

Human Trafficking in Texas P.22 What Makes the Hostess the Mostest? P.44 Summer Platters, Pt. 1 P.60

THE AUSTIN
CHRONICLE

JUNE 19, 2015
VOLUME 34, NUMBER 42
austinchronicle.com

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THE BOTTOM OF THE BOTTLE
TO SALVATION ON THE PAGE

BY ROBERT FAIRES P.32

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FEEDBACK LETTERS & COMMENTS

(aka garage apartments, granny flats) at the Planning and Neighborhoods Committee ["Public Notice: Planning Is Doing," News, June 12]. Specifically, the misrepresentation of AURA and other proponents of ADUs. I'm one of those "new urban" AURA members who testified, a 27-year-old renter who has lived in Austin for almost 20 years. I have no association with RECA or any other real estate group. I support ADUs because they can help with affordability. To utilize the full potential of ADUs we need to ease the rules mandating excessive minimum lot size, parking, and setback requirements.

ADUs are great on many fronts: For struggling homeowners who can use the rental income to offset property taxes. For renters looking for a relatively affordable place to live. For families looking to create extra space for children or elderly parents without having to tear down their old home to build a bigger one. For neighborhoods where ADUs can help prevent old homes from being torn down. And on a city level, for traffic and the environment, because they help prevent urban sprawl.

CONTINUED ON P.8

BASTARDS NOT BLUES

Dear Editor,

Thanks to the *Chronicle* for the coverage of Heartless Bastards ["Restless One," Music, June 12], one of my favorite bands. Their sound is original and highly distinctive. I've never missed a chance to see them play, from the first time I saw them open for Lucinda Williams at Stubb's long ago, and I have all their records.

Nothing against the blues, but they are not in any way "blues-rock" (as is said in the article).

There are no blues phrasings, feel, or flavors in their music, period. The review of their new album also makes that mischaracterization, referring to "the psychedelic blues overload" of the first song. Many music fans with no interest in any form or permutation of blues would love the Heartless Bastards. And people looking for any kind of blues fix are not going to get it from seeing Heartless Bastards live or listening to their records.

The last sentence in Jim Caligiuri's record review got it right: "Wennerstrom's singular vocal style and the Bastards' multilayered guitars

remain both lyrically commanding and musically transcendent." *Chronicle* writers should stop referring to the Bastards' music in any way as blues; that is misleading to people not familiar with their music, and a disservice to a great band.

Joe Dickie

KEEP AUSTIN AFFORDABLE

Dear Editor,

I am writing to express disappointment in the *Chronicle's* coverage of Accessory Dwelling Units

OOPS! In the May 22 story, "Season of Risk," *The Austin Chronicle* failed to note that when an Austin Regional Clinic doctor is unable to provide a service to a patient and refers them to another ARC doctor, a patient may quickly access that referral through the ARC's online patient portal. Such a referral is not a refusal of service. The *Chronicle* regrets the error.

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The *Chronicle* bills itself as a progressive paper. If it is truly progressive, it should enthusiastically support ADUs and more housing in general so that Austin, and especially Central Austin, is accessible to the working and middle class. We are facing an affordability crisis, and a failure to address the housing shortage quickly and aggressively will result in Austin increasingly being accessible only to the wealthy.

Timothy Bray

[Nick Barbaro responds: I do support ADUs. Fortunately, all of the wonderful ADU uses that Mr. Bray envisions are, in fact, already allowed under current regulations, and will be made simpler and less expensive in a number of ways (such as reduced and/or eliminated entrance, setback, and driveway requirements) under the new proposed regulations which the Planning Commission has forwarded to City Council for approval.]

ON SYNTHETIC MARIJUANA:

"Legalize the cannabis plant, remove it from workplace drug testing, problem solved. Who gets tested for alcohol use a month after the Super Bowl, or the Fourth of July? No sane person would choose this K2 crap over a natural, safe plant, with proven medicinal qualities, if the status quo were changed in Texas." - David

"Is K2 Unstoppable?" News, June 12

ON PROPERTY APPRAISAL:

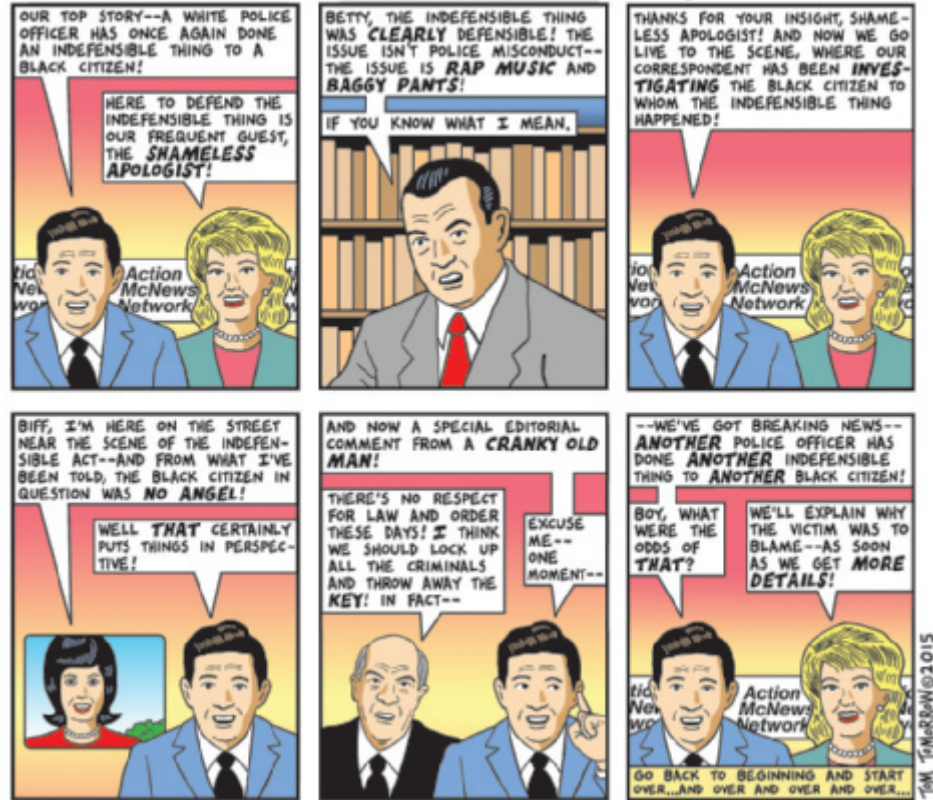
"I've always thought that the best way to keep tax appraisers honest was to give the property owner the option of receiving a check from the appraisal district for the full appraisal value, and to vacate the property, within 60 days, if said owner believed the appraisal was too high. ('Fine, you think this dump is worth X thousand dollars? Write me a check, and you own it!') I believe there would be fewer arguments, appeals, and lawsuits.... Worth considering." - Mark Mulcahy

"Point Austin: The Appraisal Scam ... Updated," News, June 12

LETTERS TO THE EDITOR must be signed with full name and include daytime phone number, full address, or email address. Letters should be no longer than 300 words. We reserve the right to edit all submissions. Letters may not be edited, added to, or changed by sender once we receive them. General email address: mail@austinchronicle.com Postmarks forum: austinchronicle.com/forums/postmarks Mailing address: The Austin Chronicle, PO Box 49066, Austin, TX 78765

THIS MODERN WORLD

by TOM TOMORROW



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NEWS

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QUOTE of the WEEK

“I will be the greatest jobs president that God ever created, I tell you that.”

– Donald Trump, real estate mogul, announcing his candidacy for president, Tuesday, June 16, from Trump Tower in New York City

HEADLINES

WILL MIDNIGHT APPROACH at today's **City Council meeting** (June 18)? The 110-item agenda is chock-full of tasty bits, including more money for **WTP4** and the **Waller Creek Tunnel**, **concrete pouring**, **granny flats**, **living wages**, and the **drainage fee**. See “Council: In the Pines, in the Pines,” p.14.

A TRAVIS COUNTY grand jury declined to issue indictments against APD Officers **Adrien Chopin** and **Leonardo Cardenas** for their actions in the 2013 shooting of **Gene Vela**. The Marine veteran was shot after the officers saw him through a sliding glass door holding a handgun equipped with a laser sight pointed at them. In March, Vela was found not guilty of two counts of aggravated assault on a public servant for the incident.

TXDOT, THE CITY of Austin, and Sen. **Kirk Watson** announced Monday a plan – as yet unfunded – to attempt to alleviate I-35's notorious congestion by adding lanes to the upper deck and depressing parts of the highway as it passes through Downtown, among other improvements.

BLAME IT ON Kimmel: County Attorney **David Escamilla** announced that he would not press DWI charges against District Judge **Gisela Triana** for a March arrest, after test results reflected she was below the legal limit for intoxication. Triana said she'd had a couple of drinks at a taping of *Jimmy Kimmel Live* at the Long Center.

SCOTT HENSON ANNOUNCED Monday that he's taking over as executive director of the **Innocence Project of Texas** and moving IPOT headquarters from Lubbock to here in Austin. Henson, who runs the popular criminal justice blog **Grits for Breakfast**, wrote in a post that the new job serves as a bit of a homecoming; he worked as IPOT's policy director from 2008 until last year.

GOV. GREG ABBOTT gleefully tweeted a picture of the pen with which he planned to sign the state's new **open carry** and **campus carry** laws last Saturday – the same day **James Boulware** launched a heavily armed attack on Dallas police headquarters from a specially designed armored van.

ATTORNEY GENERAL KEN Paxton may be headed to court – as the defendant. **Lone Star Project** Executive Director **Matt Angle** has filed complaints with the U.S. Attorneys for Northern and Eastern Districts of Texas, asking them to investigate Paxton's land deals in Collin County.

DID TEXAS DPS deliberately mislead lawmakers about federal involvement in **Operation Strong Safety**, the border surge to deal with an influx of Central and South American children across the Mexican border? The agency told lawmakers it was a joint operation with **U.S. Customs and Border Protection**, but CBP told Congress this week they were never a partner.



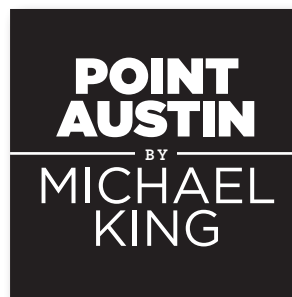
Natalie Cofield, president of the Greater Austin Black Chamber of Commerce, speaks at the second unveiling of #IAMBLACKAUSTIN, a community effort to celebrate the black experience in Austin. Portraits in the series include City Manager Marc Ott, the husband-and-wife duo behind Riders Against the Storm, and local soul food godfather Hoover Alexander.

JANA BIRCHUM

A Word About “Wards”

WE DON'T LIVE IN CHICAGO, AND INEQUALITY IS REAL

In the decades-long fight to bring a district system to **City Council**, one persistent refrain from opponents was that districts would lead to dreaded “ward politics.” Austinites from one area would pit their interests against those in the others, and Council members would be demanding their pieces of the pie instead of “considering the interests of the whole city.” When the argument wasn't simply a polite cover for institutional racism – the unspoken threat was that under a district system, minority candidates were likelier to be elected – it was simply a defense of the status quo, where central city neighborhoods that dominated the voting refused to recognize that Austin had long since outgrown its small-town, citywide Council.



Now that districts have finally arrived – the seventh time was a charm – we're being treated to the return of the “ward politics” mantra, most recently in the debate over the property tax **homestead exemption**. It started at the *Austin American-Statesman*, responding to the argument that the exemption primarily favored the wealthiest homeowners and, therefore, the western districts where the majority of them reside, to the disadvantage of renters and the eastern districts. This wasn't a simple fact, countered the *Statesman* editors, it was special pleading: “But ward politics are best left behind on broader matters that reflect Austin's values.”

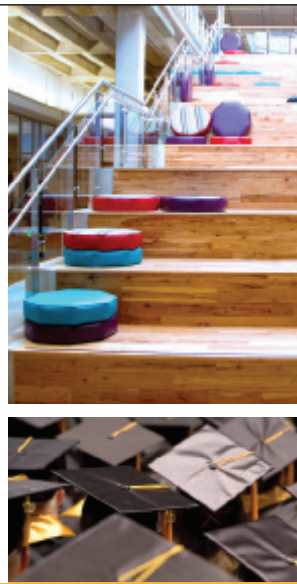
It's revealing that the preferred term is always “ward” – to conjure evil Yankees in

New York or Chicago who pursue the dark arts of “ward politics.” Weren't “district politics” the point of the entire reorganization in the first place – nah, it doesn't sound sufficiently sinister.

The *Statesman* returned to the theme following the vote, congratulating the Council and the mayor for “rising above ward politics,” while noting that Mayor **Steve Adler** himself, immediately prior to the vote on the 6% exemption, had returned the softball they'd thrown him: “I think that tonight the city of Austin is watching to see if we are serious about dealing with the affordability crisis in this city,” Adler said. “I think they are watching to see if we can rise above ward politics and pitting one part of the city against another part of the city.” (Indeed, it sounded as though they were using the same speechwriter.)

CONTINUED ON P.12

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POINT AUSTIN CONTINUED FROM P.10

UPSIDE DOWN

Sorry, but that's baloney. Pointing out that the homestead exemption primarily benefits the wealthiest homeowners, who live all over the city but disproportionately in the western districts (with the reverse proportions for working-class people), is not really "ward politics" at all. It's class politics, and moreover (in Austin as elsewhere), the wealthiest classes are winning. It's certainly true, as the mayor said, that the city needs to do whatever it can to address inequality and "affordability" (another misleading buzz word), but the homestead exemption is not just a feeble "tool," it's an inequitable one.

As was pointed out from the dais, the cumulative effect of a 6% exemption, accompanied by a rising tax rate to pay for it, will in fact be negative for median (or below) homeowners in at least a couple of the eastern districts. Rather than beat that well-worn drum, I'll just say Council has spent months working on a campaign priority that is, in the end, more symbolic than substantive – and the same would be true if the exemption were enacted at 20%. Worse than that, the symbolism is reactionary: It signifies our "affordability crisis" is a consequence of high taxes, so therefore the best thing we can do is sacrifice city services and community needs on the altar of tax cuts. To borrow the *Statesman's* phrase: Those have never been Austin city values.

WARD SOLIDARITY

The nadir of that symbolism occurred just after Council's Memorial Day ceremony, when a witness informed the dais that a vote in favor of the 20% exemption was a moral parallel, in courage and integrity, to the local Marine being honored that morning for "fighting and dying for freedom" in Iraq. When tax cuts become heroic, it's difficult for ordinary rationality to break through: that in prosperous times we need to invest in our community, services, and infrastructure, because in unprosperous ones it's difficult or impossible to do so.

That argument might be a little easier to make if the editors at the daily paper didn't subscribe to the pandering mantra that it's always a good time to cut taxes. The "popularity" of the homestead exemption is hardly a mystery; when you ask people if they'd like more money in their pockets, upwards of 90% are going to answer, "Sure, thanks." That doesn't mean it's always sound policy, or sound leadership.

I do hope, now that this argument is settled, Council can approach budget development with a better sense of city-wide priorities and a clearer focus on substantive solutions. For example, the early, mostly nonideological consensus on the need for amplifying the housing supply – rather than finding ways to obstruct it – is an encouraging sign. And the insistence by the mayor and others that we won't have to cut services to pay for tax cuts – let's certainly hope he's right. That would be progress for all the wards. ■

Bridges to Forever

DIFFERENT WAYS TO GET FROM HERE TO THERE

This Saturday, June 20, friends of **Larry Monroe** will come together to honor the legendary and beloved Austin deejay and musicologist, with the dedication and blessing of the **Larry Monroe Forever Bridge**, created by Larry's partner Ave Bonar, mosaic artist Stefanie Distefano, and a team of more than 100 volunteers, working through the Artwork Donation program of Austin's Art in Public Places over the past six months to create a mosaic with custom tiles in Larry's honor. There's a dedication ceremony, with a musical program and more, from 10-11am at the pavilion at **Little Stacy Park** (1500 Alameda). Mayor Pro Tem Kathie Tovo will then accept the artwork donation on behalf of the city of Austin. The bridge itself is just south of there, in the 1500 block of East Side Drive, between Big Stacy and Little Stacy Parks. If you can't make it Saturday morning, drop by sometime and pay your respects.



AVE BONAR

Master wood carver David Amdur created this tile for the Larry Monroe Forever Bridge.

On the Other Hand

Last issue, everything was about the planning agendas at various city governmental bodies: The Planning Commission, Zoning and Platting Commission, City Council, and Council's Planning and Neighborhoods Committee all had weighty issues to consider this week. Next week the theme is public input. In addition to the **Zero Food Waste** event going on today and Friday (see Civics 101, below), there is a variety of town halls and public forums examining where Austin is headed: big picture presentations from both **Imagine Austin** and **CodeNEXT**, the mayor and Cap Metro CEO talking about transportation, job interviews, and more.

PUBLIC NOTICE
BY
NICK BARBARO

CodeNEXT Brown Bag: The Basics of Form-Based Code: "Put simply, a form-based code is a way to regulate development that controls building form first and building use second, with the purpose of achieving a particular type of 'place' or built environment based on a community vision." It's a tool that the CodeNEXT team, tasked with working through the massive rewrite of the city's land development code, is very high on, and they'd like to explain to you why that is, "and how we can make Austin work better for everyone." Meet with the CodeNEXT team, including reps from the city, and lead consultant Opticos Design. Tuesday, June 23, noon-1:30pm at the Mexican American Cultural Center, 600 River. Learn more about FBCs, and RSVP for the event, at www.codenext.bloomfire.com.

Turning Panic and Apathy Into Proactive and Sustainable Solutions: Breaking the Traditional Cycle of Water

Planning in Our Region: Panelists, including Greg Meszaros, director of Austin Water, and John Hofmann, executive VP of the Lower Colorado River Authority, will discuss water planning and answer questions on climate change, what the recent rains mean for the drought, and "Is there enough water for everyone? How about in 25 years when our population is expected to double?" Presented by the Imagine Austin Speaker Series on Wednesday, June 24, 7pm at the G.W. Carver Museum and Cultural Center, 1165 Angelina St. RSVP at www.austintexas.gov/imagineaustin.

MobilityATX, "Austin's Traffic Solution Forum," is hosting a town hall on Tuesday, June 23, at the Google Fiber space at 201 Colorado. Participants include Mayor Steve Adler and Capital Metro CEO Linda Watson, in a panel discussion on "Mobility ATX user ideas, Austin's transportation solutions, and your questions." Welcome reception 6-7pm, with the program at 7-8:30pm. Preregister at www.mobilityatx.com.

Cultural Arts Program Manager Interviews: The city of Austin's Cultural Arts Division, a division of the Economic Development Department, oversees the funding process for artists and arts organizations, public arts programs, and programs to assist the electronic, film, and interactive industries, and creative sectors. There's a public meeting Wednesday, June 24, to meet candidates for this position – Cohn Drennan (Dallas), Anna L. Langdell (London, UK), and Gary T. Margolis (San Diego, Calif.) – and provide input about the hiring. 6-7:30pm at the Long Center's Kodosky Lounge, 701 W. Riverside. Free parking in the Palmer garage. For more, see www.austintexas.gov/department/cultural-arts.

A Night for Movement will be a fun introduction to The Movement Tracks Project, being launched by the Austin-based **Center for Music Therapy**, to create new methods for music composition and recording that can improve the walking of adults with Parkinson's disease and of children with cerebral palsy. Friday, June 19, 6-8pm, at Central Market North. Free. Live Music from the band **El Tule**, celebrating the release of their fourth album, *Cuatro*, plus interactive activities for kids and adults, and a beer tasting provided by Saint Arnold Brewery. Info at www.centerformusictherapy.com.

Blues on the Green is back next Wednesday, June 24, in Zilker Park – and **Austin B-cycle** is providing extra services for the monthly event. They have a Zilker Park station with valet parking from 5:30-10:30pm, and early arrivals can come to Barton Springs & Kinney Street between 5-8pm, and grab a ticket good for \$5 off your tab at Shady Grove, Uncle Billy's, or Hey Cupcake. More info at www.austinbicycle.com. ■

Send gossip, dirt, innuendo, rumors, and other useful grist to nbarbaro@austinchronicle.com.

CIVICS 101 DUTY NOW FOR THE FUTURE

THURSDAY 6/18

MISS & LITTLE MISS JUNETEENTH SCHOLARSHIP PAGEANT In the lead-up to Juneteenth, the Miss and Little Miss pageant contestants will compete around the theme "Command Attention" to raise funds for veterans and for a chance to secure a college scholarship. 7-9pm. G.W. Carver Museum, 1165 Angelina, 512/974-4926. www.juneteenthcentraltexas.com.

CREATING VALUE THROUGH ZERO WASTE Multiday workshop for business managers, entrepreneurs, and others who will have to implement new composting requirements that affect Austin groceries and restaurants starting in 2016. Thursday's **Zero Waste 101** is for businesses looking to start or improve their recycling and compost programs; Friday's policy-oriented **Austin Zero Food Waste Forum** focuses on "higher solutions to food waste." 9am-4:30pm. Sheraton Capitol, 701 E. 11th. \$50-125. www.uszwb.org.

FRIDAY 6/19

JUNETEENTH SOUL & BLUES FEST Bring the family to Kenny Dorham's Backyard for two nights of kids' activities, art vendors, and free Lagunitas beer. BYOB, but setups will be available. Acts include: Eastside Blues Syndicate, CJ Edwards, and Blues Boy Hubbard. Fri., June 19, 6-11pm; Sat., June 20, 3-11pm. 1106 E. Eleventh. www.diversearts.org.

ZERO FOOD WASTE FORUM (See Thursday.)

SATURDAY 6/20

2K EMANCIPATION RUN/WALK Run or walk this historical 2K before heading to Rosewood Park for the Juneteenth celebration, noon-8pm. 8:30am. Comal & E. MLK. \$20. www.juneteenthcentraltexas.com.

GROW GREEN: BEST CULINARY HERBS FOR AUSTIN Master gardener Judith Craft will discuss what herbs grow best in the temperamental Austin climate. After the seminar, Craft will lead a jaunt through Zilker's herb garden. 10am-noon. Zilker Botanical Garden, 2220 Barton Springs Rd., 512/477-8672. Free with \$2 park entrance fee. www.growgreen.org.

CENTRAL TEXAS JUNETEENTH Noon-8pm. Rosewood Park, 2300 Rosewood. www.juneteenthcentraltexas.com.

JUNETEENTH SOUL & BLUES FEST (See Friday.)

TUESDAY 6/23

AARP MEET & GREET WITH CM ORA HOUSTON District 1 AARP members can get to know Council Member Ora Houston, discuss her plans for the city, and communicate concerns about the first 10-1 Council. 10am-noon. Delores Dufie Rec. Center, 1182 N. Pleasant Valley. www.austintexas.gov.

WEDNESDAY 6/24

CHILD PASSENGER SAFETY CAR SEAT CHECK EVENT Call for appointment. 3pm. Dell Children's Medical Center, 4900 Mueller Blvd. Free. www.austintexas.gov.

INFANT SAFETY EDUCATION CLASS Last year, 13 infant suffocation deaths were reported in Travis County. Make an appointment to learn the basics of infant safety. 6pm. Any Baby Can, 1121 E. Seventh, 512/972-7233. www.austintexas.gov/event/infant-safety-education-class-5.



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Paula Poundstone FRI AUG 22	Dave Koz & Friends Rick Braun & Kenny Lattimore FRI AUG 28	Ottmar Liebert SAT AUG 29	Jonathan Butler SUN SEP 6
Kim Waters SUN SEP 13	Tuck & Patti FRI SEP 18	Strunz & Farah FRI SEP 25	California Guitar Trio SUN SEP 27

HERB ALPERT & LANI HALL	9.28 & 9.29	A GOSPEL ACCORDING TO JAZZ XMAS: KIRK WHALUM, GERALD ALBRIGHT, NORMAN BROWN & SHELEA	12.6
DAVID WILCOX	10.15	JUST ADDED DAVID BENOIT TRIBUTE TO CHARLIE BROWN W/ JANE MONHEIT	12.11
LEE ANN WOMACK	10.16	GREGG ROLIE	1.17.16
LOUDON WAINWRIGHT III	10.22	BLOOD, SWEAT & TEARS	1.22.16
RICKY NELSON REMEMBERED	10.29	RACHELLE FERRELL	1.23.16
JUST ADDED THE GUESS WHO	10.30	DAVE MASON	1.29.16
BETO & THE FAIRLANES	11.1	HAL KETCHUM	2.5.16
AJ CROCE	11.5	MARC ANTOINE & STEVE COLE	2.14.16
KARLA BONOFF	11.12	BJ THOMAS	2.21.16
GINO VANNELLI	11.13 & 11.14	SOLAS	3.2.16
JUST ADDED BRUCE COCKBURN	11.15	JUST ADDED ALTAN	3.8.16
JUST ADDED LAST COMIC STANDING	11.20	HERMAN'S HERMITS STARRING PETER NOONE	3.18.16
PETER WHITE CHRISTMAS W/ MINDI ABAIR & RICK BRAUN	11.27	THE ASSOCIATION	4.1.16
DAVID BROMBERG	12.3	JIMMY WEBB	5.1.16
MICHAEL MARTIN MURPHEY'S COWBOY CHRISTMAS	12.4	JUST ADDED THE MUSIC OF ABBA	5.5.16
		MICHAEL GRIMM	8.14.16

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Council: In the Pines, in the Pines

WHO NEEDS NANCY DREW WHEN THERE'S DON ZIMMERMAN?

