78701-2263 Attorneys for the Executor

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF MARGARET ANN PLUMMER SEIDERS, DECEASED
NOTICE OF APPOINTMENT
Notice is hereby given that on May 22, 2014, Letters Testamentary were issued to: AUSTIN TRUST COMPANY by the Probate Court No. 1 of Travis County, Texas, in Cause Number C-1-PB-14-000797, pending upon the Probate Docket of said Court. All persons having claims against said estate are on notice of this administration and are hereby requested to present the same within the time prescribed by law to: WILLIAM J. HUDSPETH, JR. AUSTIN TRUST COMPANY 336 S Congress Ave Ste 100 Austin, TX 78704

NOTICE TO ALL PERSONS

HAVING CLAIMS AGAINST THE ESTATE OF MICHELE J. MEADOWS, DECEASED
Notice is hereby given that in Cause No. C-1-PB-14-000812, styled Estate of Michele J. Meadows, Deceased, pending in the Probate Court No. 1 of Travis County, Texas, original letters testamentary were issued on May 20, 2014, to Henry E. Meadows. Claims may be presented and addressed to the personal representative of the estate in care of the attorneys at the following address: c/o GRAVES, DOUGHERTY, HEARON & MOODY A Professional Corporation Attn: Jillian M. Owens P.O. Box 98 401 Congress, Suite 2200 Austin, Texas 78767-0098 All persons having claims against this estate are required to present them within the time and in the manner prescribed by law. DATED May 23, 2014. GRAVES, DOUGHERTY, HEARON & MOODY A Professional Corporation P.O. Box 98 401 Congress, Suite 2200 Austin, Texas 78767-0098 512.480.5724 Telephone 512.480.5824 Fax jowens@gdhm.com By: Jillian M. Owens State Bar ID No.: 24088168 E. Clark Lutz State Bar ID No.: 12709500 ATTORNEYS FOR INDEPENDENT EXECUTOR

NOTICE TO CREDITORS
Letters Testamentary for the Estate of Helen N. Ferrell were issued on April 24, 2014, Cause No. C-1-PB-14-000623, pending in Probate Court Number One of Travis County, Texas, to Melissa K. Ferrell. All persons having claims against the estate are required to present them within the time and manner prescribed by law to Melissa K. Ferrell at 2604 Wooldridge Drive, Austin, Texas 78703.

NOTICE TO CREDITORS
Notice is hereby given that original Letters of Independent Administration for the Estate of Betty Scott Hale, a.k.a. Betty Margaret Hale, Deceased, were issued on May 22, 2014, in Cause No. C-1-PB-14-000459, pending in the Probate Court No. 1, Travis County, Texas, to: George Athal Hale. All persons having claims against this Estate which is currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law. c/o: Jason R. Flaherty Attorney at Law 7800 N. Mopac Suite 200 Austin, TX 78759 DATED the 22nd day of May, 2014. Gabriel G. Gallas State Bar No.: 24069750 Jason R. Flaherty State Bar No.: 24036569 Attorneys for: George Athal Hale 7800 N. Mopac, Suite 200 Austin, TX 78759 Telephone: (512) 407-8888 Facsimile: (512) 407-8558

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of Daniel Sanchez, Deceased, were issued on May 20, 2014, in Cause No. C-1-PB-14-000844, pending in the Probate Court No. One, Travis County, Texas, to: Gloria Herrera-Sanchez. All persons having claims against this Estate which is currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law. c/o: Mitchell & Colmenero, LLP 700 Lavaca Street, Suite 607 Austin, TX 78701 DATED the 20th day of May,

2014. Mitchell & Colmenero, LLP 700 Lavaca Street, Suite 607 Austin, Texas 78701 Phone: (512) 322-0500 Fax: (512) 322-0900 Attorneys for Gloria Herrera-Sanchez By: /s/ Rudy R. Colmenero State Bar No. 00789231

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of Donald Gordon, Deceased, were issued on May 22, 2014, in Cause No. C-1-PB-14-000770, pending in the Probate Court No. One, Travis County, Texas, to: Sally K. Eddleman. All persons having claims against this Estate which is currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law. c/o: Law Offices of Guy F. Gebbia, P.C. 1505 W. Koenig Lane Austin, TX 78756 DATED the 22nd day of May, 2014. /s/ Guy F. Gebbia, P.C. Attorney for Sally K. Eddleman State Bar No.: 07786380 1505 W. Koenig Lane Austin, TX 78756 Telephone: (512) 450-1422 Facsimile: (512) 450-1799

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of Joseph Griganavicius, Deceased, were issued on May 13, 2014 under Docket No. C-1-PB-14-000768, pending in the Probate Court No. 1 of Travis County, Texas, to Danguole Griganavicius. Claims may be presented in care of the attorney for the independent executor, addressed as follows: Representative, Estate of Joseph Griganavicius, Deceased c/o Bethann Eccles Eccles & McIntosh, PC 506 West 16th Street Austin, Texas 78701 All persons having claims against this estate, which is currently being administered, are required to present them within the time and in the manner prescribed by law. Dated May 20, 2014. Eccles & McIntosh, PC Bethann Eccles Attorney for Independent Executor


NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of Julius Elliott Groves, Deceased, were issued on May 20, 2014, in Cause No. C-1-PB-14-000760, pending in the Probate Court No. 1, Travis County, Texas, to: Blanche Vaughn aka Blanche A. Groves. All persons having claims against this Estate which is currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law. c/o: Richard L. Welch Attorney at Law 8140 MoPac Expy North Westpark 4, Suite 260 Austin, Texas 78759 DATED the 20th day of May,

2014. /s/ Richard L. Welch State Bar No.: 21125700 8140 MoPac Expy North Westpark 4, Suite 260 Austin, Texas 78759 Telephone: (512) 231-8181 Facsimile: (512) 231-8182 E-mail: richard@richardlwelch.com

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of Li Ming Eckert, Deceased, were issued on May 20, 2014, in Cause No. C-1-PB-14-000851, pending in the Probate Court No. 1, Travis County, Texas, to: Jon Eugene Eckert. All persons having claims against this Estate which is currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law. c/o: Hubert L. Gill Attorney at Law 1707 Palma Plaza Austin, Texas 78703 512-494-9995 512-477-5821 (fax) DATED the 27th day of May, 2014. /s/ Hubert L. Gill Attorney at Law

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of Lorraine Marie Schnelle, Deceased, were issued on May 1, 2014, in Cause No. C-1-PB-14-000545, pending in the Probate Court No. One, Travis County, Texas, to: Dennis Wayne Freidrich. All persons having claims against this Estate which is currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law. c/o: Law Offices of Guy F. Gebbia, P.C. 1505 W. Koenig Lane Austin, TX 78756 DATED the 20th day of May, 2014. /s/ Guy F. Gebbia, PC Attorney for Dennis Wayne Friedrich State Bar No.: 07786380 1505 W. Koenig Lane Austin, TX 78756 Telephone: (512) 450-1422 Facsimile: (512) 450-1799

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of Madeline Page Vincent, Deceased, were issued on May 22, 2014, in Docket No. C-1-PB-14-000743, pending in the Probate Court No. 1 of Travis County, Texas, to: Charles Roberts Stevens. All persons having claims against this Estate which is currently being administered are required to present them within the time and in the manner prescribed by law. Claims shall be addressed to: "Representative, Estate of



the **COMMON LAW**
by Luke Ellis will return on the
FIRST THURSDAY of EVERY MONTH

Until then, here's an *uncommon* law
that you may need to be aware of:

**In Wilbur, Washington, it is against
the law for a person to "ride an ugly
horse" - the fine is \$300!**

by Rob Brezsny for May 30-June 5

CANCER (June 21-July 22): When I slip into a meditative state and seek insight about your future, I have a reverie about a hearty sapling growing out of a fallen tree that's rotting on the forest floor. I see exuberant mushrooms sprouting from a cow pie in a pasture. I imagine compost nourishing a watermelon patch. So what do my visions mean? I'm guessing you're going through a phase of metaphorical death and decay. You are shedding and purging and flushing. In the process, you are preparing some top-notch fertilizer. It won't be ready for a while, but when it is, a growth spurt will begin.

VRGO (Aug. 23-Sept. 22): About 32,000 years ago, squirrels in northeast Siberia buried the fruits of a flowering plant deep in their burrows, below the level of the permafrost. Then a flood swept through their area. The water froze and permanently sealed the fruits in a layer of ice. They remained preserved there until 2007, when they were excavated. A team of scientists got ahold of them and coaxed them to grow into viable plants. Their success has a metaphorical resemblance to a project you will be capable of pulling off during the next 12 months, Virgo. I'm not sure what exact form it will take. A resuscitation? A resurrection? A recovery? The revival of a dormant dream? The thawing of a frozen asset or the return of a lost resource?