At no less than 110 items, the no-longer-new **City Council** faces today (June 18) what appears to be its most daunting agenda thus far, and with a cornucopia of contracts to shred, should the handful of members so inclined decide to keep staff waiting around for hours to answer interrogatories. The **Purchasing Office** alone features nearly three dozen contracts (Items 33 to 64), at least a few with the six-or-seven-figure price tags that generally trigger sensitive CM antennae. That doesn't even include \$4.6 million in final construction funding for **Water Treatment Plant No. 4** (Items 5, 24, 101), nor the \$6.3 million funding (Items 19, 73, 74, 104) to revise the incorrectly designed **Waller Creek Tunnel Inlet Facility** (obscuring a "Capitol view corridor" actually viewable by virtually no one; see "More Poor Planning," May 23, 2014). Over that architectural folly, Council is still disputing blame with the contractor, but doesn't want to hold up construction while waiting for the argument to be resolved — which seems reasonable, in light of the **Memorial Day floods** that luckily spared that side of Downtown.

It's also worth noting that at least a couple of the pending contracts are in fact revenue generating: Item 6, a 30-year lease to **Highstar Capital IV**, would allow it to manage an "ultra-low cost terminal" and the surrounding 30 acres at Bergstrom Airport that had previously been used by a Mexican airline, now intended to host **Frontier** and **Allegiant**; and Item 35, a 60-plus-60-month contract worth \$610,000 to **Austin Water** for the **gathering and sale of hay and pecans**. Who knew?

Specifically which contracts will be targeted by the usual suspects is guesswork — District 1 Council Member **Ora Houston**, for example, told the Austin Monitor this week that she intends to vote against all "sole-source" contracts, because she doesn't believe the city puts sufficient effort into finding minority- and women-owned contractors, and because her vote generally isn't needed for approval. If they all decide to use that standard, things could get complicated.

This is all before we get to the nitty-gritty items likely to suck the air out of the room, potentially for hours. A few highlights:

- **CitCom:** Item 8 (from the City Clerk, presumably at Council prompting) would slightly more tightly restrict repeat appearances (largely symbolic, confounding, or outright bizarre) at **Citizens Communications**;

- **TCAD Challenge:** Item 25 anticipates possible action concerning the city's challenge petition on **Travis Central Appraisal District commercial appraisals** — the Appraisal Review Board hearing is scheduled for Monday, June 22, so perhaps we'll hear an update;

- **Firefighter hiring:** Item 64 is the next contentious step in the long-contentious attempt to devise a nondiscriminatory, effective testing regimen for **Austin Fire Department** cadet hiring — keep your fingers crossed;

- **Living wages:** Item 91 (sponsored by D4 CM **Greg Casar**) directs the city manager to develop methods for implementing the city's **living wage standard** (currently \$11.39/hour) on city construction contracts — along with estimating budgetary impact (the morning briefing is by the **Living Wage Task Force**);

- **Concrete & ADUs:** (both referred from the **Planning and Neighborhoods Committee**) Item 94 returns the long-vexed question of regs for **Downtown nighttime concrete pours**; Item 96 would enact new, presumably looser regs for **accessory dwelling units** (aka granny flats) in residential neighborhoods;

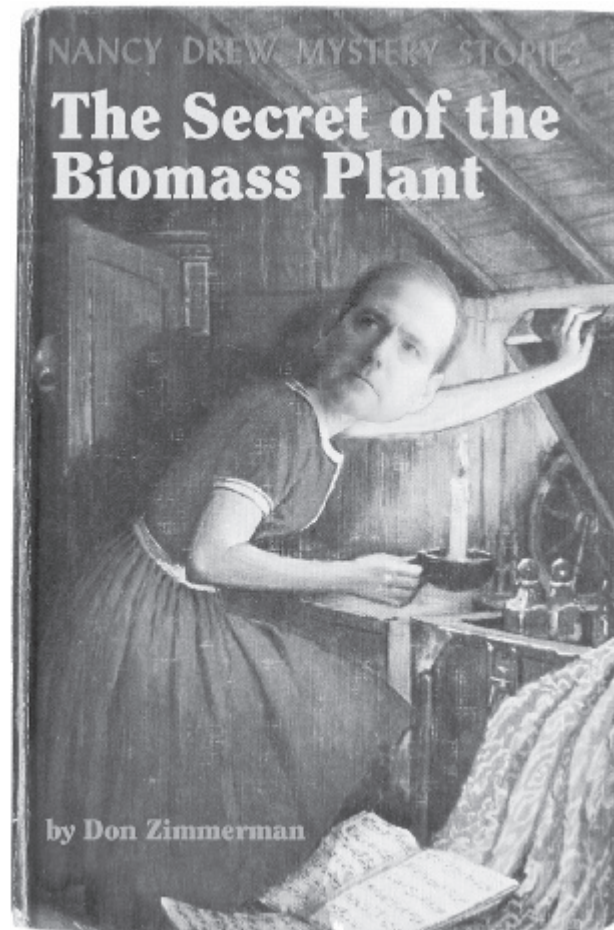
- **Drain cleaning:** Item 97 is presumably the third and final reading of revisions to Austin Water's "**drainage charge**," rejected by the courts and now revised to acknowledge more and less impervious cover (the purpose of the charge); in theory, it's supposed to benefit renters (with less) at the expense of homeowners (with more).

Those are only selected highlights, so expect surprises up and down the line.

It's Love Your Rescue Pet Day, Larry Monroe Day (In Memoriam; also dedicating a bridge near Stacy Pool); Bollywood Day (calls for a big Council group-dance number!), and Lynn Cooksey Day. The musical honoree is Julian Acosta: Raise a glass of moonshine.

□

The meeting needs to end before dawn, as D6 CM **Don Zimmerman** announced last week his intention to "investigate" the city's **\$2.3 billion East Texas biomass contract**, and that apparently requires an on-site investigation in Nacogdoches, reportedly to take place Friday. Zimmerman calls the plant a "boondoggle," and **Austin Energy** is no longer terribly enthusiastic about it either, as natural gas prices fell sharply right after the 2008 acquisition (under former AE director **Roger Duncan**), and the now expensive



energy is almost never used — at an annual cost to ratepayers of \$50 million. At the time, it seemed like a way to diversify into a more renewable energy portfolio; now it seems more like a green elephant. Zimmerman, who disdains the city's entire renewable energy program, declared: "This boondoggle was sold to Austin ratepayers under dubious benefits such as reducing carbon emissions. The cost, which was and still is exorbitant and unaffordable, was never underscored."

What he hopes to learn by looking at the plant directly that he couldn't find out from AE files, is unclear. But it's a good excuse to visit the Piney Woods and hear a day's worth of East Texas drawl. Good luck to him. — *Michael King*

AFFORDABLE HOUSING IN TROUBLE?

A new report conducted by the **Travis County Auditor's** office claims that two of the city's affordable housing agencies could become insolvent within the next nine to 15 months if they fail to generate outside funding.

At the request of the **Travis County Health & Human Services Department** and with a nod from **Travis County Commissioners Court**, Travis County auditors dug into the budget of the **Housing Authority of Travis County** (HATC) and the **Strategic Housing Finance Corporation** (SHFC). The financial situation appears to be "decaying rapidly," they found, due in large part to "significant losses" incurred by the **Housing Choice Voucher** program — commonly referred to as "Section 8." HATC and SHFC reserves dropped by more than \$2 million from 2012 to 2014, while expenditures for administrative costs surpassed HUD

reimbursements during the same time frame.

The report tentatively attributes the shortfall to mishandled HUD funds; management shake-ups (HATC's executive director resigned last July, and three SHFC board members and one HATC board member have resigned in the past year); and failure to hire a chief financial officer.

However, HATC Interim Executive Director **Melvin Wrenn** cautions the limited and first-time review is in some ways misleading and gloomier than reality. While he admits costs are not where "they should be," much of that has to do with the federal government's scale-back of Section 8 assistance. In fact, he said, reserve decreases are "exactly in line with HUD guidelines."

David Poehler, a regional HUD director,

Housing authority counters gloomy report.



JANA BIRCHUM

backs up Wrenn's assertions. In an email dated June 3, Poehler states the county housing authority maintains \$428,996 in housing assistance payment reserves. "So 400,000 dollars is a little less than 10 percent reserve going forward," Poehler wrote. "We consider anything above 8.5 percent reserve to be in excess, so you are still financially sound."

Wrenn expressed disappointment with not being offered enough of an opportunity to review the auditor's report in advance of the presentation to Commissioners Court on June 9. "It's unfortunate the report was released before we were allowed to draw attention to discrepancies and help them understand some of these issues," said Wrenn. "It would have allowed Commissioners a clearer picture of the situation — instead they got a cloudy take of what's going on." As for hiring a CFO to solve the financial woes, he said, with vacant board member seats, it may be prudent to wait on new hiring. (Last Tuesday, Commissioners voted to extend the application deadline for those positions.)

Going forward, the agency will work on tightening administrative expense and finding ways to minimize costs amid government cutbacks, said Wrenn. But tackling those challenges will be left up to a new leader, because the temporary director makes his departure on June 26. — *Mary Tuma*



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APD Officer Unfairly Punished?

FENDER-BENDER RESULTS IN 3-MONTH SUSPENSION

Last week, **Austin Police Department** Officer **Ryan Hancock** received a 90-day suspension for an incident that he believed – when it occurred seven months ago – he had handled properly.

On Dec. 9, while maneuvering, with lights and sirens, through rush-hour traffic on Enfield Road to the scene of a collision on MoPac, Hancock nicked a vehicle with his patrol unit. The contact was so inconsequential that he didn't realize he'd hit another car, but thought he'd hit some road debris – and continued to the crash scene. While there, his attorney **Tiger Hanner** told the *Chronicle*, Hancock noticed a 911 dispatch about a collision with a police car, and realized what had happened. Hancock finished his work on MoPac and set out to right the situation. Hanner says Hancock went to the woman's house and accepted blame on the collision report (though the woman considered herself responsible) – all the while communicating the incident to his sergeant, **John Spillers**. Details were sent through Hancock's chain of command: Spillers, Lt. **Brian Jones**, and Commander **Dave Mahoney**. Each believed that their officer committed no wrongdoing. APD's executive staff had other thoughts.

Assistant Chiefs **Chris McIlvain** and **Jason Dusterhoft** ordered an internal investigation, which ultimately concluded with Chief **Art Acevedo** signing off on the 90-day suspension. Hanner says the suspension came after threats from the fifth floor of an outright termination, and that Hancock waived any right to appeal the suspension as a trade-off so the three-year veteran – who, supporters note, won a Lifesaving Award at the 2015 Officers Distinguished Awards Ceremony last month – could keep his job. Hancock was cited with violating three policies: General Operation of Department Vehicles, Neglect of Duty, and



A screenshot from Hancock's dash-cam video in the moments before his car nicked the SUV on the right

Acts Bringing Discredit Upon the Department. In addition to the suspension (which Hanner says includes 30 days of hardship, i.e., permission to use accrued leave and vacation time in order to allow Hancock to salvage one month of his \$70,549 annual salary, as well as keep his benefits), Hancock agreed to attend a training course, ride out for 20 hours with a Field Training Officer, and enter into a one-year probationary period. Hancock additionally loses his Field Training Officer status and must work to get that back. In addition, Mahoney received a 10-day suspension for failing to properly investigate the crash, and Spillers and Jones each face educational discipline.

Hancock's union believes the discipline should have ended with the training session.

"He was moving no faster than maybe 2 miles per hour," explained **Ken Casaday**, head of the **Austin Police Association**. "It sounds really bad [on the dashboard camera] because the microphone on the car is right in front of the right-front passenger door. So you hear a thump and a scratch. He works the collision, looks down at the computer screen, sees the leaving-the-scene call, and realizes he's getting called in. Plays back the video, says, 'I think I hit that car,' and calls his supervisor.

"Sergeant sends him back, he finds her at her house. He apologizes, and she says that

it's her fault. They go back and forth. He works the collision and finds himself at fault on the collision sheet. It was dead for four months. The commander took it up [to the fifth floor] for written reprimands and the chiefs just blow up. They said it wasn't investigated; accuse the entire chain of command – from the sergeant to the commander – of dereliction.

"Everybody says it's a 'leaving-the-scene' collision. Leaving the scene is if you don't come back. It went [for review] to our Leaving the Scene unit; they said it was not an LTS." Casaday also pointed out that such incidents aren't uncommon: "[There are] several a day. If you back into a phone pole, or you back into another car. A lot of our accidents happen in the parking lot."

Making matters more complicated is word from both Casaday and Hanner that the woman involved in the accident refused to comply with Internal Affairs because she didn't think Hancock deserved to get in trouble. (Chief McIlvain declined to confirm this detail with the *Chronicle*, and requests for review transcripts went unfulfilled.) Hanner described the initial Internal Affairs review as "very sympathetic," and said the original ruling was a letter of reprimand. "When it was sent back, the assistant chiefs said 'No,'" he said. Hancock was given an ultimatum: outright termination or the 90-day suspension with no appeal.

"Long term, we would win [an appeal of an indefinite suspension]. I'm confident about that," said Hanner. "But you have an officer who goes without pay for nine months or so, and you're a sole-income household with two small children. You can't really do that. The risks were so great, it really wasn't a viable option. That's the frustration to me. You're put in a box of agreeing to a significant punishment or losing your career and not being able to feed your family. If your choice is death or a beating, you take the beating. It's not appropriate, but what can you do?"

– Chase Hoffberger

The dash-cam video of the incident is available with the online version of the story.

COPS BEHAVING BADLY

Austin Police Department Officer **Anthony Nolen** is out of a job after receiving notice of his indefinite suspension on Friday, June 12. Nolen, a sworn officer since May 2008, was charged with insubordination, failure to know and comply with departmental rules, dishonesty, prohibited use of departmental technology, and acts bringing discredit upon the department – all part of a four-year romantic saga involving Nolen and a woman identified in disciplinary memos only as "**Ms. H.**"

According to the memos, Nolen had been involved in a romantic relationship with Ms. H for one year prior to their Valentine's Day 2012 joint purchase of a dog. The two moved in together a month after that, but Ms. H moved out two years later – in the summer of 2014. The memo notes that Ms. H continued to sometimes stay at Nolen's residence after the breakup, however, and from March 2014 to that December the two engaged in a series of disturbances that brought the **Williamson County Sheriff's Office** to their door on eight different occasions. "Some of the calls revolved around

alleged threats of suicide, family violence, as well as an alleged burglary" – specifically, Nolen claimed Ms. H was trying to steal a dog they'd purchased, notes the memo. Late in 2014, "two different sergeants from the WCSO independently contacted an Austin Police Department Watch Commander on two separate occasions regarding Officer Nolen's conduct and the surrounding circumstances. The officers, tired of dealing with Officer Nolen's situation, called to complain about him."

At one point Nolen secretly recorded one argument in attempt to use the tape against Ms. H, but it ended up getting him in trouble when **Internal Affairs** discovered that he'd pushed her mid-conversation and injured her ankle. He also improperly accessed APD's Versadex records management system in order to drum up information about Ms. H. And he was accused of lying to IA, as well his chain of command, about the situation. Twice this winter he was told by IA not to discuss the investigation with any witness, potential witness, or other officer within the department, but later admitted to speaking with Ms. H on "multiple occasions regarding her Internal Affairs interview and the specifics of the investigation."

APD Chief **Art Acevedo** noted in his memo: "Dishonesty, to wit, lying to an investigator conducting an administrative or criminal investigation, is an indefinite suspension under the APD Disciplinary Matrix. Officer Nolen's continuous disturbances with his girlfriend have caused repeated responses by other law enforcement actions and generated complaints ... which has brought discredit to the Austin Police Department." Nolen has until Monday, June 22, to file an appeal.

In other APD-suspension news, 12-year veteran **Mark Lytle** got 10 days for making "several rude and belittling comments" to a homeless woman in a wheelchair who was camped out under a city bridge last winter. Lytle became notorious last year after a dashcam video of him and another cop making light of rape ("we can't unrape you") hit YouTube, and he received a five-day suspension for those comments. In addition to the new suspension, Lytle also agreed to reassignment for Downtown duty – which will have him working near the ARCH – for 20 days after the suspension. Acevedo wrote that he took into consideration Officer Lytle's "prior recent similar history," conduct, and discipline. Lytle has 10 days to appeal. – Chase Hoffberger

Photos of Santos featured on his blog, Juju the Guru



COURTESY OF JUJU THE GURU

A Death and Unanswered Questions

FRIENDS MOURN THE “MOST INTERESTING PERSON IN DENTON”

From almost the exact moment of his disappearance in the early morning hours of Friday, June 5, the absence of **Julio Santos III** has been keenly felt across two communities. The 22-year-old **University of North Texas** student and Kyle native was last seen on Sixth Street, chattering all night to friends about an upcoming internship with Nordstrom. Two days later, on Sunday morning, his body was found floating in **Lady Bird Lake**.

Lizette Murillo, a UT grad and friend of Santos, was with him (friends and social media accounts confirm the masculine as the androgynous Santos' preferred pronoun) the night he went missing. “He was the most confident person I knew,” she told the *Chronicle*. The two played saxophone for the **Lehman High School** band in Kyle, but it was when Santos entered the Denton community that he truly “grew into himself.”

A noted thrift store fanatic, Santos took immense pleasure in rescuing abandoned clothes and turning them into something beautiful. “He just understood the form of a person,” recalled Murillo, who also took art with Santos in high school. On his school blog, Juju the Guru, Santos wrote on fashion merchandising, makeup application, and – the most-used tag – androgyny. “I can assure you, however, that you are certainly welcome here,” he wrote in his February 2013 preamble to his blog, entitled “You’re Welcome.” “You are welcome to visit whenever you need a laugh, fashion inspiration, or a good eyeroll. Especially the eyeroll.”

Monday, June 15, would have been Santos' first day as a retail intern at a Nordstrom north of Seattle. Fittingly, he would've worked in accessories. Instead, the Wednesday after Santos' disappearance, June 10, APD was able to identify the body found in the lake as Santos. Nearly 500 friends and admirers of the live wire RSVP'd to a glow-stick vigil, Friday, June 12, at the UNT Library Mall. Gathered in a circle around the flagpoles, they joined hands to commemorate the life of “the most interesting person in Denton.”

Questions surrounding the circumstances of the death still swirl, with APD claiming “no suspicious trauma,” although the investigation is still pending. Santos left Barbarella sometime after 2am; his two companions stayed behind. Santos' snakeskin wristlet turned up behind the bar at Barbarella, still containing loose cash and an ID, but staff told the *Chronicle* they didn't know where in the bar it was found. They recalled it was “not the busiest” Thursday, and relatively calm. According to **TuezGayz** impresario **John Eric**, Santos was last seen across the street from Barbarella, at the food truck court at Sixth Street and Red River. So far, no one knows for sure how he made it from there to the lake.

Family has declined media interviews, but Murillo did say the last memory she has of Santos was on the dance floor at Barbarella, singing “Can't Take My Eyes off of You.” “All I'm certain of is he was loved by a lot of people,” she said. – *Nina Hernandez*

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Austin City Manager Marc Ott



JANA BIRCHHEAD

Ott Strikes Back

CITY MANAGER RESPONDS TO BUDGET ACCUSATIONS

In an unusual moment over the weekend, Austin City Manager **Marc Ott** finally had his fill. After a couple of tax-obsessed bloggers first implied that city budget policies are deceptive, then one directly denounced Ott as a “liar” – he had enough.

The dustup started at **Bill Oakey**’s Austin Affordability blog, where on June 12 Oakey reported that he had discovered – through budget development documents readily available on the city’s website – that a heretofore unidentified **\$26.9 million “surplus”** in city funds (either not spent in the previous budget cycle or accumulating in unanticipated revenues) was available for allocation. In Oakey’s blinkered “affordability” compulsions, that meant the money should immediately be put to use to amplify the just enacted 6% homestead exemption on property taxes. Since by now the “20%

homestead exemption” – currently estimated to cost somewhere between \$32 million and \$36 million – has become doctrinal among local tax-cutters, Oakey figured he had found the pot of gold that would rain down on Austin homeowners.

Since Oakey has the receptive ears of some credulous City Council members, within hours the city’s Deputy Chief Financial Officer **Ed Van Eenoo** found himself explaining that the funds Oakey described are in fact the accrual of conservative budgeting, dedicated to the city’s reserve funds, and by longstanding policy (and good fiscal management) can only be used for one-time (and generally unanticipated) expenses, and can’t be allocated to a recurring deduction like the homestead exemption. Oakey spent the next couple of days attempting to explain away Van Eenoo’s

explanation. Oakey has acknowledged that he was wrong about the exemption but otherwise dismisses Van Eenoo’s distinctions about reserve funds as simply semantics. (If you’re eager to be further confused, you can attempt to parse Oakey’s persiflage at www.austinaffordability.com.)

Confusion is one thing; defamation is quite another. **Mary Rudig** of the Love North Austin blog, a semi-neighborhood, semi-political effusion devoted to far-north areas, picked up Oakey’s revelations, juxtaposed them with an unrelated presentation by public safety administrators to the **Public Safety Commission** – of potential service cuts if prospective budget development goes in that direction (an exercise mandated by Council in February) – and roundly denounced Ott as a “liar.” In a post headlined, “Public Watchdog Austin Affordability Proves City Manager is Lying,” Rudig praised Oakey and denounced Ott’s “proposed budget cuts,” urging her readers “to contact City Council and say enough is enough. No City Manager should be proposing these kind of public safety cuts after the 2011 fires and the Onion Creek and Memorial Day floods, especially when it has already come out that he is lying, lying to the public and to the Public Safety Commission.”

It’s not clear how many of Rudig’s readers followed suit, but Van Eenoo and Ott clearly spent some of the last few days doing unnecessary damage control. To repeat: In February, City Council directed the city manager to find potential service cuts (or revenue enhancements) to pay for a potential **20% homestead exemption**, and to report back by May 15. That report was delivered to Council May 13. On June 1, the next available PSC meeting, public safety administrators presented those findings to the Public Safety commissioners to keep them in the loop. Last week, Oakey purported to find \$26.9 million in “surplus” funds that are in fact reserve funds (i.e., a city savings account), and the following day acknowledged his mistake. Nevertheless, Rudig decided, based on Oakey’s mistaken report, that Ott was directing a stealth staff plot against public safety funds, and denounced the city manager as a liar.

Marc Ott’s painfully polite but effectively blistering response, posted as a comment to

Rudig’s blog Friday and then eventually as an independent post, follows here:

Mary – I have to say that I’m surprised, disappointed and more than a little offended at the recent message sent to your membership. While public debate among budget priorities is healthy and fundamental to our democracy, to question my commitment as a public servant and to declare outright that I’m a liar is something I simply can’t ignore. In fact, it flies in the face of the 35-year commitment I have made to serve the public. To make such a public declaration about anyone, regardless of the circumstance, requires knowledge of a person and that person’s character that you and I do not share.

Perhaps an orientation to our budget process is in order, and I would hope that you share this with your networks.

First, we are very early in the budget process. My responsibility and the responsibility of our budget staff is to provide an accurate forecast of revenues and expenditures, as well as projected scenarios based on the feedback we’ve received from Council. This year, that has included a variety of scenarios from a 20% homestead reduction to a tax freeze for seniors and the disabled. We develop conservative estimates and convey to the Council – and to the community – what service impacts may result from implementing those scenarios. This is not the first time that we’ve asked departments to provide potential service reductions as a means of developing a sound and responsible budget proposal.

At this stage in the process, it’s a conversation and not a proposal. There is no budget proposal, nor are there proposed cuts. There are options for discussion, and opening that discussion to the Public Safety Commission – and to the public in general – is the right and appropriate thing to do. It’s the same process that’s happening with all of our departments and their respective boards and commissions. We’ll then take all of that feedback, along with suggestions from Council and our most recent estimates to provide our proposed budget in August.

Second, your sources seem to be intentionally obscuring financial facts to convey a story that simply doesn’t exist. Our financial forecasts are based on actual projected revenues and expenditures and not on other sources (like the Budget Stabilization

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Reserve) that are only allocated to one-time expenses and not ongoing operational expenses. To use reserves as a means of funding known, ongoing expenses would be akin to an individual using long-term savings to pay their monthly mortgage.

I think it's also worth noting that the documentation you reference is part of a publicly available resource of Council budget questions and answers – a resource created after my arrival to improve transparency in the budget process. So the suggestion that anyone here at the City would be hiding information is patently false.

Mary, as a respected community leader, I would expect some measure of fact-checking prior to drawing the conclusions you seem to have drawn. I would also expect the courtesy of reaching out before making such public and defamatory assertions about my conduct as a public servant.

– Marc A. Ott, City Manager

Needless to say, Rudig did not attempt to contact Ott before she began defaming him, although she finally did manage to thank him for “reaching out” to her readers. Over the weekend, I emailed her about her absurd charges against Ott – she simply repeated them in more detail (adding the accusation that the PSC presentation was timed to coincide with the Memorial Day floods, although it was scheduled before the flood was even anticipated), and has made no effort to retract or apologize for her inaccurate and illogical accusations.

Since his appointment in 2008, plenty of people (including in the *Chronicle*) have sharply criticized Ott for various failings, several current Council members expressly campaigned against him and other city staff, and, as a rule, city managers – like their baseball counterparts – have limited tenures in jobs that inevitably accumulate public criticism over time. Ott undoubtedly has his shortcomings. But he has also provided this city honest and good service and leadership, often in times of crisis, for many years – especially in the area of financial transparency, in good times and bad – and he doesn't deserve this malicious, absurd character assassination masquerading as civic activism. Nor should elected public officials be treating this scurrilous nonsense as though it represents serious public sentiment.

– Michael King

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PHOTOS BY JOHN ANDERSON

Lege Races Take Shape

SEATS OPEN UP AS VETERANS BOW OUT

With a seemingly never-ending succession of special elections going on, the **84th Legislature** almost felt like a regular election season. But now it's over, and the races for the **85th Legislature** have already begun, with several legislative veterans announcing they will not run again.

The first names were the least surprising, but they mean the House loses two of its most senior and experienced members. Public Education Committee Chair **Jimmie Don Aycock**, R-Killeen, had led the fight for school finance reform this session. However, he had done so with the unstated expectation that, even if it failed this time, he wouldn't be back for another campaign. Similarly, the Appropriations Committee loses ranking Democrat and Vice Chair **Sylvester Turner**. After years of calling out

the flawed budget process, he now leaves to run for mayor of his native Houston.

The most surprising departures may be the most recent. On June 16, respected veteran Rep. **Jim Keffer**, R-Eastland, announced he was stepping down after 10 sessions. This came only days after Sen. **Kevin Eltife**, R-Tyler, said he would not run again. Both men are often seen as being among the more liberal – or at least level-headed and pragmatic – members of their Republican caucus. Eltife's departure triggers an electoral cascade, with two House conservatives – **Bryan Hughes** of Tyler and Longview's **David Simpson** – headed for a primary fight to succeed him. There's already a replacement lined up for Simpson's seat: Longview Mayor **Jay Dean**, who had previously pledged to primary Simpson for his House seat.

The exodus continues with more familiar faces, including one with a local connection. Sen. **Troy Fraser**, R-Horseshoe Bay, holds one of Central Texas' most ridiculously gerrymandered districts, stretching from Bee Cave to Abilene. Then there's Rep. **Joe Farias**, R-San Antonio, who leaves high on a major victory after successfully defending

the Hazelwood education grants for veterans. He enters actual retirement, unlike fellow five-term Rep. **Patricia Harless**, R-Houston, targeted by hardcore conservative group the **American Phoenix Foundation** in their attempts to illicitly record lawmakers. Republican infighting is regularly cited as part of the reason for her decision to not run again.

That's seven empty seats, but there's a broad slate of contested primaries challenging incumbents already shaping up. Unsurprisingly, the Tea Party is after Speaker **Joe Straus** again, through the proxies of his Republican committee chairs. Challengers have already been named for Reps. **Charlie Geren** of Fort Worth (House Administration) and **Dan Flynn** of Van (Pensions).

If those three lose their primaries, that's yet more seniority and experience gone, in a Legislature that's already dominated by freshmen and sophomores. And even in gerrymandered Texas, not all the fights will be intra-party. Democrats in Bexar County are already sending up warning flares after former Sen. Leticia Van de Putte, D-San Antonio, lost that city's run-off mayoral race to interim Mayor Ivy Taylor, whom they accuse of being a Republican stalking horse. If an experienced Latina Democrat can't take that post, they warn, what seats can the Dems hold? – *Richard Whittaker*



Brian Rodgers

Rodgers Sues for Records

On Thursday, June 11, **Brian Rodgers** filed a lawsuit in the 98th District Court against the **city of Austin** for allegedly withholding records and documents Rodgers requested concerning three matters: 1) correspondence between city officials and the Downtown Austin Alliance concerning last year's **defeated urban rail project**; 2) records concerning the inception and development of the **Decker Lake golf course proposal**; 3) records concerning the city's tentative and withdrawn proposal to buy state-owned land at **45th and Bull Creek** that – according to the pleadings – “could have been developed as a public park.” In the characteristic stylings of Rodgers' attorney, former County Judge **Bill Aleshire**, the petition says “the claim by management of the City of Austin that it is dedicated to ‘transparency and accountability’ is a farce.” The suit argues that the city has systematically delayed, denied, or redacted responses to Rodgers' requests, and asks the court for an expedited hearing, all the requested information, and court costs and attorneys' fees.

– *Michael King*



Sarah Eckhardt

JOHN ANDERSON

VIDEO VISITATION'S END?

Governor **Greg Abbott** has until Sunday to veto or sign into law **HB 549**, a bill that would require correctional complexes around the state to allow inmates two free 20-minute **in-person visits** each week.

Locally, the issue's been a hot one since 2009, when the **Travis County Correctional Complex** implemented **Securus Video Visitation** systems into its newest (and largest) housing unit. The county has installed the technology into other housing units since. (More than 12 counties across Texas use the service.) Now, whenever an inmate wants to speak with a family or loved one, those involved must spend \$20 for a 20-minute video conference that plays out like a bad Skype call. More than 75% of the payment goes to Securus, the Dallas-based company currently being sued by both the **Texas Civil Rights Project** (who claim Securus facilitated the illegal recording of privileged conversations between TCCC inmates and their attorneys) and Denton law

firm **Bodkin, Niehaus, & Dickson** (who claim Securus' contract with Denton County, requiring that the county offer only Securus-brand video visitation, creates a monopoly).

HB 549 does present one wrinkle, however: Language stipulates that pre-existing facilities which have "incurred significant design, engineering, or construction costs to provide prisoner visitation" may continue business as usual. That applies to the TCCC, but a changing of the county guard suggests that leadership may take the necessary steps to re-implement in-person visitation. As the Austin Monitor reported Friday, both first-year Travis County Judge **Sarah Eckhardt** and the three men currently in the mix to replace departing Sheriff **Greg Hamilton** – TCSO Sergeant **Don Rios**, former APD Lieutenant **John Sisson**, and TCSO Chief Deputy **Jim Sylvester** – have advocated for the reinstatement of in-person visitation.

– Chase Hoffberger

THE HIGHTOWER REPORT BY JIM HIGHTOWER

Stop Postal Execs From Destroying Our Postal Service

When a big-name retailer finds its sales in a slow downward spiral, the geniuses in the executive suite often try to keep their profits up by cheapening their product and delivering less to customers.

To see how well this strategy works, look no further than the declining sales at **Wal-Mart** and **McDonald's**. When the geniuses in charge of these behemoths applied the cut-back strategy, their slow decline turned into a perilous nosedive. You'd think their experience would keep other executives from making the same mistake, but here comes an even bigger – and much more important – retail behemoth saying, "We have to cut to survive."

That's the pronouncement last year by the honcho of the **U.S. Postal Service**, which has been eliminating employees, closing facilities, and reducing services for years. Each new round of reductions drives away more customers, which causes clueless

executives to prescribe more cuts. In a January decree, USPS virtually eliminated overnight delivery of first-class mail, and it's now planning to close or consolidate 82 regional mail processing plants. This means fewer workers handling the nation's growing load of mail, creating further delays in delivery. The answer to this, say the slaphappy executives, is – guess what? – to cut even more "service" out of postal service. They want to close hundreds of our local post offices and eliminate Saturday mail delivery (which is one of USPS' major competitive advantages).

Fed up with the deliberate degradation of this vital public service, postal workers themselves are putting forth a vision and innovative plan not merely for USPS to survive, but thrive. With more than 70 other national groups, they've forged "A Grand Alliance to Save Our Public Postal Service." To be part of its actions, go to **www.agrandalliance.org**.

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.



JASON STOUT/PUBLIC DOMAIN PHOTOS

In 2003, Maricela Martinez-Uresti was sentenced to 108 months in prison for transporting two girls from Mexico to Downtown Austin, where, instead of working in a restaurant for a short time to repay their \$1,500 smuggling fee, the victims were forced into prostitution. More recently, Maurice Allen Scott was arrested in November 2014 on trafficking of persons charges, after he admitted to prostituting a 14-year-old girl, who told Austin police officers she was abducted. Also in November, Tabitha Donabella and Calup Tsandula were arrested in San Antonio, accused of purchasing a minor for \$50 and prostituting her online.

These episodes are three of the handful of Central Texas human trafficking cases that have made their way into the media. Since 2007, 737 human trafficking-related incidents in Texas have been collected through the Human Trafficking Reporting System, a database available to several federally funded human trafficking task forces and approved law enforcement agencies. This total, of course, does not include the many human trafficking incidents that go unreported.

In light of crimes like these and many others, the city of Austin and the state are now collaborating to address the contemporary scourge of human trafficking. But the patterns have a very long history. In Central Texas, they date back to the mid-19th century; at that time, it was known, more simply, as slavery.

Breaking the Chains

The practice of slavery takes new forms – and those who fight it shape new strategies

BY LIZZIE JESPERSEN

THE LONG SHADOW

The city of Austin itself is in part a product of white slave owners benefiting from the culturally sanctioned dehumanization – and forced labor – of African-Americans. Stephen F. Austin's father, Moses Austin, was among the first to immigrate to what is now Texas, lured by the land grants promised by the Mexican government to encourage settlement. The number of people each settler brought with them determined the expanse of these land grants, and Moses benefited greatly from his assemblage of slaves, first in

property, then in the labor needed to develop and work it. Stephen, in turn, inherited the land from his father. Eventually, a state capital was established, the Capitol building itself constructed using slave labor.

Today, when the word “slavery” is used to describe human trafficking, the qualifiers “modern-day” or “contemporary” generally accompany it, as if to distance the current incarnation from the slavery that robbed millions of their basic freedoms for four centuries, officially ending 150 years ago. In some ways, this distinction between today's

Today, when the word “slavery” is used to describe human trafficking, the qualifiers “modern-day” or “contemporary” generally accompany it, as if to distance the current incarnation from the slavery that robbed millions of their basic freedoms for four centuries, officially ending 150 years ago.

trafficking and the mass enslavement of African-Americans is understandable; it acknowledges that the word “slavery” carries a unique historical context, and that slavery today is not necessarily driven by a racist belief that certain people are inherently subhuman.

Nonetheless, it's worth reiterating that slavery was never truly abolished in the first place. Human trafficking is not an entirely new form of subjugation, but rather an evolution of the timeless practice of exploiting vulnerable people for personal gain. And while “slavery” is no longer an unremarkable aspect of daily life, as it once was in the U.S. and Texas, contemporary slavery still recalls historical American slavery, despite its official abolition under the 13th Amendment.

James Stewart, founder of Historians Against Slavery and professor emeritus at Macalester College, explained that, although the 13th Amendment largely abolished slavery in 1865, it did not completely end it, due to an exception allowing the enslavement of those who had been convicted of a crime. This exception led to the re-enslavement of many briefly free men and women, through the widespread use of minor or even false convictions.

“That slavery looks just like today's slavery,” Stewart said. “Before 1865 is in violent contrast to the slavery we have today, but after that, the slavery that everybody refuses to

CONTINUED ON P. 24

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BREAKING THE CHAINS CONTINUED FROM P.22
acknowledge – except for African-Americans, because it’s their grandparents who experienced it – is very similar to contemporary slavery. If you look around at what most of the discussion of what modern-day slavery is, it is a discussion that black people do not participate in. ... You can’t have a modern-day slavery movement in one way or another without acknowledging black slavery.”

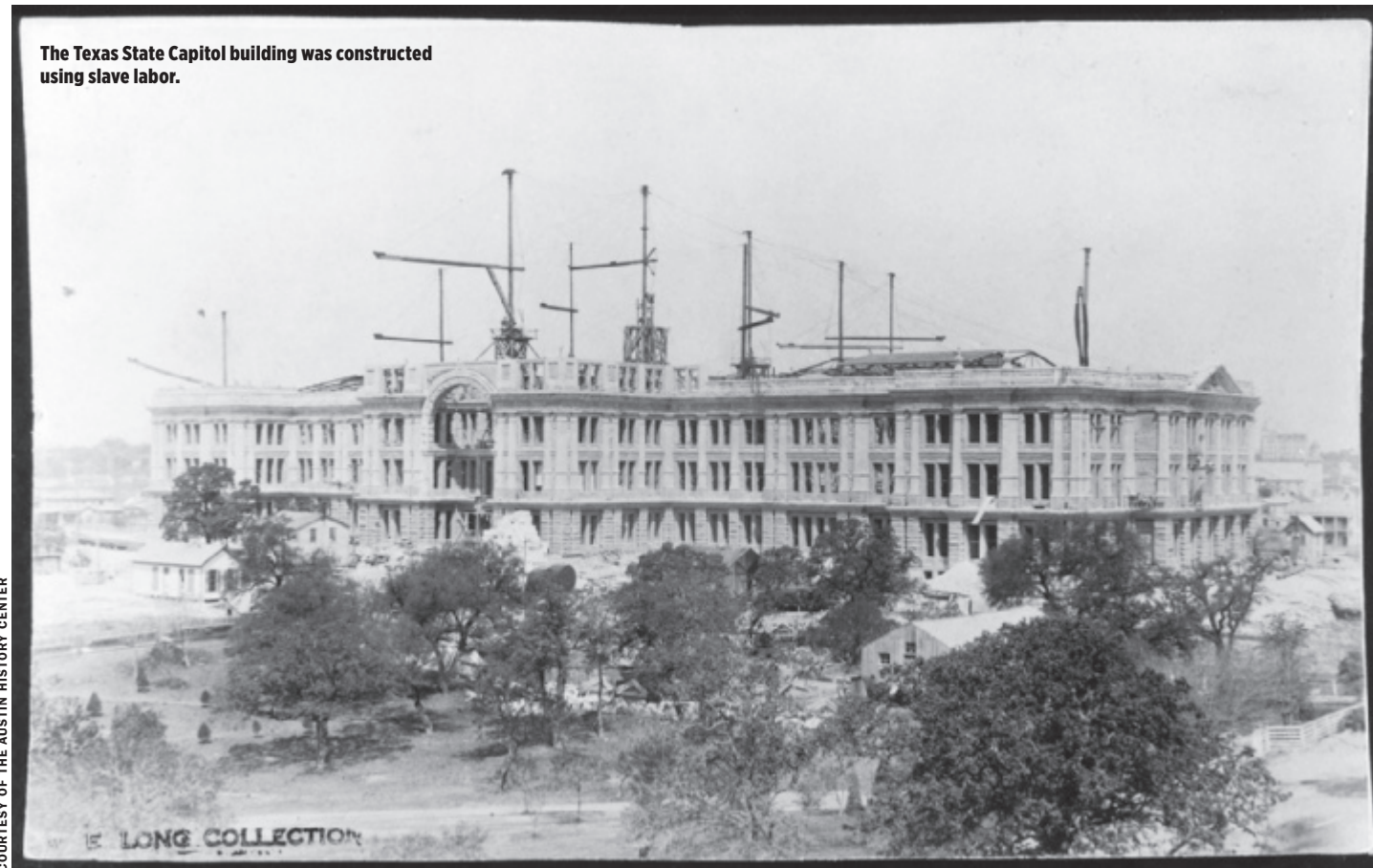
Acknowledging black slavery is not only a critical piece of understanding the dynamics of power and exploitation that exist in human trafficking, but it is also vital to an appreciation of how contemporary U.S. slavery can be traced to its 19th century roots. These patterns are discernable on a large scale across the world, and on a much smaller scale within Central Texas.

Following the Civil War, as Stewart recounts, many slave owners gathered their slaves and headed south through Texas into Brazil and other South American countries where slavery was still legal. Slavery continued in the U.S. as well in less obvious forms, disguised as chain gangs, prison farms, and whole families trapped in debt bondage never meant to be repaid.

PATTERNS OF EXPLOITATION

Slave labor had become a foundation underlying the entire American economy, and it was a commodity that few slave owners were willing to relinquish. Texas, bordering Central America, eventually found another source to feed this insatiable demand: immigrants. As Stewart pointed out, the enslavement – or human trafficking – of people from Central America is an issue that dates back to the Bracero Program of imported agricultural labor and its “Operation Wetback” law enforcement counterpart in the Forties and Fifties.

“While there’s always been this very strong anti-immigrant feeling that shows up, there is a tremendous amount of desire to use immigrant labor to keep labor prices down,” Stewart said. “Once you start thinking of labor as nothing more than a spigot you turn on or off



The Texas State Capitol building was constructed using slave labor.

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in your backyard, you’re thinking of it not as people, but as a bundle of legs or arms.”

At varying rates but in an unending stream, labor continues to flow into Texas, as do the inherent vulnerabilities of language and destitution that undocumented workers crossing the border generally bring with them. The likelihood that these people will be exploited is further aggravated by the militarization of the Texas-Mexico border. According to Kayvon Sabourian, an attorney with the Equal Justice Center, the border’s ongoing militarization has created conditions under which people who want to

reunite with family or minors, and do not have any other means to do so, are forced to rely on smugglers and traffickers.

“Our immigration system doesn’t fulfill the labor needs of our employers,” Sabourian said. “Those guest worker programs that we do have to fulfill those labor needs are, first, inefficient, and second, the ways in which they allow employers to have complete control over those workers’ employment conditions incentivize or make it more likely that those employees do not come forward [to complain about working conditions].”

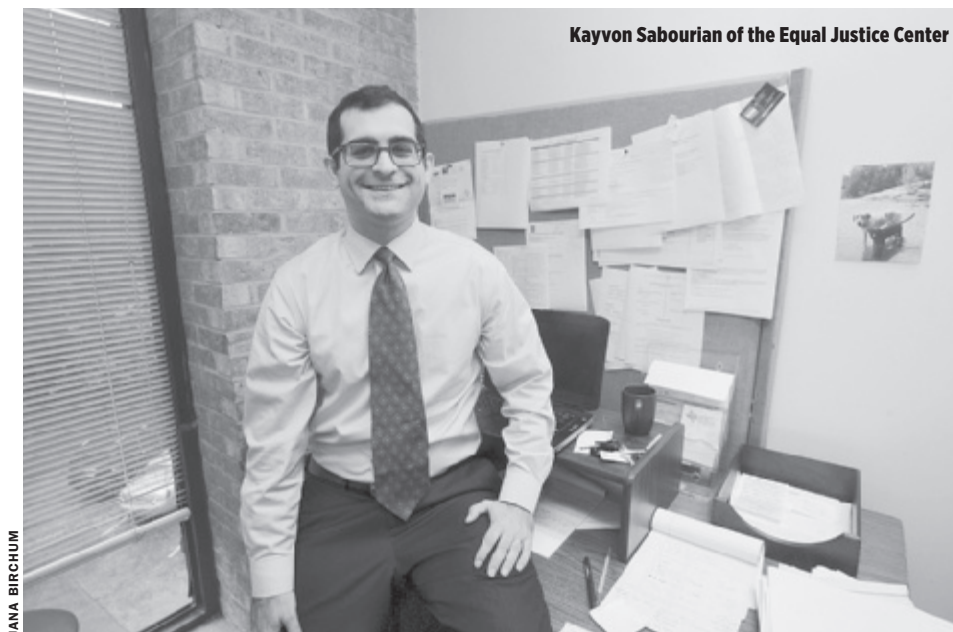
Immigrants routinely trafficked for labor

purposes are an aspect of the broad range of human trafficking, although not headlined as often as “sex trafficking.” Nevertheless, sexual exploitation is common on the Central American immigrant routes and within U.S. immigrant labor, Stewart points out, and has always been deeply entrenched in the practice of slavery. The same power dynamics of both sex and labor trafficking are recognizable in domestic and foreign cases today.

Experts routinely describe these dynamics: a pattern of vulnerability, manipulation, and exploitation. However, when it comes to



James Stewart,
founder of
Historians
Against
Slavery



Kayvon Sabourian of the Equal Justice Center

“Those guest worker programs that we do have to fulfill those labor needs are, first, inefficient, and second, the ways in which they allow employers to have complete control over those workers’ employment conditions incentivize or make it more likely that those employees do not come forward [to complain about working conditions].”
- Kayvon Sabourian

the statistical details – for example, the precise number of people annually trafficked in Texas, or the precise effectiveness of current preventative efforts – contemporary slavery remains a nebulous phenomenon, existing in the social and cultural shadows, but not often generating the data, or the specific people and faces, to convince the skeptical of its pervasive existence.

MAPPING AND CATALOGING

Advocates and researchers are beginning to fill that gap: creating visibility for an otherwise obscured crime, and developing knowledge, legislation, and services to protect survivors of the contemporary versions of slavery. At the forefront of Austin's community effort is the nonprofit Allies Against Slavery, founded in 2010 as a group of concerned advocates from various disciplines who met regularly to learn from, and network with, other advocates and service providers. In the little more than a year since its 2014 incorporation as a nonprofit, Allies has formulated big plans, now in their quiet launch phases.

Realizing that no substantial progress against slavery could be achieved unless advocates and activists from different sectors placed a greater emphasis on collaboration, Allies CEO John Nehme has worked with other stakeholders to launch the Slave-Free City Network, to serve as a complement to the Central Texas Coalition Against Human Trafficking, a group of service providers that acts as a safety net for trafficking survivors.

Nehme hopes to map the system currently in place in Austin – from discovery and intervention to recovery – especially as it pertains to domestic minors. The network will identify services already provided and determine how to integrate those services

for a sustainable plan of action that begins with preventative measures and ends with a trafficked person's recovery and reintegration into society. Nehme also hopes for Allies and the Slave-Free City Network to eventually persuade the city of Austin to adopt a resolution to become slave-free.

In an initial effort to better understand the extent of slavery across the state, Allies has partnered with the UT-Austin Institute on Domestic Violence and Sexual Assault (IDVSA) and the Bureau of Business Research to create the Texas Slavery Mapping Project. This initiative, funded by a \$500,000 state grant, aims to catalog available services for trafficking survivors, to map instances of human trafficking, and to assess the effectiveness of current anti-trafficking programs.

With these projects still in their early stages, Allies Against Slavery is emerging as a face of the community efforts against human trafficking in Austin, but it is not the only local nongovernmental resource dedicated to anti-trafficking efforts. Austin has a growing tapestry of agencies and nonprofits that offer their services to survivors, from Refugee Services of Texas to LifeWorks and SafePlace. Yet community groups and

nonprofits such as these can only do so much within existing legal and law enforcement frameworks. In Austin and its surrounding areas, the issue is being addressed from all three of these necessary perspectives: nonprofits, legal entities and task forces, and law enforcement. Government-led human trafficking task forces exist on nearly every level of jurisdiction in Texas, starting on a countywide level with the Travis County courts.



Allies Against Slavery
CEO John Nehme

CONTINUED ON P.26



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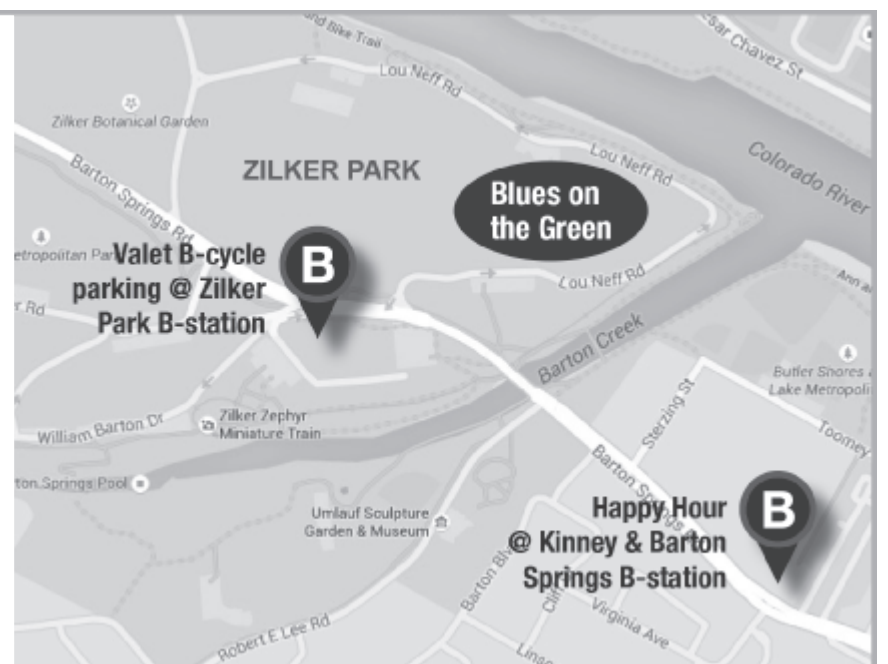


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BREAKING THE CHAINS CONTINUED FROM P.25

PROJECT PHOENIX

Human trafficking has become a focus of Travis County courts and the office of the district attorney, thanks in part to a state prostitution diversion mandate that took effect in 2013. It requires every county with a population over 200,000 to implement a program to provide any prostituted person the necessary counseling and treatment to enable a transition out of the sex industry. In Travis County, the program is informally referred to as Project Phoenix. When the potential of creating a prostitution diversion program became a discussion point at the Travis County Attorney's office, Asst. D.A. Mack Martinez of the family and domestic violence division asked that the project fall under his division.

"There is a difference between [prostitution and domestic violence], but there is a lot of overlap," Martinez said. "Women being prostituted are often intimately involved with the people prostituting them. They are often in a position of intimidation, afraid to testify, and afraid to leave the relationship. They may protect their abuser, so there are many similarities with the dynamics, even though they are different situations. My domestic violence lawyers are better trained in dealing with those issues."

With the program still in its early stages, Martinez said that stakeholders are working through some differences in perspective, related primarily to the determination of just who is a trafficking victim, as opposed to a free agent. "As far as I'm concerned, force, fraud, and coercion are a legal definition of trafficking," Martinez said. "The reality is that if somebody is telling you how and when to work, who the johns are, and how much you charge, then [you are] being coerced ... that's trafficking, because somebody else is making all the decisions about it." Some of those differences in perspective remain to be resolved, but Martinez said everybody involved with



Rep. Senfronia Thompson

JANA BIRCHUM

"The problem is so systemic and deep-seated, it will take years to stamp out. But we're not letting up, we're not giving in, we're constantly fighting back to eliminate it." – Rep. Senfronia Thompson

Project Phoenix agrees that its purpose is to give people who have been victimized a meaningful path for leaving prostitution.

Working on a regional level is the Central Texas Human Trafficking Task Force. This task force, established in 2004 and coordinated by law enforcement agencies in and around Austin, aims to train area law enforcement in identifying victims of human trafficking, and to increase the successful prosecution of human traffickers. The task force is composed of 21 entities representing various federal, state, and local interests, including the FBI, Department of Homeland Security, Texas Office of the Attorney General, Texas

Department of Public Safety, Austin Police Department, Hays County Sheriff's Office, San Marcos Police Department, and more.