SCORPIO (Oct. 23-Nov. 21): "I should have kissed you longer." I hope you won't be replaying that thought over and over again in your imagination three weeks from now. I hope you won't be obsessing on similar mantras, either, like "I should have treated you better" or "I wish I would have listened to you more deeply" or "I should have tried harder to be my best self with you." Please don't let any of that happen, Scorpio. I am begging you to act now to make any necessary changes in yourself so that you will be fully ready to give the important people in your life the care they deserve. If you do so, you will be free of regrets later.

CAPRICORN (Dec. 22-Jan. 19): You could really benefit from engaging with a compassionate critic – someone who would gently and lovingly invite you to curb your excesses, heal your ignorance, and correct your mistakes. Would you consider going out in search of a kick-ass guide like that? Ideally, this person would also motivate you to build up your strengths and inspire you to take better care of your body. One way or another, Capricorn, curative feedback will be coming your way. The question is, will you have a hand in choosing it, or will you wait around passively for fate to deliver it? I highly recommend the former.

PISCES (Feb. 19-March 20): Now is an excellent time to transform your relationship with your past. Are you up for a concentrated burst of psychospiritual work? To get the party started, meditate your ass off as you ponder this question: "What fossilized fixations, ancient insults, impossible dreams, and parasitic ghosts am I ready to let go of?" Next, move on to this inquiry: "What can I do to ensure that relaxed, amused acceptance will rule my encounters with the old ways forever after?" Here's a third query: "What will I do with all the energy I free up by releasing the deadweight I had been clinging to?"

TAURUS (April 20-May 20): Some earthquakes happen in slow-motion. These rare events occur 22 to 34 miles down, where tectonic plates are hotter and gooier. Unlike the sudden, shocking jolts of typical temblors, this gradual variety can take many days to uncoil and never send dishes flying off shelves up here on the Earth's surface. I suspect your destiny will have a resemblance to this phenomenon in the coming months, Taurus. Your foundations will be rustling and rumbling, but they will do so slowly and gently. The release of energy will ultimately be quite massive. The realignment of deep structures will be epic. But there will be no big disturbances or damages.

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Madeline Page Vincent
c/o John W. Brodnax
John W. Brodnax, P.C.
1202 Lakeway Drive, Suite 1
Lakeway, Texas 78734"
john@brodnaxlaw.com
(512) 261-0101
DATED the 22nd day of May,
2014.
/s/ John W. Brodnax
Attorney for Independent
Executor

Notice is hereby given that original Letters Testamentary for the Estate of Roel E. Arce, a/k/a

Notice is hereby given that original Letters Testamentary for the Estate of WILLIAM B. HOOPER were issued on May 22, 2014, under Docket No. C-1-PB-14-000799, pending in the Probate Court No. 1 of Travis County, Texas, to JANICE I. HOOPER.

Claims may be presented in
care of the attorney for JANICE
I. HOOPER addressed as
follows:

Douglas A. Booth
Law Offices of Douglas A.
Booth, P.C.
3801 S. Capital of Texas High-
way, Suite 255
Austin, Texas 78704
All persons having claims
against this Estate, which is
currently being administered,
are required to present them
within the time and in the man-
ner prescribed by law.

On May 19, 2014, Vickie Ray Brizendine was issued Letters of Guardianship for the Person and Estate of James M. Ray, an Incapacitated Person in Cause No. C-1-PB-14-000766 pending in Probate Court Number One of Travis County, Texas. The address of Vickie Ray Brizendine, Guardian, is c/o Claire D. East, Hopper Mikeas, PLLC, 400 W. 15th St., Suite 408, Austin, Texas 78701, and all persons having claims against this estate are required to present them to such address in the manner and time required by law.

Vickie Ray Brizendine, Guardian of the Person and Estate of James M. Ray, an Incapacitated Person

By: Claire D. East, Attorney for the Guardian, Vickie Ray Brizendine

NOTICE TO CREDITORS On May 6, 2014, Dixie Lee Evatt qualified as Independent Executor without bond of the Estate of Charlotte Shipp, Deceased, in Cause No. C-1-PB-14-000604 pending in the Probate Court No. 1 of Travis County, Texas. The address of the Independent Executor is 400 W. 15th, Suite 808, Austin, Texas 78701, and all persons having claims against this estate are required to present them to such address in the manner and time required by law.