On a statewide level, legal resources are available through the Human Trafficking Prevention Task Force. This task force was established through legislation in 2009, and was renewed and expanded in 2013; it is overseen by the Office of the Attorney General, and includes nearly 50 stakeholders and more than 400 work-group members across Texas. These people are working to develop preventative policies, collect and publish statistical data, and provide a biannual report of findings and recommendations, among other tasks.

The most recent of these reports was published in December 2014, and identified data collection as an initial focus. According to the report, "quantifying human trafficking remains – and will remain – a challenge because of the hidden nature of the crime." The report also recommended exploring more training or education programs to help individuals understand, identify, and prevent human trafficking, and a coordination of services similar to the one that the Slave-Free City Network hopes to achieve locally.

This state task force is set to expire in September, but legislation to extend its purpose, HB 10, authored by Rep. Senfronia Thompson, D-Houston, was signed by the governor on June 9 after being passed by both the House and Senate. Thompson is a persistent advocate for human trafficking legislation; her most recent victory removed the statute of limitations for the crime of compelling prostitution of children, and added prostitution-related offenses to the sex-offender registry, among other various changes to trafficking-related statutes.

Although the HB 10 bill analysis states the bill seeks to ultimately eliminate human trafficking, Thompson said the end of slavery is a remote goal. "The problem is so systemic and deep-seated, it will take years to stamp out," she said. "But we're not letting up, we're not giving in, we're constantly fighting back to eliminate it."

A WHOLE COMMUNITY

The final prong of the local three-pronged approach to human trafficking is law enforcement, primarily through the Austin Police Department's human trafficking and vice unit. The unit, which was established (under a different name) in 2004, splits its time between enforcement, holding community meetings, and leading trainings on Internet safety against trafficking. According to Sergeant Robert Miljenovich, who heads the unit, his team devotes the bulk of its time to trafficking-related crimes. For every operation and arrest the unit makes, hours of preparation and investigation are devoted to gathering intelligence and putting cases together. While the unit is focused on direct criminal enforcement, Miljenovich said he doesn't want to see law enforcement battling enslavement alone. "One thing we try to emphasize is, these types of issues are more community issues," he said. "If communities allow the commercial sex industry to be very active, or tolerate that activity, the more the community allows that type of stuff, the more opportunities there are for people to be victimized. We really value the community involvement in these issues."

James Stewart recalls Frederick Douglass' judgment that to be an abolitionist is also to recognize that slavery can never be truly abolished – but "without a struggle, there can be no progress." Whether these local advocates, working in the abolitionist tradition, find their conviction in grand ambitions or in the persistent, daily efforts toward something better – the struggle against slavery, in all its forms, continues. ■

LOCAL RESOURCES FOR HUMAN TRAFFICKING VICTIMS**ALLIES AGAINST SLAVERY**

Leads advocacy, education, and activism initiatives in the community.
www.alliesagainstslavery.org

REFUGEE SERVICES OF TEXAS

The RST Austin Survivors of Trafficking program works closely with law enforcement agencies to provide 24-hour support to identified survivors.
500 E. St. Johns #1.280; 512/472-9472; www.rstx.org

SAFEPLACE

A nonprofit providing services such as counseling, legal advocacy, and case management to domestic violence and sexual assault cases, SafePlace also provides its services to human trafficking victims as a member of the Central Texas Coalition Against Human Trafficking.
1401 Grove; 512/267-7233; www.safeplace.org

LIFEWORKS

Nonprofit member of the Central Texas Coalition Against Human Trafficking that provides an array of services, including counseling, housing support, and educational training, to youth and families.
3700 S. First; 8913 Collinfield; 835 N. Pleasant Valley; 512/735-2400;
www.lifeworksaustin.org

NATIONAL HUMAN TRAFFICKING RESOURCE CENTER HOTLINE

Call to report trafficking, access trainings, and locate information and resources: 888/373-7888.

HOTLINE STATISTICS

- 96,513 incoming calls, online tips, and emails from Dec. 2007 – March 2015.
- 19,991 national human trafficking cases reported, Dec. 2007 – March 2015.
- 5,990 incoming calls, online tips, and emails from Jan. 2015 – March 2015.

RECOGNIZE THE SIGNS – A TRAFFICKED PERSON OFTEN ...

- Owes a large debt and is unable to pay it off.
- Was recruited through false promises concerning the nature and conditions of their work.
- Exhibits unusually fearful or anxious behavior after bringing up law enforcement.
- Appears malnourished.
- Has few or no personal possessions.
- Is not in control of their own identification documents.
- Has numerous inconsistencies in their story.

For more signs and hotline info, visit www.traffickingresourcecenter.org.

NEWS OF THE WEIRD

by Chuck Shepherd



Notwithstanding the suggestion in movies, stealing a 200-pound floor-model safe is a very low-return crime, as the February arrest of three pals in Kingsport, Tenn., illustrated. After struggling to load the safe into a car's trunk (accidentally shattering the back window), they drove to one's apartment, but police were called when neighbors saw the safe being dragged across a parking lot in the middle of the night. (During the trip, it fell onto one perp's foot.) Police, following gouge marks, visited the apartment and spotted the safe, as yet unopened, in the middle of the kitchen. (Police: "Why do you gentlemen have a safe?" Perp: "We found it in an alley.") Police opened it. It was empty.

Living Small

Apartment buyers in ridiculously expensive Hong Kong are now eagerly paying up to the equivalent of \$500,000 (U.S.) for units not much bigger than a U.S. parking space (and typically physically self-measured by the applicant's wingspan). An agent told *The Wall Street Journal* in June that, for example, standard furniture does not fit the units and that having guests over requires sitting on the windowsill. (The *Journal* pointed out that a typical such "mosquito" apartment unit in Hong Kong is 180 square feet, way smaller than the 304 of a basketball court's "lane" subject to a "3-second" violation.) A government lottery for subsidized units rewards barely one of every 100 applicants.

Ironies

According to Nathan Hoffman's lawsuit, he was prepped for eye surgery that day in May 2014 when the clinic employee handed him a small-lettered liability-limitation form to sign. He was told that the surgery at the LASIK Vision Institute in Lake Oswego, Oregon, could not proceed without a signature, and despite hazy vision, he reluctantly relented, but things went badly. The form limits lawsuit damages to a money-back \$2,500, but Hoffman demands at least \$7,500 (to cover the so-far two additional surgeries elsewhere to correct LVI's alleged errors).

The Entrepreneurial Spirit

In May, Texas health officials shut down the flea market sales of sonogram DVDs at Leticia

Trujillo's stall at San Antonio's Traders Village. Though the nature of the equipment was not described in news reports, sonograms can be produced only under a doctor's prescription and by licensed personnel, but pregnant flea market customers underwent a procedure ("just like a doctor's office," said Trujillo) that yielded a 12-minute DVD image, along with photos, for \$35 – that Trujillo subsequently defended as for "entertainment" purposes only and for those without health insurance.

War Is Hell

Some jihadists who have traveled to Syria to join ISIS have complained recently (according to a Radio Free Europe dispatch) that they cannot secure work as "martyrs" because of discrimination by incumbent fighters. One "pro-ISIS" cleric, speaking for Chechens, said they "are so fed up with the long waiting lists in Syria" that they head to Iraq, where the lists are shorter. Said one, Saudis controlling suicide rosters in the Syrian theatre "won't let anyone in." Their "relatives go to the front of the line using [their connections]."

Sexual Assaulters' Defense League

In April, Judge Marc Kelly in Orange County, Calif., defied a 25-year-minimum statutory sentence for punishing the sexual abuse of a 3-year-old girl by Kevin Rojano – cutting the term to 10 years because the man did not "intend to harm" the girl (except that he became "inexplicably" "aroused" when she walked into his garage). "There was no vio-

lence or callous disregard for [her] well-being," the judge said.

The child-abuse sentence of a sports club official in Buenos Aires was reduced in 2014 to little more than three years, it was recently revealed, because, said the judges, the 6-year-old boy had earlier been sexually molested by his father and had already made a "precocious [sexual] choice" ("apparently a reference to homosexuality," according to a May Associated Press dispatch).

The Continuing Crisis

America (sometimes called a land of "second chances") gave stockbroker Jerry Cicolani Jr. 69 such chances, before he pleaded guilty in May to selling unregistered securities – setting up his first overt punishment despite a history of 60-some client complaints made to his then-employer, Merrill Lynch, between 1991 and 2010. The stockbrokers' self-regulating arm (Financial Industry Regulatory Authority) has finally revoked his license, but issued a statement acknowledging that it needed to improve its monitoring.

Awkward: Corey Huddleston, 52, apparently having taken a fancy to a teenage girl in Dickson, Tenn., in May, knocked on her family's front door, according to police, then pushed his way in, asked for cigarettes and beer, "touched himself" inappropriately, asked about the girl, and then reluctantly departed. However, he merely went to a back window of a darkened bedroom, climbed inside, and fondled a sleeping figure in bed, whom he likely assumed was the girl – but it was the girl's father, who later confessed that he called the police only after resisting the impulse to kill Huddleston. (Police said Huddleston's rap sheet shows more than 100 charges.)

Weird Science

Among caterpillars' natural defenses against being devoured by birds is their ability to contort themselves into odd shapes for disguise – perhaps most ingeniously (according to researchers writing in the current *Animal Behaviour* journal) as bird droppings. The authors created artificial dough-based squiggles that were either straight (resembling the caterpillar) or bent (to resemble poop), and found that birds zeroed in on the straight ones about three times as often.

From the Third-World Press

Kenya's *The Standard* reported the May proclamation by prominent Nairobi lawyer Felix Kiprono that he had fallen in love (long distance) with Malia Obama (who is, famously, part-Kenyan) and is prepared to offer President Obama 50 cows, 70 sheep, and 30 goats in exchange for her hand. "If my request is granted," he said, he would not "resort to the cliché of popping Champagne" but rather would "surprise [Malia] with mursik, the traditional Kalenjin sour milk," and affix the "sacred plant," sinendet, queen-like, around her head.

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

Send your weird news to: Chuck Shepherd,
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CALENDAR

JUNE
18-25

RECOMMENDATIONS FOR THE WEEK-MINDED

18 THURSDAY



HEATHERS: THE MUSICAL!

Salvage Vanguard Theater, 7:30pm

LITERA: **BedPost Confessions** Spider House Ballroom, 7pm

FILM: **What Is It?** Alamo Ritz, 7pm

VISUAL ARTS: **Canopy's Third Annual Grand Opening** Canopy, 7-10pm

FILM: **Viento Aparte** Violet Crown, 7:15pm

FILM: **Young Frankenstein** Stateside at the Paramount, 8:35pm

19 FRIDAY



GINGERFEST

Birds Barbershop on 183, 5-9pm

COMEDY: **The 46-Hour Improv Marathon** Hideout Theatre, Friday-Sunday

VISUAL ARTS: **B Scene** Blanton Museum of Art, 6-10pm

MUSIC: **Juneteenth Music Festival** Austin ISD Performing Arts Center, 6-10pm

MUSIC: **Butch Hancock, Jimmie Dale Gilmore & Sons** Cactus Cafe, 6:30 & 9pm

DANCE: **Strange Attraction Burlesque Tribute to the Cure** Elysium, 9:30pm

MUSIC: **The Crack Pipes** Beerland

20 SATURDAY



JUNETEETH EMANCIPATION PARADE

MLK and Comal, 10am

MUSIC: **Solstice Festival** Pan Am Park, 11am-10pm

CLASSICAL MUSIC: **India Fine Arts: Masters of Percussion** Delgado Theater, 6:30pm

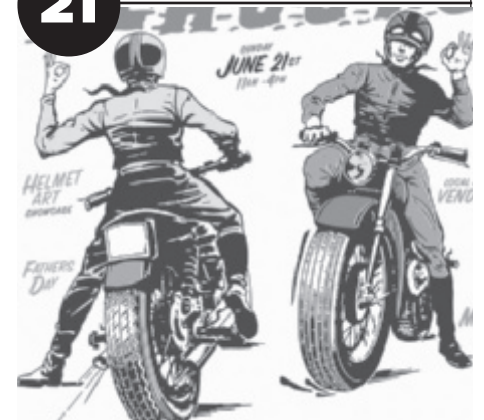
SPORTS: **Austin Aztex** Kelly Reeves Athletic Complex, 7:30pm

GAY PLACE: **World's Best Daddy Pageant** Cheer Up Charlies, 9pm

MUSIC: **Sister Nancy** Flamingo Cantina

MUSIC: **A-Trak** Emo's

21 SUNDAY



EAST SIDE CLASSIC

Yellow Jacket Social Club, 11am-4pm

THEATRE: **Swings Asunder** Long Center, 2pm

MEAL TIMES: **First Day of Summer Pig Roast** Isla, 5pm

SPORTS: **Inspire Pro Wrestling** Marchesa Hall, 6pm

SPORTS: **Round Rock Express** Dell Diamond, 7:05pm

FILM: **After Hours** Alamo Ritz, 7:25pm

22 MONDAY



FAUN FABLES

Mohawk

FILM: **The 48-Hour Film Project** Alamo South Lamar, 6:30 & 9:30pm

FILM: **Gone to Earth** Alamo Ritz, 7:15pm

23 TUESDAY



SWEET SMELL OF SUCCESS

Paramount, 9:45pm

LITERA: **Jason Matthews** BookPeople, 7pm

MUSIC: **Brian Wilson** Bass Concert Hall

MUSIC: **Best Coast** Emo's

24 WEDNESDAY



CHILDREN'S DAY ART PARK

Symphony Square, 9:30am

COMEDY: **Don Rickles & Regis Philbin** Paramount, 7pm

MUSIC: **Blues on the Green: Shaky Graves** Zilker Park

FILM: **Coffy** Alamo Ritz, 10pm

25 THURSDAY



DAWES

Stubb's

KIDS: **Tech Chicos for Boys & Girls** Southeast Austin Branch Library, 10am-4pm

COMMUNITY: **Alamo Pirate Party** Capital Cruises, 7pm


FILM: **The Bitter Tea of General Yen** Marchesa Hall, 7:30pm

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RANDOM ACTS OF HARPING

ARTS & CULTURE

Don't Call This a Mixed Review

MAT JOHNSON'S NOVEL *LOVING DAY* IS ALL THERE IN BLACK AND WHITE by Wayne Alan Brenner

The last novel Mat Johnson wrote before he wrote *Loving Day* was called *Pym*. Because we greatly enjoyed *Pym*'s unique blend of racial-identity exploration, literary and cultural critique, and *hilarious buddy-movie fantasy thriller set in the frozen wasteland of Antarctica*, we were ready to follow the author just about anywhere.

In *Loving Day*, we follow him to present-day Philadelphia where, in the heart of the heaviest African-American section of the city, his protagonist Warren Duffy has inherited a dilapidated mansion once owned by his recently deceased white father and black mother. Duffy's moving into this mansion because ... well, what else can he do now that his marriage to a Welsh woman has disintegrated, his comic-book shop in Wales has failed, and he's on his last financial legs? What can he do but take possession of the mansion (which may be, um, haunted?) and also take possession of the shambles his life's become?

Things get even more complicated when Duffy is signing some of his creations at a comic-book convention and he meets a teenage girl who happens to be – surprise! – his daughter; and she's been raised to think she's white, and she isn't exactly thrilled to be *anyone's* daughter.

You can see the ingredients gathering for an excellent story about fathers and daughters, blacks and whites, the experience of living a mixed-race identity – and maybe about the efficacy of trying to refurbish an old house that's definitely haunted by *something*. That's what Johnson delivers in the manner to which we've become accustomed: thoroughly, thoughtfully, and with the seriousness of the situation generously leavened with humor.

(Note: The humor often results from Duffy's skewed perspectives on race, familial responsibility, comic-creating, fate, and especially himself. Note: The humor had this reviewer howling, at times, and occasionally quoting passages to his wife – which left *her* laughing, too.)

Sirleaf Day is carpeted in cloth. He's got a Kenyan dashiki, Sudanese mudcloth pants, and a little Ghanian kente hat. It's like Africa finally united, but just in his wardrobe.

In these hardbound pages, you'll learn if Duffy enrolls his newfound daughter at a charter school for fiercely African identity or at a *quasi*-charter school that's trying to establish, it seems, a sort of mixed-race utopia in the midst of Philadelphia – both institutions giving our hero a diversity of pains in the cultural-tolerance gland. You'll know

LOVING DAY
by Mat Johnson
Spiegel & Grau,
305 pp., \$26

MAT JOHNSON: ACCEPTING THE FUNNY

You'd think a man with so many books under his authorial belt, a man who's already won both the Hurston/Wright Legacy Award and the John Dos Passos Prize for Literature, you'd think he might be just a skoshie blasé about reviews by now. But, at least when the man is Mat Johnson – who's the author of eight books and who's won those awards – *blasé* is in short supply.

"Review time is always petrifying for me," says the author, who's also a creative writing professor at the University of Houston. "Because, to be honest, I feel like my balls are hanging out there and I don't know whether they're gonna get licked or kicked. I'm in the dark, waiting to see what the response is gonna be."



Our own response is the review on this page, which Johnson hadn't seen when we interviewed him before his appearance at BookPeople June 1. But we did mention that we enjoyed how damned *funny* his novels are – and what's up with that?

"When *Pym* came out," says Johnson, "I didn't realize it was funny. I knew that there were *parts* that were funny, certain *scenes* that were funny, but I didn't realize that the overwhelming thing – because I'm writing it in three-to-five-page chunks, and it just adds up, you know? And writing funny isn't hard for me. It's the *other* stuff that's hard. I'm constantly thinking about, argh, how am I gonna pull *this* off, how do

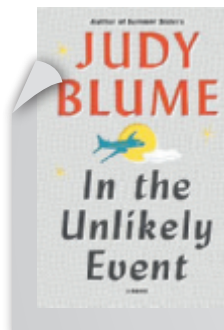


if Duffy ever hooks up with the gorgeous woman he meets first at the comic con, then again at one of those problematic schools. You'll find out if his father's ramshackle mansion is somehow restored to its former glory, and if the attached ghosts are, shit, are they *dangerous*? And you'll see if the emotionally self-sabotaging Duffy can ever *get over himself* long enough to do what has to be done.

Once again, Mat Johnson has brought the world a story that it needs to hear and which deftly entertains as it informs. Once again, color us impressed. ■

I make *this* character an individual, how do I work on *this* narrative part? With *Loving Day*, I finally accepted that I'm writing funny books. It's like, "Don't fight against it, just accept it, and let's keep going."

And to see that interview, dear reader (which is loaded with writerly insights and industry palaver), it's available online at austinchronicle.com/daily/arts. – W.A.B.



INKLING Judy Blume, interviewed by Jessi Cape about her new book, *In the Unlikely Event*: "This book is not about planes crashing. It's about friendship and falling in love and falling out of love. It's about how life does go on. It's important to me, because I'm a character writer, not a writer about events, although the events are incredibly important and they're the backdrop for this story and why the characters behave as they do and what the crashes mean to their lives."

SEEN



CHILDREN IN MASKS, decaying dolls' heads, gnarled branches like witches' fingers – through the lens of Ralph Eugene Meatyard, what might have been the wholesome environs of Lexington, Ky., in the Sixties becomes a dark and disturbing dreamscape. Lovers of the strange and of singular photography owe themselves a look at "Wildly Strange," the mesmerizing exhibition of Meatyard's images organized by the Ransom Center and Blanton Museum of Art, before it closes this Sunday, June 21.

SOON



THINKEAST IS PROGRESSING, and the folks at Fusebox are eager to give you an update on the design plans for the site, as well as what they learned from the thinkEAST Living Charrette at this year's festival. They'll hold a public input meeting Tuesday, June 23, 6-8pm, in the cafeteria at Allan Elementary, 4900 Gonzales. Please RSVP if you plan to attend. Light refreshments provided.

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Photo © Roy Moore / Controllimages.com

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- 6:30 p.m. *Impressions of the Caribbean: An Art and Food Experience*—French/Caribbean food tasting with Chef Adam Yoho. Co-presented with *edible* AUSTIN.
- 6:30 p.m. Spanish-language tour (Tour en español)
- 7:30 p.m. *Art Gazes*

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Funding for this exhibition at the Blanton is provided in part by the Ralph H. and Ruth J. McCullough Foundation, the Scurlock Foundation Exhibition Endowment, and an anonymous donor.

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Francisco Oller, *Hacienda La Fortuna* (detail), 1885, oil on canvas, 26 × 40 in., Brooklyn Museum, Gift of Lilla Brown in memory of her husband John W. Brown, by exchange. Brooklyn Museum photograph.

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The author in her college days

COURTESY OF SARAH HEPOLA

Blackout

Sarah Hepola's memoir on "remembering the things I drank to forget" – an excerpt

BY ROBERT FAIRES

In 1997, a young writer appeared on the *Chronicle* doorstep seeking an internship. As she'd worked on the entertainment staff of *The Daily Texan* – a proving ground for many a *Chron* writer through the years – she seemed a fine fit for the paper. And oh, how she was. Over the next five years, Sarah Hepola made a memorable mark on the *Chronicle*, reviewing theatre, writing one-of-a-kind features (going undercover to high school prom, anyone?), reviewing film, and serving as Screens editor. Since leaving Austin a dozen years ago, Hepola has written for *The New York Times Magazine*, *The Guardian*, *New Republic*, *Slate*, and *Salon*, where she's now personal essays editor. Next week sees the release of her memoir, *Blackout: Remembering the Things I Drank to Forget*, and Hepola returns to Austin to read from the book and sign copies Friday, June 26, 7pm, at BookPeople, 603 N. Lamar. An excerpt from the book follows, but first Hepola explains how the book came to be.

Austin Chronicle: You've written essays about your drinking in the past. What led you to make this the focus of a book?

Sarah Hepola: The short answer is that I knew about drinking better than anything else. It had been my unofficial area of expertise for decades. I also knew women's drinking was on the rise, and the culture had shifted dramatically in our attitudes about it. I picked up recovery books that talked about how women were ashamed of their alcohol consumption, and I was like: No, no, no. I was proud of drinking. I flaunted it.

This was four years ago, and Chelsea Handler's books were very popular. She wrote stories about getting wasted and laughing off the damage, which had been my routine for years, and I wanted to write a book that pushed past the schtick and got at the real emotional stakes of a woman's heavy drinking in the 21st century.

AC: There's a long tradition of books about alcohol and recovery. Did you see yours covering territory that hadn't been covered yet?

SH: Nobody had written about blackouts in an in-depth way, and it wasn't until fairly recently that we began to understand them – what's happening in the brain, how com-

"So many addiction stories end when the main character stops drinking or using drugs, and in my experience, that's when the real drama begins. I wanted to take the reader through those first anguished years." – Sarah Hepola

mon they are, how women are particularly prone. I also thought there was an opportunity to talk about how women's relationship to alcohol had changed. One of my favorite memoirs is Caroline Knapp's *Drinking: A Love Story*. It's a gorgeous book, but it was published in 1996. A lot has happened in the generation since: Carrie Bradshaw, girl power, wine-soaked book clubs and bachelorette parties. Alcohol has become threaded through women's social lives.

And last, I wanted to follow a person in recovery. So many addiction stories end when the main character stops drinking or using drugs, and in my experience, that's when the real drama begins. My first year in sobriety was hideous. I hated everything so much, especially myself. Our society indulges this fantasy that change is fast, instant, and transformative, but it's actually slow, agonizing, and quietly profound.

I wanted to take the reader through those first anguished years, because it was a chance to tell a fish-out-of-water story, too – someone discovering the world for the first time.

AC: Did you have an audience in mind?

SH: More than anything, I probably wrote this book for myself: to prove I could do it and to convert some painful experiences into another form. I've always been like that. Sadness, grief, despair – it's all fuel. I felt so lonely in that first year, like I didn't belong anywhere. I hated recovery people, and I resented drinkers. I wanted to believe there was hope for me, and the recovery memoirs I read gave me that. I've heard other writers say, "Write the book you'd like to find." So I did.

AC: You often contrast your experiences as a woman to those of a man. How much of a role did that play in telling this story?

SH: I never thought of myself as a "woman drinker." That phrase would have offended me. I was a drinker, who happened to be a woman, and I drank a lot like the men in my life: with gusto and a cigarette dangling out of my mouth. But "keeping up with the guys" is a lifestyle with some roadblocks. That's part of why I was blacking out so often. I was drinking like guys a foot taller than me, while I was also trying to keep from gaining weight, so I would skip meals, and then black out more. Insanity.

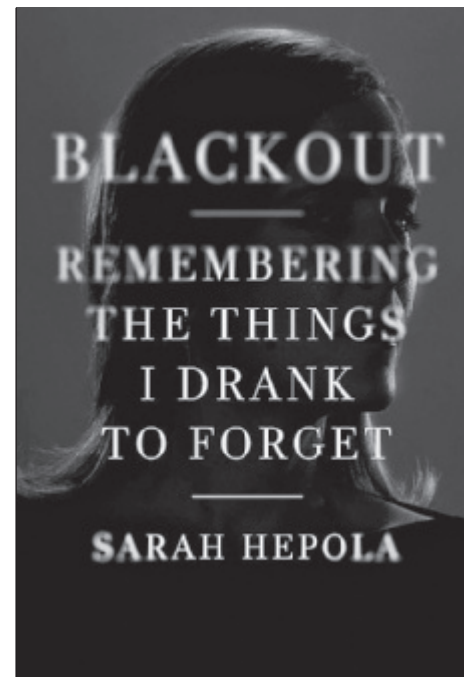
The further I got from my drinking years, the more I realized how much of my drinking had been tied up with being a woman, and the softer parts of me I was always trying to hide. My body-consciousness, which was massive. My self-doubt and my need to be liked all the time. Like a lot of women, I had a complicated relationship with my own vulnerability. I have always wanted to be stronger and tougher than I really am.



PHOTO BY ZANN KEITH

AC: Was it harder to write about the time when you drank or your time in recovery?

SH: They both had their challenges. It took longer to write the drinking section, because I had so much material, and I had to avoid being repetitive. A drinking life is a lot of "next verse, same as the first," but I didn't want the reader to feel stuck simply because I was. The second half I wrote much faster, but I had to fight against recovery clichés and my own concern that the reader would lose interest as soon as I quit drinking. Emotionally, both sections were hard. I did the audio book for this, and I had claw marks in my hands from trying not to cry through the last few chapters. Not that it's sad – some of it is quite happy, in fact – just that I feel so grateful for those relationships. They carried me through. ■



AN EXCERPT FROM BLACKOUT

In the fall of 1993, the accidental lumberjack look was like a uniform at UT. I'd borrowed a gray flannel shirt and jeans flecked with paint from my father, and I loved how those jeans slid down my hips. I had to keep yanking them up, like a tiny girl in a giant's clothes. I tied the flannel shirt around my waist, which was a casual camouflage for my college weight gain. *It's a little hot in here. I think I'll just completely block your view of my ass.*

Growing up, I'd struggled with shyness and a body consciousness so extreme I skipped pool parties for nearly a decade, but alcohol helped. Oh my God, it helped. Behind my fortress of empty beer cans, I was safe from fear and judgment. Alcohol loosened my hips, and pried open my fists, and after years of anxious hem tugging, the

freedom was incredible. Booze gave me permission to do and be whatever I wanted. It felt good to pee in alleyways, letting my bare feet sit there in the splash. It felt good to face-plant in a patch of grass or on the plush gray carpet of our apartment. It felt good to jump up on the couch and whip the flannel shirt from around my waist and lasso it over my head.

I had been hanging out with this guy named Dave. He was one of the many male friends I never slept with, and I couldn't tell if this was a tribute to our closeness, or evidence of my supreme unfuckability. I loved being close to men, and counseling them through their ill-advised one-night stands, but part of

me wondered: *Why not me? Am I just not hot enough for you to imperil our amazing friendship?*

Dave and I liked to get drunk together and make each other laugh. Our nights were a game of comedic one-upmanship. One night he and I were walking across the near-empty gardens of Oktoberfest when a 70-year-old man in lederhosen approached us, and I lifted up my shirt and flashed my bra. No warning, no prompting. Just: So wrong.

Dave almost fell to the cement he was laughing so hard. I got so high capsizing him this way. Because if I couldn't be the girl he loved – that would be my roommate Tara – then I needed to be the girl who brought him to his knees.

Dave was a bourbon drinker. Jim Beam. Maker's Mark. Evan Williams. I had never cared much for liquor. To be honest, I was afraid of it. I liked the butterfly kisses of a light lager, which whisked me off into a carefully modulated oblivion, and bourbon was like being bent over a couch twenty minutes into your date. But Tara started drinking bourbon, and obviously I had to follow. I sauntered up to those amber bottles, and I learned to swallow their violence. Do that enough, and you will reorient your whole pleasure system. Butterfly kisses become boring. *Hit me, motherfucker. Hit me harder this time.*

We were on a road trip to Dallas for the Texas-OU football game when I went off the rails. I never liked football. I hated the rah-rah gridiron nonsense that defined my alma mater and my home state. But Tara and Dave had insignnia clothes and koozies and all that shit. One Friday afternoon, everyone piled into a friend's Ford Explorer, and I had little choice but to join. The only fate worse than football was being left behind.

Dave was sitting in the passenger seat, controlling the flow of music and booze. He mixed Jim Beam and Coke into plastic cups big enough to swim in.

"Don't drink this too fast," he told me.

"I won't. I promise," I said, which was not true. I

couldn't help drinking fast, because that's how I drank. I was a natural-born guzzler. I was already on my second giant cup when we stopped at a gas station 45 minutes outside Austin, and when I stood up, all the booze whooshed through my system. I was like one of those poker players in a Western who gets up from the table and falls over. The last thing I remember is standing outside the bathroom unable to light a cigarette and some helpful person pointing out that it was in my mouth backward.

The next four hours are gone. Blank spaces in my mind. My parents were out of town that weekend, thank God, since I woke up in their house in Dallas, snuggled

up in my childhood bed, naked and shivering, with a poster of James Dean pulled off the wall and covering me like a blanket. Something had gone badly wrong.

Tara was the one who told me. She called the next day, and she had a frost in her voice. "People are a little upset right now," she said, and I twirled the phone cord tightly around my index finger, watching the tip turn red, then white. It was no small feat, turning a group of binge-drinking tailgaters against you.

The story I could not remember would be told many times. We had just reached the city limits of Dallas when I decided to moon people. The mooning scene is a staple of Eighties sex comedies – the *Animal House* genre of films about prep school boys busting out of their conformist youth. And I'd like to think I was paying tribute to those classic films. Except I botched a few key details. One is that I was surrounded not by like-minded brothers but irritated college friends who were not nearly so cross-eyed with drink. Another is that the mooning scene in those films took place while the boys were hurtling along a highway at night, and mine took place in five o'clock traffic. Yes, I mooned cars in a bumper-to-bumper snarl down the interstate, which is a little bit like mooning someone and being stuck in a grocery line with them for the next 10 minutes. *Hey, how's it going?*

Yeah, sorry our friend is mooning you right now, she's really drunk. Excited about the game?

But the third and most critical difference is that I was a girl. And for a girl, there is good nudity (boob shaking, leg spreading) and then there is bad nudity (sitting on a toilet, plucking hairs from your nipple). Pressing your wide white ass up to the window of a vehicle in broad daylight is *definitely* in the column of bad nudity.

The next week was a humiliation buffet. There are times when you want to die. And then there are times when one death is simply not enough. You need to borrow other people's lives and end them, too. While

this story would become funny in time, I can assure you in the moment, I believed I only had two options. Destroy everyone in the car. Or never drink bourbon again.

I quit brown liquor that day. *Never again*, I told myself. Not every catastrophe can be solved so easily, but this one only took a simple snip, and I was allowed to stay on the good-times van for many more years. Everyone forgave me, which is the grace of college. We all had dirty pictures on each other.

Excerpted from *Blackout: Remembering the Things I Drank to Forget* by Sarah Hepola. Copyright 2015 by Sarah Hepola. Reprinted by permission of Grand Central Publishing.

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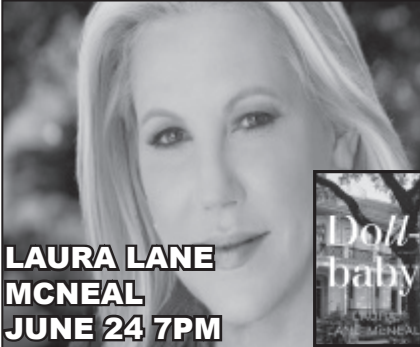
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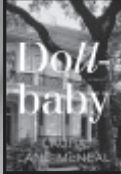

DAILY LISTINGS FOR THE WEEK-MINDED

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★ BOOKPEOPLE BOOKSIGNINGS ★



LAURA LANE MCNEAL
JUNE 24 7PM

JOE LANSDALE
JUNE 25 7PM




- ★ MATTHEW THOMAS - WE ARE NOT OURSELVES THURS 6/18 7PM
 - ★ JASON NEULANDER - INTERGALACTIC NEMESIS TUES 7/14 7PM
 - ★ ABEL JAMES - WILD DIET MON 6/22 7PM
 - ★ MARY PEARSON - THE HEART OF BETRAYAL FRI 6/17 7PM
 - ★ JASON MATTHEWS - PALACE OF TREASON TUES 6/23 7PM
 - ★ ERNEST CLINE - ARMADA TUES 7/28 7PM
 - ★ SARAH HEPOLA - BLACKOUT FRI 6/26 7PM
 - ★ LINWOOD BARCLAY - BROKEN PROMISE FRI 7/31 7PM
 - ★ CHRIS COLFER - LAND OF STORIES 4 MON 7/13 7PM
- ★ BOOKPEOPLE EVENTS ARE FREE & OPEN TO THE PUBLIC. FOR MORE UPCOMING EVENTS, VISIT BOOKPEOPLE.COM

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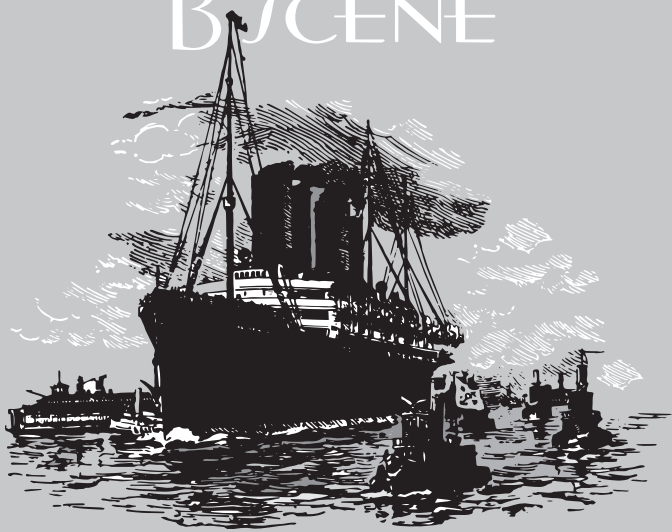
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AG EVENTS



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iHOLA, PAPI! Just in time for **Father's Day**. Count on **Ursula** and the **CUC** gang to gleefully trifle with whatever paradigm Hallmark's selling. (See Sunday.)

ON OUR GAYDAR

POP @ POP W LESBUTANTE & THE BOSS Pop on in to this latest entry in Austin's friendly trendy restaurant-bar-lounge scene. Come have a Pop Rocks-rimmed cocktail (no shizz-nizz) and scope the laydeeeez. *Thu., June 18, 6-9pm. Pop Austin, 620 W. Sixth. www.lesbutanteandtheboss.com, www.popatx.com.*

QUEER YOUTH MEDIA PROJECT REGISTRATION Austin School of Film and aGLIFF host this summer's QYMP for students ages 14-19. Register now online. *Registration: now through June 29. QYMP event: July 20-24. Austin School of Film, 1634 E. Cesar Chavez, 512/302-9889. film@agliff.org, www.agliff.org/qymp.*

(UN)SPOKEN BedPost Confessions presents this storytelling show sharing tales that are tough to share. Not your typical BedPost romp. Powerful readers include Kate Caldwell, Andrea Eames, Annika G Morgan, Mia Martina, and the Gay Place's own Andy Campbell. *Thu., June 18, 7pm. Spider House Ballroom, 2906 Fruth. \$10. www.bedpostconfessions.com.*

PATRICE PIKE Take a hike, and see the Pike. *Thursdays, 8-10pm. Saxon Pub, 1320 S. Lamar. www.fb.com/patricepikeband.*

MILONGA QUEER IN AUSTIN I dip, you dip, we dip. *Third Fridays, 9:15pm-1am. Go Dance, 2525 W. Anderson, 512/934-8477. \$10, bring partner/friend for free. www.danielaarcuri4tango.com/queer-tango.*

HIGHLAND FRIDAYS Come on in and take a dip. *Fridays, 10:30pm. Highland Lounge, 404 Colorado. Free. www.highlandlounge.com.*

JUNETEENTH: LOVE PEOPLE WITH HIV The 2015 theme is truly about HIV. If that doesn't bring out the LGBTQIA – who really have a seat at the table celebrating the odd twist in civil rights history that Juneteenth represents – I just don't know what will. Go visit AIDS Services of Austin's Mobile Testing Van. Celebrate one another's progress; shoulder one another's burdens – that's how to build community beyond the echo chamber. *Sat., June 20. Comal & MLK. Emancipation run, 9:30am; parade, 10am; afterparty at Rosewood Park, 2300 Rosewood, noon-8pm. www.juneteenthcentraltexas.com.*

SWINGS ASUNDER World premiere of Sky Candy's avant-garde exploration of gender roles, sex, and self-worth through modern dance, gesture, and innovative aerial movement. Original score by local Austin composer Justin Sherburn. *Sat.-Sun., June 20-21; Thu.-Mon., June 25-29; and Thu.-Fri., July 2-3. Rollins Studio Theatre at the Long Center, 701 W. Riverside, 512/474-5664. \$15-50. www.skycandyaustin.com, www.thelongcenter.org/event/swings-asunder.*

BIG BOY YOGA Come Hatha flow with modifications for big bodies (big bois, ladybears, et al.). *Saturdays, 10:30am. Yoga Illumined, 3801 S. Congress, 512/645-0434. \$10 class. www.fb.com/groups/bigboyoga.*

BPM SATURDAYS DJ BigFace and Boys of ATX prance and pace. *Saturdays, 9pm. Highland Lounge, 404 Colorado. Free.*

PLEASURE ESCAPE Malike, Trinidad Trini, Deep Creep, Mary Magdalena, and Cap'n Tits: an all-female DJ night of psychedelic oozone oozone wonderment. *Sat., June 20, 9pm. Cheer Up Charlies, 900 Red River.*

WORLD'S BEST DADDY PAGEANT Guest judges Bobby Johns, Dave McGill, Emily Lowe, and Jodi Frizzell D'jell stand in judgment of the dad bois and the spare-the-rods all at once to determine who shall mow the lawn ... no, who shall walk away with \$200 and the Fleshlight of his choice. *Sat., June 20, 9pm. Cheer Up Charlies, 900 Red River. Free.*

C-RAIL'S BEARGASM: SHOCKED! C-Rail is joined by DJ Neon the GlowGoBear, all the way from the ATL. Giveaways abound, as does the glow. *Sat., June 20, 10pm-2am. The Iron Bear, 121 W. Eighth. www.fb.com/theironbearatx.*

AGLCC TOASTMASTERS One of the country's fastest-growing LGBT Toastmaster groups. Come buff up those public speaking and communication muscles. *Second and fourth Mondays, 6:15-7:45pm. Ballet Austin, 501 W. Third. www.aglcc.org/toastmasters.*

WORLD'S BEST



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FREE HIV/STD TESTING Know your status. Then plan accordingly. *Tuesdays, 1-4pm & 8-11pm & Fridays, 1-4pm. Midtown Spa, 5815 Airport. www.midtowne.com.*

TUEZGAYZ Dependably fruitastic: Austin's legendary weekly weekday gay night on Red River. *Tuesdays, 9pm. Barbarella, 615 Red River. www.fb.com/barbarella.austin.9.*

JULIE NOLEN & ADRIAN CONNER Acoustical realness from two Austin badasses. *Tue., June 23, 8pm-12mid. Saxon Pub, 1320 S. Lamar. www.julienolen.com.*

CHLOE CALDWELL & ERIKA KLEINMAN Readings and conversation with gender, writing, love, and just, all plausible topics. *Tue., June 23, 7-8:30pm. BookWoman, 5501 N. Lamar Ste. 105-A, 512/472-2785. www.ebookwoman.com.*

QUEER RIDE Check the QR Facebook group for up-to-date details on meeting spots and stops of this weekly ride. *Wednesdays, 7pm; wheels, 7:30pm. Free.*

NEON RAINBOWS Gotcher boots and gotcher booty. What more does a country queer need? Ezra brings the heehaw to the meemaw. *Wed., June 24, 9pm-1am. Cheer Up Charlies, 900 Red River. www.fb.com/girlfriendatx.*

STONEWALL CELEBRATION Austin Pride's fifth remembrance of Stonewall with readings and performance, solemn and silly, wistful and wonderful, poignant and proud. Join us, LGBTQIA all, on the Capitol steps. *Thu., June 25, 7-8:30pm. Texas State Capitol, 1100 Congress. Free. www.austinpride.org.*

HO-RIZON

HOUSTON LGBT PRIDE CELEBRATION For you Pride groupies: This is the big one, y'all, the fourth-largest Pride in the USA. Def worth the trip. The parade, the festival, the sights, the sounds, the rainbows, the unicorns (the humidity!), all on one day, for free (yes, we said free), for the first time, in downtown H-town. *Sat., June 27, noon-11pm. Downtown Houston. Free. www.pridehouston.org.*

AUSTIN PRIDE FESTIVAL It's on, baby bunnies. *Sat.-Sun., Aug. 22-30, all week long. Festival: Fiesta Gardens, 2100 Jesse E. Segovia St. www.austinpride.org.*

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



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so I could die from lung cancer.

I had to stop smoking.

— PAUL

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ARTS LISTINGS

Transplanting Chekhov's Orchard

Teatro Vivo's *El Nogalar* provides a context for examining social class in contemporary Mexico

BY ADAM ROBERTS

When I texted my friend, a Spanish-English translator, for the meaning of "El Nogalar," she replied "nogalar = pecan orchard." Ah, it clicked! Teatro Vivo was producing a new adaptation of Anton Chekhov's seminal (and final) play, *The Cherry Orchard*, penned by McAllen-raised writer Tanya Saracho. Like many of the allegorical correlations chosen with such care throughout her play, Mexico's pecan trees would take the place of those that bore cherries in Chekhov's Russia.

Directed with a loving and highly personal touch by Rudy Ramirez (be sure to read his director's note in the production's playbill if you attend), *El Nogalar* provides a strikingly intimate and welcoming bilingual context for examining social class in contemporary Mexico, paralleling the themes explored by Chekhov in *The Cherry Orchard*'s Russia more



EL NOGALAR
Mexican American Cultural
Center, 600 River
www.teatrovivoatx.wordpress.com
Running time: 1 hr., 50 min.

than a century ago. Ramirez's very skilled cast (Yesenia Yadira Herrington, Krysta Gonzales, Olivia Jimenez, Gricelda Silva, and Jesus Valles) delivers the story deftly, set against yet another of la Ensterä's beautifully inspired and final scenic designs to appear on an Austin stage prior to returning to her native Finland. Patrick Anthony's lighting – particularly the distinctive patterns chosen to texturize the Mexican American Cultural Center's stage – partners with Ensterä's symbolic set and Ramirez's vision to unify the play's physical context.

Jessica Gilzow's carefully researched and constructed costumes complete the picture, and fittingly so, as pictures are a crucial trope in Ramirez's interpretation of Saracho's text. What's especially striking about Teatro Vivo is the company's consis-



ERRICH PETERSEN

tent ability to deliver a repertoire so intrinsically tied to its mission, and productions that achieve the ability to communicate very specific cultural references across such a wide swath of audience demographics. Although the company achieves its mission on stages throughout the Austin area, there is something particularly special about experiencing its most recent offering in the space of the Emma S. Barrientos Mexican American Cultural Center. The company has continued to hone who it is and what it does, and Artistic Director Rupert Reyes and his team have achieved ever-growing success in sharing the company's vision with

the Central Texas community. *El Nogalar* represents yet another feather in Teatro Vivo's cap, and it celebrates the steady increase in quality of production elements and overall impressiveness that every theatre troupe hopes to see as its trajectory.

Still, a Russian period piece transported to contemporary Mexico might seem an unlikely scenario. But in a 2011 *New York Times* article about *El Nogalar*, Tanya Saracho is quoted as having once remarked, "The most Latino playwright I encountered in college was Chekhov." And thanks to Teatro Vivo, Austin audiences now have the opportunity to appreciate this sentiment firsthand.

THEATRE

OPENING

HEATHERS: THE MUSICAL! Here comes Doctuh Mistuh's latest spectacle, the live musical version of that classic Eighties high school movie, directed to stage-rockin' exuberance by Michael McKelvey. June 18-July 11. Thu.-Sat., 7:30pm; Sun., 5pm. *Salvage Vanguard Theater*, 2803 Manor Rd., 512/296-3494. \$15-30. www.doctuhmistuh.org.

THE SORCERER The Gilbert & Sullivan Society of Austin presents its namesakes' classic comic opera of young love, magic potions, and comic mix-ups. Directed by Ralph MacPhail Jr., with Jeffrey Jones-Ragona as music director. June 18-28. Thu.-Sat., 7:30pm; Sun., 2pm. *Worley Barton Theater*, Brentwood Christian School, 11908 N. Lamar. \$7-25. www.gilbertsullivan.org.

SWINGS ASUNDER Sky Candy, Austin's acclaimed aerial and circus arts company, presents its seventh full-length production, this one examining gender duality vs. fluidity and how people struggle to fit the molds of masculinity and femininity. This is a complex spectacle of contemporary dance performed high above the audience's heads, directed by Nathan Brumbaugh. *Long Center for the Performing Arts*, 701 W. Riverside, 512/457-5100. \$15 and up. www.skycandyaustin.com.

THE ROCKY HORROR SHOW Yes, the one with book, lyrics, and score by Richard O'Brien. Here done up all Michael McKelvey style and running with a full cast for your time-warping pleasure, taking the main SVT stage to transsexual Transylvania right after it's crowded with Doctuh Mistuh's current *Heathers!* musical. Busy company, rocking the boards like whoa. June 24-July 11. Wed., Fri.-Sat., 11pm. Note: No show on July 4. *Salvage Vanguard Theater*, 2803 Manor Rd., 512/296-3494. \$15-30. www.doctuhmistuh.org.

A NIGHT AT THE THEATRE The Stage Presence Players present Lawrence Claser's quirky comedy. June 25-28. Thu.-Sat., 7pm; Sun., 3pm. *Black Box*

Theatre, 901 Trinity, 512/484-4109. \$15. www.stagepresenceplaye.wix.com/stagepresenceplayers.

WHEN THE RAIN STOPS FALLING Andrew Bovell's drama charts the action between a prediction in 1959 and its outcome 80 years later, through the stories of two families over four generations. Directed by Norman Blumensaadt for *Different Stages*. June 26-July 18. Thu.-Sat., 8pm; Sun., 7pm. *The Vortex*, 2307 Manor Rd., 512/478-5282. \$15-30. www.main.org/diffstages.

CLOSING



EPE: VOYAGER ONE & THE GOLDEN RECORD The Electronic Planet Ensemble – that's Sergio R. Samayoa, Chad Salvata, David Jewell, Justin LaVergne, and Rachel Fuhrer – return with electronic collaborations and experimental video inspired by that deep-space probe sent into the universe with a gold-plated DVD meant to communicate with intelligent life. Hell yes, space music! Bonus: mail art show. June 18-20. Thu.-Sun., 8pm. *The Vortex*, 2307 Manor Rd., 512/478-5282. \$10-30. www.vortexrep.org.

EL NOGALAR See review, above. Through June 20. Thu.-Sat., 8pm; Sun., 2pm. *Mexican American Cultural Center*, 600 River. \$14-20 (pay what you wish, Thursdays and Sundays). www.teatrovivo.org.

MOTHERS AND SONS Terrence McNally's provocative family drama features Michael Learned, Nicholas Rodriguez, Martin Burke, and William May directed by Dave Steakley. Through June 21. Wed.-Sat., 7:30; Sun., 2:30pm. *Topfer Theatre at ZACH*, 510 Toomey. \$25-73.

ONGOING

HENRY THE FOURTH, PART ONE *Something for Nothing Theater* presents an outdoor performance of Shakespeare's classic, with 12 actors assaying multiple roles under the direction of Daniel Rigney. Bonus: Travis Bedard as Falstaff. Through June 27. Thu.-Sat., 8pm. *Ramsey Park Picnic Pavilion*, 4301 Rosedale. Donations accepted. www.fb.com/somethingfornothingtheater.

CHICAGO Kander & Ebb's noirish musical set in the Windy City during Prohibition and based on actual crimes from the era – c'mon, you've seen the movie, right? – is here fully staged by Austin Playhouse under the direction of (that musical-theatre specialist) Michael McKelvey. Through June 28. Thu.-Sat., 8pm; Sun., 5pm. *Austin Playhouse, ACC Highland*, 6001 Airport, 512/524-2870. \$40-45 (half-price for students). www.austinplayhouse.com.

THE IMPORTANCE OF BEING EARNEST Oscar Wilde's comedy classic, here directed by Fritz Ketchum for *City Theatre Company*. Through July 5. Thu.-Sat., 8pm; Sun., 5:30pm. *City Theatre*, 3823-D Airport, 512/524-2870. \$15-25 (\$10, Thursdays). www.citytheatreAustin.org.

THE STRANGERER Playwright Mickie Maher, he's the man who wrote *Spirits to Enforce* and *There Is a Happiness That Morning Is*, both of which brilliances had terrific productions here in the ATX. Now *Capital T Theatre* is presenting Maher's *The Strangerer*, a sort of mash-up of the 2004 U.S. presidential debate and Albert Camus' *The Stranger* – with Ken Webster as John Kerry, Robert Pierson as George W. Bush, and Jason Phelps as Jim Lehrer. Directed by Mark Pickell. Recommended. Through June 27. Thu.-Sat., 8pm. *Hyde Park Theatre*, 511 W. 43rd, 512/479-7529. \$15-30. www.capitalt.org.

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/calendar/arts
FOR MORE EVENTS AND INFO

AUDITIONS

VERONICA'S ROOM Oh Dragon Theatre Co. is casting this thriller by the author of *Rosemary's Baby*. Seeking men and women, 20s-50s. See website for details. Wed., June 24, 6:30-10pm. *SPACE*, 7915 Manchaca Rd. www.ohdragontheatre.org.

COMEDY

IN THE CLUBS

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

TOMMY DAVIDSON Who wouldn't want to see one of the original stars of the hit show *In Living Color*? And of course you remember him from *Ace Ventura II: When Nature Calls*, too. June 18-20. Thu., 8pm; Fri.-Sat., 8 & 10:30pm. \$17-21.

HOMEGROWN COMEDY The best local comedians, headlining the midweek hump, keeping that Cap City stage cool between the weekends. Through July 30. Tue.-Wed., 8pm. \$5.