Dixie Lee Evatt
Independent Executor of the
Estate of Charlotte Shipp

DRIVE REALIGNMENT IMPROVEMENTS (IFB No. B1405-002-LP), a project consisting primarily of realigning of Spring Valley Road to the intersection of US 290/Circle Drive in Travis County, will be received electronically through www.bidsync.com. Bids will be accepted until **2:00 P. M. CST, June 12, 2014**, then publicly opened and read aloud. Travis

County will also accept paper bids received by Cyd Grimes, Travis County Purchasing Agent, marked "Sealed Bid **CIRCLE DRIVE REALIGNMENT IMPROVEMENTS (IFB No. B1405-002-LP)**" at the Travis County Purchasing Office, 700 Lavaca Street, Ste. 800, Austin, TX 78701. Note: The Time-Date Stamp Clock located at the front counter of the Travis County Purchasing Office will serve as the OFFICIAL CLOCK for the purpose of verifying the date and time of receipt of paper bids.

Estimated Construction Budget Range: \$450,000.00 - \$550,000.00

You may print the Plans and Specifications through www.bidsync.com. Hard copies (printed) of Plans and Specifications may also be obtained from the Travis County Purchasing Office for a refundable deposit of \$100.00 in the form of a cashier's check, money order, or company check payable to "Travis County." The deposit will be refunded if the Plans and Specifications are returned in good condition within 21 calendar days of the bid opening. In addition, Plans and Specifications will be made available for viewing free of charge at various Austin-area Plan Rooms.

bid security in the amount of five percent (5%) of the total bid amount will be required. **IF A COPY OF THE BID SECURITY IS SUBMITTED ELECTRONICALLY THROUGH WWW.BIDSYNC.COM, AN ORIGINAL AND ONE COPY WILL BE DUE (BY CLOSE OF BUSINESS) ONE BUSINESS DAY AFTER THE BID OPENING DATE.** Payments will be made for completed work in progressive payments with the County retaining five percent (5%) of each payment until final acceptance of the project. Payments will be made by check. A Payment Bond is required in the amount of one hundred percent (100%) of the contract amount, if the contract amount exceeds \$25,000. A Performance Bond is required in the amount of one hundred percent (100%) of the contract amount, if the contract amount exceeds \$100,000. **Bidders should use lump sum pricing.** Project performance period is 120 calendar days. **IF THE CONTRACTOR FAILS TO COMPLETE THE PROJECT IN THE WORKING DAYS SPECIFIED, ESTIMATED LIQUIDATED DAMAGES OF \$550.00 PER DAY OF DELAY WILL BE ASSESSED.** Historically underutilized Businesses including Contractors, Subcontractors, and Suppliers are encouraged to participate in this project consistent with the goals of the Travis County Commissioners Court. Contractors will be required to comply with all applicable Equal Employment Opportunity laws and regulations, all Federal, State, and local regulations for construction safety and health standards. The successful bidder must commence work upon issuance by County of a written Notice to Proceed. The County reserves the right to reject any and all bids and to waive any informality in the bids received. Bids may not be withdrawn for ninety (90) calendar days after the date on which they are opened.

Notice is hereby given that sealed bids for the **Travis County Correctional Complex (TCCC) Building 130 - Domestic Hot Water Boiler Replacement (IFB No. B1403-009-AG)**, a project consisting primarily of the replacement and installation of mixing valves and water boilers, will be received electronically through www.bidsync.com. Bids will be accepted until **3:00 P.M. C.S.T., June 11, 2014**.

then publicly opened and read aloud. Travis County will also accept paper bids received by Cyd Grimes, Travis County Purchasing Agent, marked "Sealed Bid - TCCC Building 130, - Domestic Hot Water Boiler Replacement (IFB No. B1403-009-AG)" at the Travis County Purchasing Office, 700 Lavaca Street, Ste. 800, Austin, TX 78701. Note: The Time-Date Stamp Clock located at the front counter of the Travis County Purchasing Office will serve as the OFFICIAL CLOCK for the purpose of verifying the date and time of receipt of paper bids.

You may print the Plans and Specifications from www.bidsync.com or they can be obtained in the Travis County Purchasing Office. Hard copies (printed) of Plans and Specifications may be obtained from the Travis County Purchasing Office for a refundable deposit of \$100.00 in the form of a cashier's check, money order, or company check payable to "Travis County." The deposit will be refunded if the drawings and specifications are returned in good condition within 21 calendar days of the bid opening. In addition, Plans and Specifications will be made available for viewing free of charge at various Austin-area Plan Rooms.