ILIZA SHLESINGER The Dallas native and road warrior, the only female and youngest comedian to hold the title of NBC'S Last Comic Standing, boomerangs around the City of Angels for this gig at Cap City, with opener Bob Khosravi kicking off a night of many laughs. June 25-27. Thu., 8pm; Fri.-Sat., 8 & 10:30pm. \$12-21.

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

COOLER HEADS PREVAIL Austin Translation Sketch comedy about this here ATX. *Thu., 8:30pm. \$5* **The Mission** is Bob Khosravi's storytelling podcast, performed live. *Thu., 10pm. \$5.* **Movie Riot** They're making up movies, totally improvised, and they're handing out free margaritas and candy. *Fri., 7pm. \$5.* **Bad Boys**, featuring good improv by boys who are, well, not all that socially passive, let's say. Now with **Brain Trust**. *Fri., 8:30pm. \$5.* **Stand-Up Live** Good comic walks into a bar, FPIA champion **Danny Palumbo** throws him (or her) onstage. *Fri., 10pm. \$5.* **The Beach Boys Solve a Mystery** Improvising their way around Those Meddling Kids since 1962. *Sat., 8:30pm. \$5-8.* **The Frank Mills** and their smart, character-driven improv, with the sketchers of **Midnight Society**. *Sat., 10pm. \$7.* **Sunday Night Improv** *Sun., 7pm. \$5.* **Stool Pigeon** Local version of the UCB's Asssscat, with special guests. *Sun., 8:30pm. \$5.* And on Wednesdays, don't miss the all-female stand-up and improv showcase called **Bettyfest**. *Wed., 8:30pm. \$5.*

ESTHER'S FOLLIES 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** as the troupe moves headlong into the warmer months with new laughs and magic, hot on the heels of Hillary's recent campaign announcement. Check out the tongue-in-cheek tribute to the First Grandmother, an assortment of Republican prez hopefuls strutting their stuff in "GOP Superstar," and more. Bonus: The large-scale wonders and arch antics of magician **Ray Anderson**, featuring his new illusion, "The Claw." Reservations recommended. *Thu., 8pm; Fri.-Sat., 8 & 10pm. Thu., 8pm; Fri.-Sat., 8 & 10pm. \$25-35.*

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

IT'S ... INSTITUTIONAL! **Dorm Daze** The Preppies and the Fuck-ups battle it out in this *Animal House*-style improv show. *Through June 27. Fri.-Sat., 8pm. \$10.* **You Can't Stay Here** The ebullient **Brad Hawkins** directs an improvised play about a group of friends out way too late. Remember Scorsese's *After Hours*? Woot! *Fri., June 19, 10pm. \$10.* **Whiteboard** Improv that's both on and off the wall. *Sat., June 20, 10pm. \$5.*

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

IT'S ... SUBTERRANEAN! **Student Union** Beware, teachers! *Thu., 7:30pm. Free.* **Lights Up** Three improv troupes! *Thu., 8:30pm. \$5.* **Block Party** Comedy open mic, hosted by **Terance McDavid** and **Yusef Roach**. *Thu., 9:30pm. Free.* **Myq Kaplan** The late-night comedy sensation quits NYC to stake a claim on TNM boards for one night only. *Thu., June 18, 11pm. \$15.* **The Neighborhood** TNM's longest running sketch troupe! *Fri., 7:30pm. \$7-10.* **Megan Simon's Impressionable** Sure, and she sings, too. *Fri., 9pm. \$7-10.* **Taken Seriously** Half improv? Yes, and half stand-up. *Fri., 10:30pm. \$5.* **Bad Example** Reckon everybody needs a Bad Example in their lives, and these guys do a new show every week. *Sat., 9pm. \$7-10.* **The Megaphone Show** *Sat., 10:30pm. \$8.* And, yessss, **The Opposites** return to bedevil their old Wednesday night slot! See website for more.



LYNN LANE

More Than One Complication

MORE THAN ONE COMPLICATION

AustinVentures StudioTheater, 501 W. Third www.kdhdance.com June 12

In her preshow address, wearing rolled-up jeans and a pair of oxfords with well-worn toes, Kathy Dunn Hamrick assured the audience that there was nothing to "get" in *More Than One Complication*, a nonnarrative dance she created with contributions from guest choreographers Kate Warren, Lisa Nicks, and Charles O. Anderson. "You can just people-watch for the next hour," she said.

To people-watch is to watch actively but without overt engagement. In people-watching — and in its listening counterpart, eavesdropping — we don't worry about reflexivity: whether or how others are watching us. We are free of the need to comment, to clarify, to argue, to retweet, to show that we are paying attention. In fact, people-watching is done most smoothly when it doesn't look as though we're paying attention. Hamrick's permission to detach — to be voyeurs, lurkers — was a welcome reprieve.

The work gave us plenty to watch: the eight dancers of the Kathy Dunn Hamrick Dance Company, and, lined up behind them, the line upon line percussion trio with an additional three guest percussionists, each surrounded by the array of instruments they would need

to perform Iannis Xenakis' 1978 *Pléiades*. The color palette, inspired by the instruments and warmly lit, was based in malachite and metals, shaken up by the dancers' powder-puff pastel tops and playful hairstyles. At times, groups of dancers, moving in relational patterns like gears in a common machine, spanned the stage. At others, soloists moved in a quick-slow cadence, seeming to mirror the strike and resonance of each percussive sound. The music and the dance were joined only during the final week of rehearsals, but, as often happens with this kind of process, it was difficult to imagine the dance without the music.

Late-stage meshing of elements ensures that a work will be something beyond any of its creators' intentions, and *More Than One Complication*, an ensemble piece through and through, was a low-ego zone. It was impossible to determine which of the four choreographers made which part of the dance (though one could guess — like the game of hypothesizing about the lives of passersby). Despite the mathematics that underpin *Pléiades*, Xenakis allowed for variances in the order of its four movements.

The people-watching approach gave egos in the house a rest, too. The astute people-watcher might have noticed how the musicians bent their knees in synchronicity before lowering their mallets, or how the soles of the dancers' feet brushing against the floor made the work's final sounds, but might not need to comment on either.

— Jonelle Seitz

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The 46-Hour Improv Marathon

Yeah, no, it's no joke: There are improv shows during every single hour at the Hideout this weekend, from Friday night until Sunday afternoon, with different casts, different themes, different narratives – except that eight (crazed) improvisers will be featured in every goddamn one of them: Cat Drago, Sarah Marie Curry, Mike D'Alonzo(!), Michael Joplin, Courtney Hopkin, Quinn Buckner, Brett Tribe, and Halyn Lee Erickson. (Yes, we know: Bwa ha ha!) See the website for details, and think about getting yourself an All Access Pass to witness the most of this annual spectacle.

Fri.-Sun., June 19-21. The Hideout Congress, 617 Congress, 512/476-0473. www.hideouttheatre.com.

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

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

JOHN TOLE Look, the guy was the host of *Moontower Comedy's Blue Show* – you want fiercer than that, you'd better be driving a Rolls built from Lenny Bruce's skeleton. Besides, **Pat Dean** and friends open the show, so what've you got to lose? *June 19-20. Fri., 9pm; Sat., 9 & 11pm. \$10.*

BUT WAIT – THERE'S MORE!

DON RICKLES & REGIS PHILBIN Those "peerless comedy icons" who've been pals for more'n half a century bring their stage show to

Downtown Austin this night. *Wed., June 24, 7pm. Paramount Theatre, 713 Congress, 512/472-5470. \$55-130. www.austentheatre.org.*

DANCE

LOOKING FOR DANCE CLASSES? Swing? Ballet? Tango? 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.

STRANGE ATTRACTION: BURLESQUE TRIBUTE TO THE CURE Burly-cue enlivens a night of goth & synthpop by the musically bipolar Cure. *Fri., June 19, 9:30pm. Elysium, 705 Red River, 512/478-2979. \$15 (\$10, in advance). www.elysiumonline.net.*



India Fine Arts: Masters of Percussion

Featuring superstars of sitar, violin, tabla, and mridangam.

Sat., June 20, 6:30pm. Delgado Theater, St. Michael's Academy, 3000 Barton Creek. \$20 (\$10, students, seniors). www.austinifa.org.

CLASSICAL MUSIC

AUSTIN CLASSICAL GUITAR:

QUATERNAGLIA A musical celebration on four guitars. Quintessentially, they say, Brazilian. *Sat., June 20, 7:30pm. AISD Performing Arts Center, 1500 Barbara Jordan. \$15-60. www.austinclassicalguitar.org.*

TEXAS STRINGS WITH CHAPARRAL

EURYTHMY *Thu., June 25, noon. Central Presbyterian Church, 200 E. Eighth, 512/472-2445. Donations accepted. www.cpcastin.org.*

VISUAL ARTS

EVENTS

CANOPY'S THIRD ANNUAL GRAND OPENING

They keep opening and opening and opening, a constant flowering of creation in this Eastside compound run by the tireless titans of **Big Medium**, and tonight it's party time with open galleries throughout the complex, special exhibits, and more. (Especially don't miss the **Superprism Phenomena** show at **Little Pink Monster**.) *Thu., June 18, 7-10pm. 916 Springdale. www.canopyaustin.com.*

THE BLANTON'S B SCENE: BON VOYAGE, PARIS TO SAN JUAN

Here's the best way to get a fine-art eyeful of the Blanton's new "Impressionism and the Caribbean" this weekend: A party fueled by **Isla Bonita Coffee** and **JuJu Juice**, the crowd all *en fuego* with live salsa music from **La Moña Loca** and vinyl mixes by **DJ Michael Crockett**. *Fri., June 19, 6-10pm. 200 E. MLK, 512/471-7324. \$12. www.blantonmuseum.org.*

UMLAUF SCULPTURE GARDEN:

POINTED SPHERE Witness the dedication of a new **Damian Priour** sculpture on the tree-shaded grounds of the Umlauf Sculpture Garden. *Sun., June 21, noon-4pm. 605 Robert E. Lee, 512/445-5582. www.umlaufsculpture.org.*

OPENING

MACC: REGENERATION New work by **Daniel Arredondo** and **Maria Montoya Hohenstein** at the Mexican American Cultural Center. Reception: *Fri., June 26, 7-9pm. 600 River. www.maccaustin.org.*

PRIZER GALLERY: RETURN TO

RACETRACK Behold **Stephen Pruitt's** recent photos of **Racetrack Playa** – and its mysterious **sliding stones** – out there in Death Valley National Park. Reception: *Fri., June 19, 7-11pm. 2023 E. Cesar Chavez.*

CLOSING

GRAYDUCK GALLERY: I ONLY KNOW

PLENTY New works by interdisciplinary, international artist **Elizabeth McDonald** comprise a cohesive exhibition of several large and small paintings, drawings, installations, sculpture, sound, and video that addresses the universal phenomenon of scapegoating. *Through June 21, 2213 E. Cesar Chavez, 512/826-5334. www.grayduckgallery.com.*

LINK & PIN: ART FOR OUR TIME Ten artists of the Capitol Art Society display representational and abstract styles in watercolor, acrylic, gouache, and graphite. **Closing reception:** *Sat., June 20, 2-6pm. 2235 E. Sixth #102. www.capitolartsociety.com.*

N SPACE: APOLOGYTOTIME **Mark Johnson's** new works render the most compelling gambits of abstraction, with letterforms and text amid the bright

swaths of paint and more in this show wrangled by **Co-Lab Projects**. *Wednesdays, 5:30-8pm. Through June 24, 905 Congress. www.co-labprojects.org.*

PHOTO MÉTHODE GALLERY: FLAWED

This exhibition by **Michael Kirchoff** showcases images created with long-expired Polaroid materials and cheap plastic toy cameras, in which the imperfections of the subject, camera, or technique are often highlighted as an integral part of the image. Closing reception: *Fri., June 19, 6-8pm. 2830 E. MLK, 512/294-9550. www.photomethode.com.*

ONGOING

O2 GALLERY: RUST RAPTURE What do they look like when vividly photographed, these **custom hot rods** with exterior finishes that have been exposed to **harsh treatment** by rain, heat, and occasionally an owner's belt sander? **Johnny Stevens** knows, because it's his lenses that have captured the images, and this is a show of his recent work. **Reception:** *Fri., June 19, 6-9pm. Exhibition: through June 30. 2830 E. MLK, 512/284-8289. www.flatbedpress.com.*

ART.SCIENCE.GALLERY: THE MOTHER

ART This group exhibition celebrates the **non-human architecture** of the animal kingdom – structures built by birds, bees, ants, corals(!), and more – with thematic works in a variety of media by **Calder Kamin**, **Monica Kortsha**, **Annell Livingston**, **Marjorie Moore**, **Courtney Mattison**, and **Walter Tschinkel**. See website for details about workshops and artist talks. *Through July 18. In the Canopy compound, 916 Springdale #102. www.artsciencegallery.com.*

BIG MEDIUM: CALLE MÉRIDA **Ana Esteve Llorens** combines sculpture, installation, and photography to create an environment that engages both the gallery space and Calle Mérida, the street she lived on in Mexico City, a street where different cultures and habits collide and coexist. *Through June 27, 916 Springdale. www.bigmedium.org.*

BLANTON MUSEUM: SOCIAL

ICONOGRAPHY IN MEXICAN AND CHICANO ART This new exhibition, "All The Signs Are T(H)ere," considers the sign as artists use it in various ways – from social-justice endeavors to formalist pursuits – as a flexible social directive that invites interpretation. Curated by **Alexis Salas**. *Through Aug. 9. 200 E. MLK, 512/471-7324. www.blantonmuseum.org.*

CAMIBA ART: CYCLES OF LIFE This two-person show features art by Houston-based artist **Margaret Smithers-Crump** and Austin's own **Tahila Mintz**. *Through July 10. 2000 E. Sixth. www.camibaart.com.*

GEORGETOWN ART CENTER: WOMEN

PAINTING WOMEN Once again, the ever-industrious **Nick Ramos** is putting Georgetown on the cultural map – with a show curated from the web-based platform that's showcased more than 400 contemporary female painters from across the globe. This fierce exhibition, instigated by WPW's **Felice House**, presents **36 pieces from 14 Texas artists**, shown together for the first time. *Through July 5. 816 S. Main, Georgetown, 512/930-2583. www.georgetownartcenter.org.*

HARRY RANSOM CENTER: ALICE'S

ADVENTURES IN WONDERLAND This excellent exhibition celebrates 150 years of the Lewis Carroll masterpiece, with original manuscripts and first editions and artwork and various international permutations of the story of Alice and her adventures in Wonderland. *Through July 6. 300 W. 21st, 512/471-8944. www.hrc.utexas.edu.*

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★★ "A LOVE POTION CASTS A MAGICAL MUSICAL SPELL" ★★

“COLBY BIRD: HOPE GOES WITH MAN TO THE FOOT OF THE GALLOWES”

Lora Reynolds Gallery, 360 Nueces #50, 512/215-4965
www.lorareynolds.com
Through July 18

The most compelling exhibitions a viewer finds at Lora Reynolds Gallery are concise, punchy, polished, and layered. Austin native Colby Bird delivers just that in this fourth solo show at the most elite commercial gallery in his hometown. Comprised of only half a dozen works, the exhibition is a complex study in the long-lived themes of permanence and mortality, each played over an undercurrent of more contemporary, personal concepts of labor, value, and self-worth.

Five of the six works follow the same formula: a photographic negative of a classical subject is scanned and printed approximately six by four-and-a-half feet, then layered with wood stain to achieve a dark, uniform, sumptuous texture. The image is split, and each section is imperfectly framed in wood, then arranged in a manner on the wall to squeeze a carved wooden piece of unidentifiable fruit. The sixth work is the first and the last a viewer sees, an arrangement of these fruits alongside their natural, edible counterparts atop a standard gallery pedestal. Aply named *A Burden*, this work requires the continual participation of its keepers. The fruit ages, bruises, and wrinkles next to its unchanging pristine counterparts, and must from time to time be replaced by other fruits of the keepers' choosing.

The importance this work places on labor is echoed by the curious frames of the others. Born out of the artist's self-doubt in regard to how others might perceive his work ethic and the bizarre economic structures surrounding art, Bird crafted his own frames for the images, taking a certain amount of solace in the labor of a more direct



Colby Bird, *Rose, Santa Monica*

exchange system. Deepening the importance of those fine, but imperfect frames (an exposed screw here, a glue stain there) is the addition of entirely hidden sculptural elements on the reverse of the image. Title notes allude to brass newspaper holders, similar to those found in libraries, and editions of publications from the time and place that the photographs were originally taken (New York, Dortmund, Austin).

These frames seem heavier with that knowledge, and it's easy to imagine actual fruits in place of the wooden ones rotting, compressing, even exploding under the combined pressures of time and weight. The temporal quality of that hypothetical is found again in the classical subject matter of the photos: a flower, a lit candle, a young nude woman, a fragile statuette, and raw meat. As though these were not enough to drive the point home, small lit candles are placed around the gallery, leaving pools of wax on the floor and occasionally burning themselves out.

In that half-lit space, the contrast between life and an image of life becomes visceral. Each work is a frozen depiction of a subject that has inevitably aged since the photo was taken, and lost some of its former freshness. The false fruit too almost acts as a three-dimensional photo — not because of its realness, but because it does not change with time. The fruit's vibrant coloring taken directly from a color checker (a tool used in photography) supports that connection to frozen life and simultaneously again references unseen labor.

The value of the exhibition is its potential to drop its viewer down any number of rabbit holes. The concepts that seem most well fleshed out though, the ideas invoked by the works that have the most staying power, are equal parts pessimism and calls to seize the day: Whatever is permanent is fake or unimportant, only an illusion of truth, yet whatever is impermanent is eventually a burden, something that requires constant upkeep and inevitable, cyclical sorrow. — Seth Orion Schwaiger



SVT Gallery: Creature Circus

This Sunday afternoon's gonna be cinema-vivid with sculptures and prints and live models strutting fantasy makeup, as professional artists Jason Vines and Katie McKinney present a showcase of the material-based magic they do so well.

Reception: Sun. June 21, 1-4pm. 2803 Manor Rd., 512/474-7886. www.salvagevanguard.org.

LA PEÑA GALLERY: WAKE*UP, DEAD MEN A retrospective of **Bruce Jackson's** prison farm photography and filmwork, 1965-75, curated by **Deborah S. Esquenazi**. 227 Congress, 512/477-6007. www.lapena-austin.org.

LORA REYNOLDS GALLERY: HOPE GOES WITH MAN TO THE FOOT OF THE GALLOWES See review, above. Through July 18. 360 Nueces #50, 512/215-4965. www.lorareynolds.com.

MEXIC-ARTE MUSEUM: YOUNG LATINO ARTISTS 20 This exhibition, curated by **Ricky Yanas**, brings together stand-alone and site-specific works by nine Chicana/o, Tejana/o, Mexicana/o, and Puertorriqueña/o artists focusing on acts of negation/destruction and reinterpretation/revitalization. And, concurrently, **Serie Project: Special Editions** features limited-edition prints from the latest wave of artists in the acclaimed program. *Fridays, Saturdays, and Thursdays*. 419 Congress, 512/480-9373. \$10 (free, with donation of a potted plant!) www.mexic-artemuseum.org.

MUSEUM OF NATURAL & ARTIFICIAL EPHEMERATA This place, ah, it's one of our favorite places in the entire city; and now, after a brief hiatus, the curators are back and offering guided tours by appointment. *Saturdays*. 1808 Singleton, 512/320-0566. \$5. www.mnae.org.

NOT GALLERY: PICKING FIGS IN THE GARDEN WHILE MY WORLD EATS ITSELF This show of new works by **Katie Rose Pipkin** comes with a new zine via **Raw Paw** and a flood of algorithmically altered poetry. Through July 1. 5305 Bolm. www.notgallery.net.

PUMP PROJECT: GROUP HUG 5 This is the group exhibition of the **Eyes Got It!** competition, featuring the top 10 (plus 3) semi-finalists, curated by grayDUCK Gallery's **Jill Schroeder**. Through June 27. 702 Shady. www.pumpproject.org.

THE AVIARY: BIRDS OF FLATBED From the bright, whimsical birds of **Billy Hassell** and **Dan Rizzie** to the Audubon-esque birds of **Kelly Fearing** and **John Alexander**. Through July 30. 2830 E. MLK, 512/477-9328. www.flatbedpress.com.

THE CONTEMPORARY AUSTIN: ROBERT THERRIEN The artist has selected variations on rooms to be his primary theme; and it's like, welcome back to *The Land of the Giants*. And we always like that sort of

thing. Through Aug. 30. 700 Congress, 512/453-5312. www.thecontemporaryaustin.org.

WALLY WORKMAN GALLERY: WILL KLEMM The painter's well-known landscapes will be coupled with a new figurative direction in this solo show. Through July 3. 1202 W. Sixth, 512/472-7428. www.wallyworkmangallery.com.

WOMEN & THEIR WORK: BETWEEN HERE AND THERE **Olivia Martin Moore** incorporates ephemera — such as poster advertisements and postcards collected while in Berlin — with traditional sculptural materials to create an immersive audio-visual installation in collaboration with sound artist **Zac Traeger**. Through July 2. 1710 Lavaca, 512/477-1064. www.womenandtheirwork.org.

YARD DOG FOLK ART: CLINT GRIFFIN This Canadian artist creates maps on pieces of salvaged lumber by chipping away at the layers of paint to reveal the images. Through July 30. 1510 S. Congress, 512/912-1613. www.yarddog.com.

LITERA

READINGS, SIGNINGS, AND PERFORMANCES

MATTHEW THOMAS: WE ARE NOT OURSELVES The author presents his bestselling novel. *Thu., June 18, 7pm. BookPeople, 603 N. Lamar, 512/472-5050. www.bookpeople.com.*

BEDPOST CONFESSIONS: (UN) SPOKEN **Kate Caldwell, Andrea Eames, Annika G. Morgan, and Julie Gillis** share something powerful that's happened to them — and offer you a chance to hear your own story read anonymously. *Thu., June 18, 7pm. Spider House Ballroom, 2906 Fruth, 512/480-9562. \$10. www.spiderhouseaustin.com.*

JASON MATTHEWS: PALACE OF TREASON The Edgar Award-winning author presents the sequel to his critically acclaimed *Red Sparrow* debut. *Tue., June 23, 7pm. BookPeople, 603 N. Lamar, 512/472-5050. www.bookpeople.com.*



COMMUNITY

THE BLIND CAFE A gourmet meal doesn't sound very unique in Austin, but what if it were completely dark? You won't see your food, so your other senses will have to work overtime. *Tue.-Thu., June 16-18, 6 & 8:30pm. American Legion Hall, 2201 Veterans, 720/616-9052. \$85. www.theblindcafe.com/austin.*

GINGERFEST Celebrate the redhead with beer, ice cream, giveaways, and prizes. Local gingers Erica Nix, Claire Morris, and DJ Bird Peterson provide the entertainment. *Fri., June 19, 5-9pm. Birds Barbershop, 13219 Hwy. 183 N. www.birdsbarbershop.com.*

JUNETEENTH SOUL BLUES FEST Get in the Juneteenth spirit with two days of blues, plus kids' activities, vendors, and food trailers to keep you energized. *Fri.-Sat., June 19-20. Kenny Dorham's Backyard, 1106 E. 11th, 512/477-9438. \$10 suggested donation. www.diversearts.org.*

JUNETEENTH 2K FREEDOM RUN/WALK Run along the Juneteenth parade route and help raise awareness of African-American health issues with the money going to the Greater East Austin Youth Association. Eight age divisions. *Sat., June 20, 9:30am. Comal Street & MLK Boulevard. \$20. www.juneteenthcentraltexas.com.*

JUNETEENTH EMANCIPATION PARADE The festivities start at MLK and Comal, travel down Chicon, and end at the Rosewood Park Juneteenth celebration. In between, there will be floats, marching bands, drill teams, clowns, and surprises, all traveling at a festive but slow, onlooker-friendly pace. *Sat., June 20, 10am. www.juneteenthcentraltexas.com.*

UNITY IN THE HEART OF AUSTIN CELEBRATION Raffles, prizes, karaoke, live music, kids' games, and more all in one place to celebrate ... uh ... oneness? *Sat., June 20, 11am-3pm. 2801 S. I-35 between Woodward & Oltorf, 512/415-9075. Free. www.unityheartofaustin.com.*

WORLD REFUGEE DAY Kick things off in the spirit of the day with a naturalization ceremony for some Austin-area refugees. The celebration continues with activities and games for kids and adults along with multicultural dance and music performances. *Sat., June 20, 11am-3pm. Bullock History Museum, 1800 N. Congress, 512/936-8746. Free. www.thestoryoftexas.com.*

DAD'S APPRECIATION DAY Music, beer, and local vendors hocking last-minute, dad-appropriate gifts. If you're so inclined, enter the Dad Bod contest and see if you're doughy enough. *Sat., June 20, noon-6pm. Independence Brewing Company, 3913 Todd #607. Free. www.independencebrewing.com.*



JUNETEENTH CELEBRATION What better way to celebrate freedom than with a mixture of partying and heritage? Enjoy art exhibitions, music, historical skits, dance competitions, and lots of kids' activities all afternoon and evening. *Sat., June 20, noon-8pm. Rosewood Park, 2300 Rosewood, 512/472-6838. Free. www.juneteenthcentraltexas.com.*

VOICE & EXIT Flow hacking, seasteading, and paleo-primal lifestyle: Do those words resonate with you? Then you'll want to tune in, turn on, and drop in on this "dynamic, transformative festival of the future." *Sat.-Sun., June 20-21. Fair Market, 1100 E. Fifth. \$300-1,000. www.voiceandexit.com.*

COLOMBIAN FAMILY PARTY Bring the whole family for a quick dance class before trying your skills with the help of the Kiko Villamizar Band and La Frenetika. Take a break from the dance floor and enjoy traditional food, artisan jewelry vendors, and more. *Sat., June 20, 7-11:30pm. Esquina Tango, 209 Pedernales, 512/524-2772. \$10 (free, kids). www.esquinatangoaustin.com.*

EAST SIDE CLASSIC Pre-Eighties bikes will be on display for your ogling pleasure. Music, helmet art, and vendors keep the action moving. Buy a shirt while you're there and the money will go to Austin Pets Alive. *Sun., June 21, 11am-4pm. Yellow Jacket Social Club, 1704 E. Fifth, 512/480-9572. Free. www.eastsidetricatx.com.*

BUILDING A HERITAGE BUSINESS Privately owned businesses that have been around longer than 100 years are considered "Heritage Businesses." Learn how you can achieve this feat from the current owner of one. *Mon., June 22, noon-1pm. Business Success Center, 7600 Burnet Rd. #130, 512/933-1983. Free. www.ownersview.com.*

AUSTIN TOASTMASTERS AWARDS BANQUET Get your semiformal garb on, grab a

cocktail, and celebrate the achievements of local Toastmasters Club members including a special shout-out to entrepreneur Maura Thomas. *Tue., June 23, 6pm. Green Pastures Restaurant, 811 W. Live Oak, 832/233-2501. \$40.*

WHAT WORKS WORKSHOP Want to stop being a starving artist and actually start making a living making your art? This seminar is a good start. *Tue., June 23, 6:30pm. Free. Cultural Arts Division offices, 201 E. Second, 512/974-7700. www.austintexas.gov/artisticatx.*

SALES CAREER EVENT Come dressed to get employed and be prepared with résumés and a professional interview demeanor. *Thu., June 25, 9am-12:30pm. Embassy Suites, 300 S. Congress, 949/599-1867. Free. www.hirelive.com.*

ALAMO PIRATE PARTY If anyone in this town knows how to throw a party it's the Alamo Drafthouse. Pull together your pirate duds, jump on the boat, and eat, drink, sing, dance, hunt for treasure, and try not to fall overboard. *Thu., June 25, 7pm. Capital Cruises, 208 Barton Springs, 512/480-9264. \$45.*

EASTSIDE POP UP Check out some of Austin's handmade and vintage goods. *Thu., June 25, 7-11pm. Volstead Lounge, 1500 E. Sixth, 512/680-0532. Free.*

HEART AND SOUL: BENEFIT FOR NEPAL Admission includes a beer, frozen treat, soul and funk music, and the knowledge that you're helping a community in need. *Thu., June 25, 7-10pm. ABGB, 305 W. Oltorf, 512/298-2242. \$15 suggested donation.*

HOUSE OF BLOOD: DIS-MEMBER APPRECIATION PARTY The Blood Over Texas horror social group celebrates its members and all fans of gore with food, dancing, and swag. *Thu., June 25, 7pm-2am. The Chicago House, 607 Trinity, 512/473-2542. Free. www.bloodovertexas.com.*

KIDS

#YOUTHVOICE The Media Awareness Project has been working with kids to address issues facing young people and turn them into videos, podcasts, posters, and more. They will be on display at Austin's favorite children's museum, Thinkery. *Through July 1830 Simond, 512/469-6200. www.mediaawarenessproject.org.*

100 DAYS OF STORIES Hands-on and online experiences await visitors as the museum explores the various stories of cultures around the world. A new story every day through the summer. *Through Sept. 7. Bullock Texas State History Museum, 1800 N. Congress, 512/936-8746. www.thestoryoftexas.com/100days.*

FACE OF TIME YOUTH ART EXHIBITION Students of the Greater Tomorrow Youth Art Program showcase their work. *Fridays & Saturdays, through June 20, 11am-6pm. ArtSpace Gallery & Studios, 7739 Northcross. Free. www.austinartspace.org.*

MR. JOHNNY'S KIDS CLUB MUSIC HOUR Get the kids moving with the help of Johnny's themed tunes. Props, dancing, and more keep the short attention spans interested. *Saturdays through July 18 (no show on July 4), 10am. Scottish Rite Theater, 207 W. 18th, 512/809-7799. \$3. www.mrjohnny.com/kidsclub.*

YOUTHSPARK SUMMER CAMPS Bring the kids to the Domain for some free instruction in coding and game design. Minicamps run Mondays through Thursdays with two-hour sessions per day through August. Warning: Parents must stay in the store with their kids at all times. *Ages 7-14. The Microsoft Store, 3309 Esperanza Xing #104, 512/582-6503. Free. www.microsoftstore.com/austin.*

FAMILY STORY TIME Get in on the activities, stories, songs, and more geared toward the 2- to 6-year-olds in your brood. *Mondays through Aug. 17, 11am. Bullock Texas State History Museum, 1800 N. Congress, 512/936-8746. Free. www.thestoryoftexas.com.*

SUMMER KIDS SERIES The Austin Humane Society offers kids story times, animal art workshops, and even teddy bear surgery events through July. Go online for a schedule and to register. *Austin Humane Society, 124 W. Anderson, 512/646-7387. Free. www.austinhumanesociety.org/summer-kids-series.*

CHILDREN'S DAY ART PARK Learn about the Austin Symphony Orchestra and its various instruments (and performers) or play a tune yourself at the instrument petting zoo. *Wednesdays, 9:30-11:30am, through July 29. Symphony Square, 1101 Red River, 512/476-6064. 50¢ per child; free for adults accompanying a child. www.austinsymphony.org.*

DEEPER DIVES Adults and kids interact with art and one another as they take a tour of the museum, discuss what they see, and try their hands at a themed activity. Tour tickets are available at the visitor's desk one hour prior to each tour. *Wednesdays and Fridays through Aug. 7, 1-2:30pm. Blanton Museum of Art, 200 E. MLK, 512/471-7324. Regular museum fees apply. www.blantonmuseum.org.*

TECH CHICOS FOR BOYS & GIRLS Kids learn the basics of creating movies, apps, video games, and other forms of digital art. Register online. *Thu., June 25, 10am-4pm. Southeast Austin Community Library, 5803 Nuckols Crossing, 512/900-0304. Free. www.laslatinitas.com.*

OUT OF TOWN

FORT GRIFFIN FANDANGLE The Old West comes alive in song and dance as more than 250 performers stage the longest-running outdoor musical in Texas. *Thu.-Sat., June 18-20, 25-27. Prairie Theater, Albany, 325/762-3838. www.fortgriffinandangle.org.*

STONEWALL PEACH JAMBOREE AND RODEO There will be a great crop of peaches, music, rodeo, and family activities. *Fri.-Sun., June 19-21. Stonewall, 830/644-2735. www.stonewalltexas.com.*

BERGES FEST Go for the music, shopping, and dachshund races, but stay for the wide variety of foods and carnival rides. *Fri.-Sun., June 19-21. Boerne, 830/428-8778. www.bergesfest.com.*

ADULT SOAP BOX CLASSIC You've never seen a race like this with homemade, motorless contraptions speeding down the hill to the thrill of victory or the agony of defeat. *Fri.-Sun., June 19-21. Marble Falls, 830/385-9289. Free. www.adultsoapboxderby.com.*

JUNETEENTH AND BILL PICKET CELEBRATION Enjoy the music and fun with dancing under the stars and a showing of a documentary about the rodeo star from Taylor. *Fri.-Sat., June 19-20. Taylor, 512/296-6109. Free. www.blackshearolprice.com.*

INDEPENDENCE CREEK PRESERVE OPEN DAY Take part in a rare treat by visiting the spring-fed tributary to the Pecos River. Visitors must pre-register with the Texas Nature Conservancy. *Sat., June 27, 9am-6pm. Sanderson. Free. www.nature.org.*

SPORTS

THE MAIN EVENT

INSPIRE PRO WRESTLING This wrestling federation brings all the slobberkicking action to the ring with "Dirty" Andy Dalton knocking on Steve'O Reno for the men's championship belt, Veda Scott and Leva Bates going head to head for the XX Division Title, and seven more high-flying matches. *Sun., June 21, 6pm. Marchesa Hall & Theatre, 6406 N. I-35, 512/454-2000. \$15 (\$20, front row). www.inspireprowrestling.com.*

DAY TRIPS BY GERALD E. MCLEOD

Chamizal National Memorial is a quiet place with a contentious past. For more than 100 years it was disputed territory between El Paso and Ciudad Juárez. Now it is a peace park near the international bridge.

The Rio Grande represented the international border after the Mexican-American War in 1848. As rivers tend to do, the Rio Grande kept shifting. The island created between channels became a no-man's-land claimed by both countries.

A summit with presidents Porfirio Díaz of Mexico and William Howard Taft sent the dispute to arbitration. Neither side, especially the United States, liked the ruling of the International Boundary Commission, so the bad feelings festered from 1911 until 1963.

President John F. Kennedy agreed to the 1911 arbitration decision. On Sept. 25, 1964, Presidents Lyndon B. Johnson and Adolfo López Mateos met at the site of the current visitor center to unveil the new boundary marker.

One of the results of the agreement was that the Rio Grande became a concrete channel marking the border through El Paso. At sunset, from the Wyler Aerial Tramway and Ranger Peak, the street lights following the channel snakes across the cities.

Chamizal National Memorial is not one of the spectacular national parks, but it does have important significance. The old boundary markers still line one edge of the park that surrounds the visitor center. The small museum tells the story of a border dispute solved by diplomacy. See more info on the park at www.nps.gov/cham.



GERALD E. MCLEOD

1,247th 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.**

TEXAS ROLLER DERBY The Hellcats and Cherry Bombs battle it out on the banked track. **Sat., June 20, 7pm.** Palmer Events Center, 900 Barton Springs Rd. \$15 (\$12, advance). www.txrd.com.

THE HOME TEAMS

ROUND ROCK EXPRESS The Express continue to sit in the top slot of their division. Get out to support them and make sure they stay there. **Vs. New Orleans, Mon.-Wed., June 15-17, 7:05pm.** **Vs. Iowa, Thu.-Sun., June 18-21, 7:05pm (Sat., 6:05pm).** Dell Diamond, 3400 E. Palm Valley Blvd., Round Rock, 512/255-2255. \$7-16. www.roundrockexpress.com.

AUSTIN AZTEX Our local pro soccer squad is back from its road trip and ready to take on Tulsa Roughnecks FC. Please note the new location. **Sat., June 20, 7:30pm.** Kelly Reeves Athletic Complex, 10211 W. Parmer. \$10-70. www.austinaztex.com.

RECREATION & FITNESS

GROWN FOLKS STEP, ROLL N' BOWL! The MYEC hosts this adult skate/bowl party with music from guest DJs. BYOB (no coolers). **Third Saturdays, 9pm.** Millennium Youth Entertainment Complex, 1156 Hargrave, 512/472-6932. \$5. www.myec.net.

SOCCER WATCH BY NICK BARBARO

Aztex Come Home

The **Austin Aztex** begin the second half of their 2015 home schedule this Saturday evening at **Kelly Reeves Athletics Complex** (10211 W. Parmer, just north of Lakeline Blvd.), hosting the Tulsa Roughnecks at 7:30pm. It's their first home game since May 24 – the morning before House Park got flooded out – and they've been working ever since then on trying to re-create the fan experience in the new venue. **No biergarten.** I'm afraid, but there'll be live music this week by **Wesley Lunsford**, with food from Wholly Kabob, Load a Bowl, and Burro Cheese Kitchen. And the Aztex will donate \$1 to flood relief for every fan who attends. See www.austinaztex.com for more info and a variety of ticket packages... The Aztex lost 3-1 at Portland on Sunday, in their fourth straight road game. Goalkeeper **Devin Perales** was red-carded late in the first half, so he'll be unavailable for Tulsa, and Cody Laurendi will get the start.

Meanwhile, the Aztex are also competing in the **U.S. Open Cup** competition; they're taking on Major League Soccer's **Houston Dynamo** in the fourth round as we go to press Wednesday, trying to keep up their unbeaten record against other Texas teams and strike a blow for the lower-division **USL**. In Tuesday's U.S. Open Cup action, MLS clubs swept all eight games against NASL and USL opposition.

The Women's World Cup

The **group stage** is finishing as we go to press, but with just one pair of Group E games left to play, there are still a lot of possible scenarios for the Round of 16 matches that kick off this Saturday. Below is the schedule, as we know it at press time:

- **All six top seeds** won their groups. Overall, **Germany** looked the most convincing, though defending champ **Japan** will be a tough nut to crack. Host **Canada** hasn't impressed yet, and **France's** looked great, aside from their 0-2 collapse against **Colombia**, the only big upset of the round.

- **The U.S. women** topped the "Group of Death" comfortably, capped by a 1-0 win over Nigeria on **Abby Wambach's** lovely left-footed volley of a **Megan Rapinoe** corner kick. But while the Americans have looked poised and comfortable defensively, they've been unable to create much flow in attack. It was a good sign to see **Alex Morgan** play 60 minutes against Nigeria; they'll likely need her as the going gets tougher down the line.

ROUND OF 16: Sat.-Tue., June 20-23

Sat., June 20

3pm: Germany-(Sweden?), Fox Sports 1, Telemundo
6:30pm: China-Cameroon, Fox Sports 1, NBC Universo

Sun., June 21

Noon: Brazil-Australia, Fox Sports 1, Telemundo
3pm: France-(Spain?), Fox Sports 1, Telemundo
6:30pm: Canada-Switz., Fox Sports 1, NBC Universo

Mon., June 22

4pm: England-Norway, Fox Sports 1, En Vivo Extra
7pm: USA-(Colombia?), Fox Sports 1, En Vivo Extra

Tue., June 23

9pm: Japan-(Holland?), Fox Sports 1, NBC Universo

Plus... The **Men's Under-20 WC** is still ongoing, down in New Zealand, but without the U.S., which lost to Serbia in the quarterfinals in a PK shootout... And the **Copa America**, the South American championship, runs through July 4; it's live on BeIN Sports.

WWC KNOCKOUT ROUND BRACKET



GROUP STAGE Final Standings

- A: Canada 5, China 4, Netherlands 4, New Zealand 2**
- B: Germany 7, Norway 7, Thailand 3, Ivory Coast 0**
- C: Japan 9, Cameroon 6, Switzerland 3, Ecuador 0**
- D: USA 7, Australia 4, Sweden 3, Nigeria 1**
- E: Brazil 6, Costa Rica 2, South Korea 1, Spain 1 (last game played late)**
- F: France 6, England 6, Colombia 4, Mexico 1**

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FOOD

Head Cook and Bottle Washer

FATHER'S DAY BOOKS FOR THE MAN WHO GETS THINGS DONE

Sure, you can buy your dad another tie, but he just uses those to clean his glasses. This year, buy your dad something he can use. We promise you'll get paid back in more than just karma.

— Virginia B. Wood



FRANKLIN BARBECUE: A MEAT-SMOKING MANIFESTO
by Aaron Franklin and Jordan Mackay
Ten Speed Press, 224 pp., \$30

In 1958, my father won a custom-built brick barbecue pit in a raffle, and that impressive white edifice dominated our backyard the entire time we lived in that particular house. Looking back, I realize Daddy would have had more fun with the “large barbecue” (our nickname for the rarely used prize) if he'd had a copy of Aaron Franklin's book to inspire and guide him in the pursuit of smoked-meat nirvana. In only a few short years, Aaron Franklin went from serious backyard hobbyist to being the smiling face of Austin's artisan barbecue movement and a nationally known celebrity chef. With this book and a PBS cooking series, *BBQ*

With *Franklin*, the man with a bumper sticker that reads “Brisket is my spirit animal” generously shares everything he's learned from his personal barbecue journey.

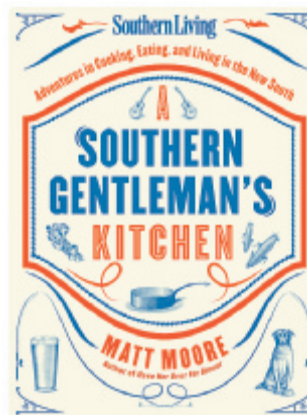
Aaron Franklin's affable and unpretentious personality comes through in the writing, as though an incredibly knowledgeable buddy just dropped by for a cold beer and the offer of help with a backyard barbecue project. He shares his personal history and spends plenty of time discussing the various kinds of smokers, explaining the hows and whys of their operation. There is a chapter on types of wood and the results they are likely to deliver, and Franklin devotes another chapter to the crucial issue of choosing quality meat. The recipes themselves are very simple – the secrets are all in the investment of time, attention, and technique. Dads with unrealized barbecue dreams will treasure this book.

A SOUTHERN GENTLEMAN'S KITCHEN: ADVENTURES IN COOKING, EATING, AND LIVING IN THE NEW SOUTH

by Matt Moore
Oxmoor House, 288 pp., \$32

Food writer and former road musician Matt Moore lives in Nashville with his wife, Wilhelmina model Callie Moore, and their infant daughter, Vivienne Elaine, who is now the light of her daddy's life. Her daddy's new book could make the perfect gift for young fathers like himself, because Matt Moore is a firm believer in enriching life by bringing friends and family together around the table. Moore says that “at its heart, this book is about becoming a better man by spending time in the kitchen.” To that end, Moore offers 150 recipes that have been vetted in the *Southern Living* test kitchen, many of them including “Gent's Tips” to ensure success. Under the heading of “Walking the Walk,” the book is liberally seasoned with profiles and anecdotes about Southern activities and the authentic Southern characters – musicians, chefs, sportsmen, football players, artisan food makers, even a charismatic cab driver – who have provided Moore with personal inspiration. He serves up appetizers and entrées, appealing recipes based on seasonal produce and Southern artisan food products, and even some Southern gentleman's cocktails. Adding some of Moore's dishes to the culinary arsenal could make any gentleman dad a star in the kitchen.

For more Father's Day cookbook ideas, check out this article online at austinchronicle.com/food.



FOOD-O-FILE BY VIRGINIA B. WOOD

INAUGURAL SOUL SUMMIT Friday, June 19, is **Juneteenth**, a traditionally joyous commemoration of the day in 1865 when news of the Emancipation Proclamation finally reached slaves in Texas. In African-American communities, it's a time for parades and family picnics, the celebration of culture, and the contemplation of history. This year, Austin's observance of Juneteenth will also include the first Soul Summit – A Conversation About Race, Identity, Power, and Food, an event conceived, organized, and hosted by award-winning food and nutrition journalist **Toni Tipton-Martin**. Tipton-Martin is a co-founder and former president of both the **Southern Foodways Alliance** and **Foodways Texas**, as well as the creator of the **SANDE Youth Project**, a nonprofit focused on uplifting children and their families. Tipton-Martin describes her motivation for creating the event this way, saying, “After 35 years as a food and nutrition journalist, I realized that although interest in food has increased exponentially, African-American participation has not kept pace. Soul Summit is one more way I am dedicating my career to celebrating role models who can inspire interest in African-American culinary arts and promote economic opportunities and wellness in the community.”

This historic symposium on African-American foodways commences on Juneteenth with a sip-and-stroll reception at the George Washington Carver Museum & Cultural Center offering a taste of heritage presented by **Leslie Moore's Word of Mouth Catering**, cocktails, and wines from **Alphonse and Martha Dotson's Dotson-Cervantes vineyard**. The evening's entertainment will be a historical drama performed by Austinites **Carla Nickerson** and **Jennifer Cumberbatch**. Saturday begins with breakfast boxes from **Hoover's Chicken 'n Biscuit** and a video welcome from *The Chew's* **Carla Hall**. That will kick off a power-packed day of presentations from African-American food scholars **Jessica B. Harris** and **Adrian Miller**; panel discussions about soul in the performing arts and reclaiming African-American career images, as well as an argument for a culinary career by author and screenwriter **Lolis Eric Elie**. Visiting chefs **Kevin Mitchell** and **Benjamin Dennis** will present a luncheon inspired by the sea islands with the assistance of culinary students from **Austin Community College**. Saturday afternoon's activities conclude with the consideration of food gentrification on a tour of food businesses in Austin's African-American Cultural Heritage District. The day comes to a close with a dinner tasting of the modern **South** prepared by chefs **Todd Richards**, **Chris Williams**, and **Bryant Terry**, and cocktails created by **Tiffanie Barriere** and **Brandon Tipton**. Culinary historian **Michael Twitty** will offer a genealogy presentation, the first Keeper of the Flame award will be presented, and BookPeople will be on-hand with books by all the participating authors.

Aster's Ethiopian Restaurant will present an Ethiopian coffee ceremony Sunday morning, followed by a cooking demonstration from Austin's **Natural Epicurean Academy of Culinary Arts** that addresses the question of whether or not healthy soul food still has soul. The summit concludes with a voice of the future when 11-year-old homegrown lemonade entrepreneur **Mikaila Ulmer** delivers a benediction entitled “This Is How I Do.” For complete details about the program and the celebrity lineup, as well as to purchase tickets, go to www.thesandeyouthproject.org.

ONLINE // FATHER'S DAY GIFTS | FOOD COMPETITIONS HEAT UP | AUSTINCHRONICLE.COM/FOOD



JOHN ANDERSON

Island Life

ISLA IS MORE THAN JUST COCKTAILS

It takes a certain amount of daring to open a restaurant in a space that has seen a succession of failed concepts. It takes even more chutzpah to open with the same concept as the previous tenant, keeping the bar and some murals, but doing away with some of the hard-surfaced masculism and unpleasantness. We somehow doubt owner Rob Pate is familiar with the nuances of shade, but, with Isla, he's surprisingly adept at throwing it.

Pate's own island in the stream of Fourth Street nightlife makes some major improvements to the cavernous space. Paying heed to the art of lingering, the owners upholstered almost all of the seating – clubby citron chairs, turquoise velvet banquettes, and coral-topped Thonet chairs. Dropped pendant lighting gives the warehouse space more intimacy, and an overblown palm-print toile gives a focal point. This Isla has no specific location, taking a long cruise from the Atlantic to the Pacific. It's more an idea of what midcentury suburbanites thought about island life.

Pastiche can be charming, and Isla has no intention of being a set-piece – even in its cuisine. And before exploring the menu, one should ignore the wagging finger of authenticity. I'll reiterate here my most frequent food rant: Authenticity has zero utility in determining whether a restaurant is good. There are surely only a few remote spots on the globe where the cuisine has avoided the influence of the outside world. And even those meals have evolved by accident and discovery. Eating out is not archeology. The folks who make sport out of, say, pointing out the specific produce used in the Caribbean are, frankly, insufferable.

It's true that Isla's roti isn't the rolled version typically served in the many shops dotting the West Indies. Isla serves theirs flat, piled with meat or vegetables. But they could have called it *injera* or *fatir* or *torta* for all we cared; the curried lamb (\$15) and chicken (\$13) were both lavished with the kind of spice that clings to the cheeks. And yes, the traditional method of ceviche-making is just a starting point. Cucumber added a nice crunch to the mildly astringent shrimp and scallop

ISLA
208 W. Fourth,
512/322-9921
Mon.-Fri., 4pm-2am;
Sat.-Sun., 5pm-2am
www.islaaustin.com

version (\$18), while coriander oil gives a subtle floral note to the marlin (\$19). There's a market special daily – on our last visit, a grouper (\$18) speckled with firm mango, pickled jalapeño, and Fresno chiles

– that the kitchen uses to highlight flavors instead of just a different fish. Served with warmed chips mid-meal, it was a refreshing palate cleanser.

The strong flavors are necessary because the drinks pack such a wallop. Like neighboring Pêche, Isla obsesses over its cocktail program (there's only a scant selection of beer and wine). The volcano drinks are surely the most Instagrammed. Isla calls the bowls "family drinks," which any number of Lohans might find affirming. We tried the flaming Luau Scorpion Bowl (\$26); served by three (enabling) seahorses, it combines gold rum, cognac, gin, and possibly the potion from *Death Becomes Her*. It's not the sort of drink one sips in a maple-paneled library, but the kitschiness does not overrule some small sophistication. The rest of the cocktail program has plenty of room for seriousness too. The Isla Cobbler (\$12) uses passion fruit syrup and a piquant dash of nutmeg. The draft Mai

Tai (\$11) combines *rhum agricole* with aged Jamaican rum, and the heady draft Zombie (\$15) takes a cue from its sister bar, adding a dose of absinthe to all that rum.

With so much booze, much of the menu is somewhat driven by the need to be absorbent. On the apps section of the menu, that means plenty of things are fried. The crab and corn cakes (\$16) had successful components. The cakes themselves appeared to be dense clods on the plate, but were greaseless and surprisingly light on the tongue. The citrus tar-tar sauce focused heavily on that first word. It would dazzle on the more neutral base of fish and chips, but masked the delicate sweetness of corn and crab. The grilled octopus (\$20) found a much better match with its accompanying Kalamata olive sauce. The prickle of salt animates the charred skewers, seasoned lightly enough not to compete.

Hearty fare dominates the big plates too. Medium-rare flank steak (\$24) is served with a stripe of green onion-heavy chimichurri and slices of avocado, the bed of black beans keeping everything grounded. Melting *ropa vieja* was served with a coconut-scented rice. Of course that side is nowhere near doctrinaire, but the slight dryness of the rice – perfect for soaking up the tomato-based sauce – made it feel more considered than accidental. The Caribbean Seafood Pepper Pot (\$28) wasn't close to the letter on the pepper, but was swimming in scallops, mussels, and shrimp.

Make no mistake, Isla is not one of those culinary temples where you will find an intellectual dessert – although the delicious simplicity of the two we tried, a candied lime peel-topped key lime pie and a caramel-enriched tres leches cake (\$7.50 for either), made us think about how much gimmicky can mar meals. The main focus of Isla is conviviality and warmth; it really doesn't have to razzle-dazzle with anything else. Where certain outposts get by solely on the strength of brightly colored drinks, Isla adds quality to all that octane. You might want to Uber after one of their bowls, but you'll still be licking your chops on the ride home. – Brandon Watson

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It's Sunday morning and it's time to go to the church of brunch. We've arrived at an Eastside breakfast joint ready to tuck into some crab cakes Benedict and grapefruit mimosas, hungry and in high spirits. We approach the host stand and receive a less-than-enthusiastic greeting from the young woman behind it. It's hard to tell whether it's diffidence or poorly concealed hostility, but it's certainly not hospitable.