There are alternate bids associated with this IFB. Bidders must submit each requested alternate bid price. Failure to submit pricing for the alternate bids may result in disqualification of your bid. Travis County reserves the right to select and to subsequently recommend for award the items, product(s) and/or service(s) which best meet its required needs, budget constraints, quality levels and expectations in order to achieve the best value to the County while retaining the general expectations within this document.

CREDITORS Notice is hereby given that Letters of Independent Administration With Will Annexed for the Estate of Betty Jo Rochelle aka Betty Jo Greer, Deceased, were issued on April 8, 2014, in Cause No. C-1-PB-14-000252, pending in Probate Court Number 1, Travis County, Texas, to Rhonda Rochelle Peck.

The residence of the Decedent is in Travis County, Texas, and the mailing address at which claims may be presented is: Representative, Estate of Betty Jo Rochelle aka Betty Jo Greer c/o Neal W. Hardin, Attorney at Law
1008 Ranch Road 620 South, Suite 203
Austin, Texas 78734
(512) 502-8514
All persons having claims against this Estate which is currently being administered are required to present them within the time and in the manner prescribed by law.
DATED the 20th day of May, 2014.

Respectfully submitted,
NEAL HARDIN LAW, PLLC
1008 Ranch Road 620 South,
Suite 203
Austin, Texas 78734
(512) 502-8514 (Office)
(512) 261-3223 (Telefax)
neal@nealhardinlaw.com
By: /s/ Neal W. Hardin
State Bar No. 08967500
Attorney for Rhonda Rochelle
Peck, Independent Administra-
tor with Will Annexed of the
Estate of Betty Jo Rochelle aka
Betty Jo Greer

given that Letters of Independent Administration with Will Annexed for the Estate of FRANCES JANE HOWELL were issued on May 22, 2014 in Cause No. C-1-PB-14-000755 in the Probate Court No. 1, Travis County, Texas to GLORIA

DISMUKE.
Claims may be presented in
care of the Executor of the
Estate addressed as follows:
The address of record for GLO-
RIA DISMUKE is 6303 Back
Bay Lane, Austin, Texas, Travis
County 78739.

All persons having claims against this Estate, which is currently being administered, are required to present them within the time and the manner prescribed by law.

DATED the 22nd day of May,
2014.

/s/ GLORIA DISMUKE,
Independent Administrator
of the Estate FRANCES JANE
HOWELL, Deceased

Melodie Colleen Bolt, Plaintiff,
Vs. John Paul Reichley,
Defendant,
Cause No: 14-047346-DO(K)
Hon: Byron J. Konschuh
Christine G. Strasser (P43919)
Attorney for the Plaintiff
4053 South Lapeer Road,
Suite E
Metamora, MI 48455
(810) 678-8811

In the State of Michigan in the City and County of Lapeer, On: Present: Honorable Byron J. Korschuh

Upon Plaintiff's Motion and Verification of Alternate Service, having reviewed the Sworn Affidavit of Deputy J. Jiles of Austin, TX, and being otherwise fully advised of the premises:

IT IS HEREBY ORDERED AND ADJUDGED that Plaintiff's request for alternate service by publication is GRANTED

IT IS FURTHER ORDERED that this matter involves a divorce action between the two parties.

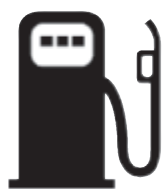
IT IS FURTHER ORDERED that publishing a copy of this order once each week for 3 consecutive weeks in a newspaper in the county where Defendant resides and by sending a copy of this order to the Defendant at his last known address by registered mail, return receipt requested, before the date of the last publication.

IT IS FURTHER ORDERED that Defendant's address of 9415 McNeil Drive, Austin, TX 78750 appears to be valid.

IT IS FURTHER ORDERED
that Defendant's deadline for
filing an Answer to Plaintiff's
Complaint in this Court, to wit:
the 40th Circuit Court at 255
Clay Street, Lapeer, MI 48846
shall be 21 days from the day of
the last newspaper publication
thereafter a default may be
requested for failure to timely
respond or otherwise defend in
this action.

Dated: SIGNED & DATED
APR 17 2014 JUDGE BYRON J.
KONCSIH
CIRCUIT COURT JUDGE
Drafted by: Christine G. Stras-
ser (P43919)

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