We're not the only ones who notice, either. After we've placed our order with our quite friendly and capable server, another couple sits down at the small two-top to our right. The woman is laughing and shaking her head in disbelief. She throws a glance over her shoulder at the hostess' departing back and says to her companion, "She clearly doesn't want to be here."

Front-of-house staff in Austin have a bit of a reputation for being slackers, perhaps the result of having a significant creative class. The fella who's serving you your migas is just doing so to keep the lights on while he pursues his real dream of signing a major-label deal (do those still exist?) or developing the next hot dating app. While servers are generally the prime suspects, host staff don't come off scot-free, either. A highly unscientific poll conducted via social media suggests that diners describe hostesses as frequently being dismissive or snooty, when their expectation is that they should be warm and welcoming.

This is not a problem specific to Austin, but Austin diners don't have to look too far to find hosts who are curt, unfriendly, or generally unprofessional. There are plenty of warm, courteous, and polished host staff out there, and they should all be paid more. But an unpleasant encounter at the host stand can set the tone for the whole dining experience. When you add gender and power dynamics into the matrix, the host stand becomes the site of incredibly fraught exchanges.

In the late 19th and early 20th centuries, dining out as leisure was a pastime of the upper classes. Well-heeled men and women would dine out in grand European-style hotels, like the Driskill, with a debonair maître d' (it's almost always a man; the female maître d' is a rare creature indeed) functioning as the host and captain of the dining room. His job would be to select wines, avert or defuse service crises, and, above all else, ensure a luxurious, customized dining experience for his wealthy guests.

As more Americans embraced restaurant dining in the years following World War II, the maître d' transformed in the cultural imagination to a snobbish gatekeeper – the stock character John Hughes gives comeuppance by snookering him into thinking he's serving Abe Froman, the sausage king of Chicago. Fast-forward to the 21st century and the chef is the star of the show; the front of the house is merely a vector for transmission of his (it's almost always a man) culinary genius.

A good hostess (the position almost always requires a suffix) should be invisible. More to the point, no diner should ever have any reason to discuss a hostess after an interaction,



Knowing One's Station

What does it mean to be the hostess with the mostest?

BY MELANIE HAUPT

whether she's rude or disabled or dressed for more salacious employment. "A host is the first impression that one gets of the restaurant," says Jessica DeShan Timmons, proprietor of the Redneck Country Club in Stafford. "It's important that they are welcoming, approachable, and attractive. The only remarks I want folks to make about the hosts at my place are how they felt at home because of the greeting they received. I would also venture to say that this doesn't apply to only hosts. It applies to the entire team, men included." The hostess is the first point of contact, and she should smoothly pass the baton to the server to ensure continued good service. But it's a complicated job, one that requires a diverse skill set.

"You have to recognize the importance of that station. They determine the flow of everything else that happens." – Lindsey McCalmont, ELM Group

"It's a very complicated job," says a hostess at Uchiko. Dinner traffic is somewhat slow, and we're chatting while I purchase a gift card. "You have to have good communication skills with guests and staff, be organized, friendly, and professional. We're also the reservationists, which means you have to be really clear with people over the phone."

Lindsey McCalmont, operations director for the ELM Group (24 Diner, Easy Tiger, Arro, Italic), agrees. "You have to recognize the importance of that station. They determine the flow of everything else that happens. They have to time the seating appropriately, which affects the server and affects the kitchen. They're taking phone

calls – inquiries, reservations, to-go orders. Guests calling from home need to have the same experience that they would if they were here."

At the same time, the host stand is often the most treacherous position. Customers are angry and demanding, or assume that the young woman (it's almost always a young woman) assisting them is too stupid to realize that their name isn't really Robert Oppenheimer. Hope Ewing, a writer and bartender from Los Angeles says, "Hosting is one of the trickiest jobs to do well, requiring so much tact and level-headedness, and the one most frequently occupied by entry-level workers. In so many cases, the ones behind the host stand are the least experienced, and it makes me squirm when other diners are less than understanding."

And that's where gender comes in. In season one of *Sex and the City*, we see the cultural pivot from the uptight maître d' to the now-stereotypical hot model-hostess who won't give Carrie and Samantha the time of day at fictional restaurant Balzac. Samantha muses – after threatening to snap the hostess in half – that if the host was a man, they wouldn't be kept waiting for a table. Instead it would be a sexually charged exchange, a mutual acknowledgment and transmission of power. The hostess in certain dining echelons is eye-candy at the door signaling entrance into privileged – and powerful – company.

This dynamic is underscored in the (blessedly) now-defunct *Esquire* magazine "Hostess of the Week" series that ran from about 2007-11. The series, which featured nubile young women photographed in borderline soft-core poses, capitalizes on that cultural turn from the officious maître d' to the bombshell gatekeeper. In 2011, the magazine featured an interview with Hannah Mary Marshall, who was employed at Congress as a hostess at the time, complete with a photograph of her snuggling chickens.

The feminist gut response to this kind of objectification is outrage and revulsion, naturally, but personal circumspection is also in order. I've had to check my own attitudes about hostesses, particularly when I judge them for their attire. I specifically called out "droopy tube tops" in my review of Olive & June, and was mildly outraged by the hostesses at St. Philip, whose shabby attire clashed with the waitstaff's crisp, coordinated gingham shirts and tidy jeans. What's at stake for me, the diner, if the hostess has a large hole in her dress, beyond a judgmental sense of superiority and manufactured outrage over my Mother's Day brunch? Especially if the young woman in question has done her job effectively and politely?

And do we judge male hosts this harshly? Do they get a pass because they aren't as widely represented in this particular station? McCalmont says, "Warmth and hospitality is just not negotiable. You have to be happy to see me because I'm a patron in this restaurant. That's our ultimate job, to be welcoming and warm." By this logic, hospitality shouldn't have a gender – even if the hospitality industry hasn't quite caught up. ■

MEAL TIMES

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SCREENS

Watching the Detectives

AUSTIN NATIVE GABRIEL LUNA SPILLS (A LITTLE) ON SEASON 2 OF HBO'S *TRUE DETECTIVE* by Cindy Widner



Gabriel Luna

PHOTO BY EZRA PATCHETT

Before we get into the subject of *True Detective* season 2, we need to acknowledge something. There will never again be a *True Detective* season 1.

Never again will viewers be blown back by Matthew McConaughey's completely unexpected, dead-perfect performance as a monkish crime investigator gone to seed, Woody Harrelson's menacing and charismatic dick-swinging, the six-minute tracking shot, or a million Southern Gothic loose ends and cosmic shivers.

Our loss of viewing innocence aside, though, *True Detective* season 2 has more than a few things going for it. Series creator Nic Pizzolatto's decision at the outset that each season would feature new characters, story, and setting is a big one. He also uses different directors for season 2 episodes (though *Fast & Furious* franchise vet Justin Lin is already credited on two of them), while Cary Fukunaga was sole director for the first season.

Early reviews indicate that the season, a Southern California noir involving conspiracy, corruption, and kinky sex connected to a missing city manager and a rapid-rail development, could be an even more radical departure than expected. It's a scenario that, as has already been widely noted, brings to mind Roman Polanski's 1974 stunner *Chinatown*, and that aspect alone promises enough convoluted intrigue to keep viewers hooked in and buzzing.

As with season 1, Pizzolatto cast middle-aged A-listers with mixed critical histories and up-and-comers who, respectively, have a shot at redeeming themselves or cementing their promise. Colin Farrell is a police detective with an overstated mustache and a dark history. Vince Vaughn plays a mobster trying to turn legit developer. Taylor Kitsch is a semidisgraced highway cop, and Rachel McAdams fills out the primary cast as a county sheriff's detective.

Another up-and-comer in the mix is native Austinite Gabriel Luna. Luna was on an upward trajectory with El Rey series *Matador* and ABC's upcoming *Wicked City*, along with new films *Freeheld* and *Balls Out*, when he got the word of *Matador's* cancellation. He was "a bit down" about that, he said from his L.A. home via telephone, but he read for *True Detective* shortly afterward. While he didn't get the part he read for (the mayor's wild son), he was called back to play Miguel, a friend of Kitsch's character to whom he turns in "a moment of crisis," said Luna.

A hardcore fan of the series – he played its theme song on his guitar at frequent request on the *Matador* set – Luna said he never expected to be in a show that he is "really in love with, as a fan and as an audience member, with such acting luminaries."

Noting that "everything [Pizzolatto] writes has this very real feel to it – just varying shades of black," Luna said that season 2 offers a different take on that darkness. "We seem to catch all these people going down," he said. "The stark realism of it is what carries over."

Luna also noted that while "the first season was so beautiful, with the Spanish moss and everything," this season will also be "a great portal to a different, very specific place." Calling Los Angeles "a town that's been shot 5 million ways to Sunday," he said the crew nonetheless found "really good little nooks and tiny places" and "constructed an L.A. that looks and feels really different."

As for meeting what can seem like impossible expectations from *True Detective's* first season, Luna isn't worried. "Last year was so incredible," he said. "It's going to be hard for us to meet that. But we're going to be just fine." ■

***True Detective* season 2 debuts on HBO Sunday, June 21. *Balls Out* opens in select theatres, including the Alamo Drafthouse, on June 19.**

Combat Rock

NEW DOC UNEARTHS CAMBODIA'S ROCK & ROLL SPIRIT by Marc Savlov

These days, Phnom Penh echoes with the cries of the restless civil dead. They mingle with the sputter-and-honk of the three-wheeled *tuk-tuks*, cyclo drivers, and the clamor of engine repair stalls and shouty tour guides. At night it grows quiet, for the most part. Acoustically, it's the eerie obverse of relatively nearby Bangkok, the megalopolis that never sleeps, but has a beat you can dance to around the clock, if only you have the *bhat* for the bar girls and a tip for the driver.

Things weren't always so stricken in the Cambodian capital, though, as meticulously documented in John Pirozzi's revelatory new documentary *Don't Think I've Forgotten: Cambodia's Lost Rock and Roll*, the city was once home to some of the hippest R&R music in southeast Asia.

From the day it achieved independence from colonial France in 1953 until April 17, 1975 – the date the Khmer Rouge swept in and overran the American and French embassies, setting in motion the black-clad madness of Pol Pot's five-year genocidal rule – Phnom Penh boasted an insistent, grooving, 4/4 backbeat and pop songs you could definitely dance to, whenever, wherever, and

however you felt. It was, essentially, the live music capital of Cambodia.

Sinn Sisamouth, an early crooner raised on traditional Khmer music and now the revered "father of modern Cambodian music," was popular enough to be invited to the palace to play for the Royal Ballet. Sisamouth and countless other pop and traditional musicians are gone now and unable to be interviewed. No one knows how many members of Cambodia's pop and rock revolution were lost to Pol Pot's killing fields and Phnom Penh's former high school-turned-torture garden S-21 (now the Tuol Sleng Genocide Museum). It's estimated somewhere between 1 and 3 million civilians were systematically obliterated between 1975 and 1979, which ultimately renders Pirozzi's dogged determination in documenting this vanished scene all the more historically essential, not to mention sonically elegiac.

There's simply not that much left to dig through, and avid world music collectors have been seeking out what little remains of the country's maximum rock & roll, and pop,

Baksei Cham Krong



MOL KAMACH/COURTESY OF ARBOIT PICTURES

and *chansons* for decades. New York-based Pirozzi, who previously helmed the equally fascinating music tour doc *Dengue Fever: Sleepwalking Through the Mekong*, employs what feels like a wealth of miraculously re-discovered footage shot during the capital's pre-Khmer Rouge heyday. Survivors of the Pol Pot era bear witness to the fact that the cultural and artistic cost was immeasurable. "There is a saying in Cambodia," intones one Phnom Penh musician early on in the film. "Music is the soul of a nation. Music is deeply rooted in our tradition and our life."

More than a few of the bands captured on tape in *Don't Think I've Forgotten* – especially those from Cambodia's defiantly swinging Sixties – wouldn't sound out of place on a Quentin Tarantino's Greatest Hits soundtrack

anthology or lending backup sounds to an early, non-ironic Shaw Brothers chopsocky masterpiece. It's tempting to note that the U.S.'s own "British Invasion" directly influenced Phnom Penh's swinging, uptempo garage and surf rock – and it did, to a degree – but the stark reality of President Nixon and then-National Security Advisor/Secretary of State/*Time*

magazine "Man of the Year, 1972" Henry Kissinger's secret bombing campaign against Cambodia simply makes the word "invasion" stick in the throat.

The arrival of American and UK psychedelia and hard rock circa 1969 was a major influence on Cambodian groups like the Drakkar Band, who appropriated and repurposed Jimi Hendrix's hot licks and eventually fashioned their own fabulous, furry, freak flag (not to mention the song that gives Pirozzi's doc its title).

"They said I was a fierce guitar player," the Drakkar Band's six-string samurai Touch Chhatha recalls. "When we played, our drummer, Ouk Sam Ath, ripped off his shirt."

"American culture was everywhere in Phnom Penh," adds radio deejay Kong Douem. "What a great time. The girls wore sexy clothes!" ■

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Inside Out

The Medium Is the Message

The co-director of Pixar's *Inside Out* talks shop

BY MARC SAVLOV

There have been plenty of notable names in animation over the past century-plus, sure. Chuck Jones, Walt Disney, Hayao Miyazaki, Tim Burton, Will Hanna (of Hanna-Barbera fame), *The Iron Giant's* Brad Bird, and, of course, the legendarily unstoppable stop-motion mastermind Ray Harryhausen immediately come galloping giddily to mind. With the ascendancy of CG animation in the mid-Nineties, a newfangled hybrid of classic storytelling and eye-popping visuals emerged. You can thank Pixar's blockbusting (literally) *Toy Story* for that shot across traditional cel-animation's bow, and you can especially throw kudos to one of the company's star writers and directors – Pete Docter, of *Monsters, Inc.* and *Up* fame – for never letting all those snazzy computer graphics get in the way of telling what always turns out to be an all-too-human tale. Docter's not just one of the best animation directors and writers around, he's one of the best filmmakers ever to come out of Hollywood, live-action or otherwise.

The Austin Chronicle spoke with Docter, prior to the release of his new film *Inside Out*, about his career at Pixar, the relevance of traditional animation in an ever-more CG Hollywood landscape, and the future of animation in general.

Austin Chronicle: How has the art of animation changed, for you, in the two decades since *Toy Story* put Pixar on the map?

Pete Docter: I think in some sense I think less and less about the technical. In the beginning that was a real concern because there were obvious limitations to what we could do and what we couldn't. Back then we had to think very creatively about how to get around some of that stuff. Now, as a writer, I feel that there are certain things that we

can do, in the kinds of films that we make, the stories that we tell, and the characters that we make that we probably couldn't do in live action. At least, things that we'd have to approach in a different way.

What *Toy Story* taught us was to focus on the storytelling and the characters, and all the rest will fall in line. [Executive Producer Ed Catmull] tells a story about how he knew he had succeeded because when the film came out, nobody talked about the technol-

ogy and they didn't review the rendering, they just talked about the characters and did so as though they were real people. And that was awesome because that's what we had set out to do.

AC: Each film since *Toy Story* has looked distinctive from the previous film, and yet each one has a certain Pixar imprimatur that marks it. There doesn't appear to be an in-house style, really. Has Pixar fundamentally changed its own style of animation in the intervening years?

PD: I'm happy to hear you say that! I know that some people feel as though our stuff looks kind of consistent or similar to itself, but we're trying to push things forward with every film. Obviously, it has to be appealing to people when you look at it, but, as we try to do, *Up* looks very different from *The Incredibles*, which looks very different from *Inside Out*. That's important to us, to try and give people something different and something kind of new.

AC: I know you're a fan of Japan's animation powerhouse Studio Ghibli and its co-founder Hayao Miyazaki, who retired relatively recently. Do you think there will still be room – or a desire for – old-school, hand-drawn cel animation of that sort in the future? Or will a generation that has grown up with mainly digital animation at their local cineplex find that too old-school, or not “realistic” enough?

PD: Oh, man, I hope not. I love it. But I have no idea. For me, personally, it still speaks loud and clear. There's something about that fact that a person made these marks that express so much. In [the Studio Ghibli film] *The Tale of Princess Kaguya* there's this scene where she runs away and there's just this, wow, element of “I can just feel that.” It's so good! And I don't know that we can ever get that with CG. I mean, we can do other things better than hand-draw-

ing can do, but there are definitely things that hand-drawing can do better than CG. I gotta say that when I talk to young artists, there are a lot that say, and now more than ever, that they're really into anime and love what it brings to their lives for whatever reason. So I hope that [hand-drawn animation] is going to stay around in some way. But who knows? Fifteen years ago, I would have said that the 2-D animation that Disney was doing would

have stayed around, too. It hasn't, but maybe it'll come back.

AC: There's also been the advent of the whole *Adult Swim*-style of animation, going back to their repurposing of old *Space Ghost* episodes from the Sixties for meta-comedy.

PD: Yeah, and each one of those brings something specific and unique to what it is they're talking about. I mean, you can get away with certain things in *The Simpsons* that you couldn't get away with in a live-action cast. There's that sense of absurdity, and extremity, and caricature that is really fun. And [*The Simpsons*] has been around as long as I've been at Pixar.

AC: Has the role of animation, not just Pixar, but animation as a whole, changed since the 1900s when *Little Nemo* and *Gertie the Dinosaur* arrived? Obviously, animated films like *Animal Farm* and, again, *Richard Linklater's* forays into rotoscoped animation are more than mere entertainment.

PD: I don't mean to be depressing, but even back when Winsor McCay was doing *Little Nemo*, he quit because he kind of felt that, even then, animation was being marginalized and being mass-produced and crapped out. He saw it as this great art form, something to continue to push the boundaries on. That's kind of the way that I feel we are trying to do, as a team, at Pixar. We're not doing art with a capital A, I don't think –

AC: Anyone who's seen the first 10 minutes of *Up* might beg to differ...

PD: Well, that's cool to hear, but what we're after is really just saying something to people that registers with them. But the industry does it to itself sometimes. If you talk down to people then, you know, that's the way they look at it. I think animation can speak to people in a lot of different ways. Like Brad Bird likes to say, “Animation is not a genre; it's a medium.” It can be used to tell stuff we've never seen before. Horror stories,

even, like Richard McGuire's [segment] of [French animation anthology] *Fear(s) of the Dark*. You're on the edge of your seat and it's all super-graphic, but it works. Animation can do so much more than people perceive it might be able to do, you know?

AC: And it's cross-cultural and transcends even language.

PD: Exactly, right. ■

Inside Out opens in theatres June 19. See Film Listings for showtimes and review.



Pete Docter

COURTESY OF PIXAR

Now, as a writer, I feel that there are certain things that we can do, in the kinds of films that we make, the stories that we tell, and the characters that we make that we probably couldn't do in live action.



Sweet Emotion

Film reveals the inner life of Riley

BY KIMBERLEY JONES

It takes a special kind of visionariness (or perversity) to see the entertainment value in, say, a rodent master chef or a sad robot patrolling Armageddon for signs of life, but Pixar really swings for the brass ring of seemingly unmarketable concepts with its latest, *Inside Out*, which throws a couple hundred million dollars at a movie about the life of the mind. Its audacity is entirely matched by its artistry.

Co-directed and co-written by Pete Docter (*Monsters, Inc.*, *Up*), *Inside Out* personifies the voices in our heads, giving them shape and a common cause: in this instance, the care and maintenance of an 11-year-old Minnesota-bred girl named Riley (voiced by Dias). Inside Riley's mind is a hive of activity – it's called "headquarters," with a wink and a smile – wherein five emotions take turns at the console that controls

Riley's brainwaves. Joy (voiced by Poehler) is central command, and she's depicted as a lovely, barefoot sprite almost pathologically fixed on keeping Riley buoyant and bopping with enthusiasm: for ice hockey, goofy faces, and her dear parents. But when Dad (MacLachlan) has a new Internet venture that necessitates a stressful move to San Francisco, Riley's four other emotional drivers



INSIDE OUT

D: Pete Docter, Ronaldo Del Carmen; with the voices of Amy Poehler, Phyllis Smith, Richard Kind, Bill Hader, Lewis Black, Mindy Kaling, Kaitlyn Dias, Diane Lane, Kyle MacLachlan. (PG, 94 min., subtitled)

★★★★

jockey for the wheel: Anger (Black), spitting red flames when agitated; Fear (Hader), a ducker and a squealer; Disgust (Kaling), a symphony space of vocal-fried ughs; and

Sadness (Smith), a blue-hued bundle of melancholy. Joy treats Sadness like a kindly leper nobody should touch, but Sadness just can't keep her hands to herself. When Sadness accidentally infects one of Riley's happy core memories with sorrow, it sets off a chain of events that plunges Riley into despair.

The summer movie season promises no shortage of disaster films; *Inside Out* is surely the most ingenious one. (Mass transport takes a hit here, but it's a literal train of thought in peril.) It's almost too obvious to remark upon, but has the imagination ever been so, well, imaginatively imagined before? In *Inside Out*'s dazzlingly inventive universe, memories are sorted, Plinko-style, and they all go somewhere to live, and possibly die: a library vault where nonessentials get zapped (who really needs to remember phone numbers these days?), a movie studio where dreams are produced with blockbuster gusto, a cavern where subconscious terrors sleep, and so on.

Inside Out is ostensibly for kids – at least, its medium (animation) and rating (PG) suggest that's the target audience. But like the very best Pixar movies, *Inside Out* speaks to multiple generations, in multiple guises, from zippy entertainment to meaningful drama. (This adult – in hiccupping near-meltdown – had to call on her own central command to *shut this shit down* after a third-act turn had her dangerously close to audible sobbing.) To borrow from the Internet lingo of the day, you might say *Inside Out* will make you feel all the feels (seriously: so many feels). But who knows how our elastic language will have evolved by 2030, or 2130 – what new ways we'll rearrange words in order to describe the solar-plexus punch of art on the heart. Be it this century or next, I suspect *Inside Out* will still be something worth talking about. These feels are built to last.

See "The Medium Is the Message," p.48, for an interview with Pete Docter.

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FILM LISTINGS

NEW REVIEWS

ABCD 2 (ANY BODY CAN DANCE)

D: Remo D'Souza; with Varun Dhawan, Shraddha Kapoor, Prabhu Deva, Raghav Juyal. (NR, 147 min., subtitled)

Not reviewed at press time. This 3-D dance film is a sequel to the 2013 Hindi hit, and tells the story of a couple of choreographers who win the World Hip-Hop dance championship.

– Marjorie Baumgarten

TINSELTOWN NORTH, TINSELTOWN SOUTH

★ BALLS OUT

D: Andrew Disney; with Jake Lacy, Nikki Reed, Kate McKinnon, Beck Bennett, Nick Kocher, Brian McElhane, Nicholas Rutherford, Sam Eidson, Jay Pharoah, D.C. Pierson. (R, 100 min.)

The jokes fly in the college intramural football comedy *Balls Out* like a fourth-down

Hail Mary thrown deep toward the end zone: unpredictable, risky, and just a little desperate. But when they hit their marks – and make no mistake, the number of completed passes here is high – they score big laughs in the most unconventionally funny, weirdly absurd movie of the year, cleverly scripted by UT alumnus Bradley Jackson and adeptly directed by relative newcomer Andrew Disney. Filmed in Austin during the summer of 2013 on a wing and a prayer, this dick flick about a motley crew of amateur gridiron players who defy the odds purposely steals from every underdog sports movie from *The Bad News Bears* to *Rocky* to *Hoosiers* to *Dodgeball* and back, with its tongue firmly in one type of cheek or the other (take your pick). As the crusty coach tragically para-

OPENINGS

ABCD 2 (Any Body Can Dance) (NR)

Balls Out (R)

Don't Think I've Forgotten:

Cambodia's Lost Rock and Roll (NR)

Inside Out (PG)

Dope (R)

The Wolfpack (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
- AB ★ Recommended

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Working Girls

D: Dorothy Arzner; with Judith Wood, Dorothy Hall, Buddy Rogers, Paul Lukas, Dorothy Stickney. (1931, NR, 77 min.) **Austin Film Society: Arthouse.** Two girls go to New York to seek their fortunes in this movie adapted by Zoe Akins from the play *Blind Mice* by Vera Caspary and Winifred Lenihan. @Marchesa Hall & Theatre, Tuesday, 7:30pm.



lyzed from the testicles down in a game four years ago, a whacked-out Kocher (channeling Burgess Meredith on acid) bombastically outlines the dictates of the genre in all its cliched glory in a voice borrowed from Marge Simpson's sisters. "This isn't about winning," he growls from his mist-enshrouded wheelchair. "It's about winning at the last minute." Think of him as one part Vince Lombardi and one part Dr. Strangelove.

Kocher's inspired performance is one of many in the aptly named *Balls Out*, the little movie that could. Many of the cast are plucked from the rank and file of *Saturday Night Live*. McKinnon's spoiled-rich coed provides one hysterical (in more than one sense of the word) outburst after another; it's as if she inhaled a deep gulp of laughing gas before each of her scenes. Bennett's appropriately named bad guy, Dick, is a ball-busting preppy whose constant state of agitation perks up the movie on more than one occasion. (It's hard to believe this is the same actor who calmly sits at the little kids' table in those AT&T commercials.) Rutherford's scrawny outsider with the Seventies porn-star mustache (a character hilariously describes him as "a young, skinny Burt Reynolds") is a hoot, a well-meaning but socially awkward guy whose idea of a scrimmage-line diversion is to drop trou and yell in his underwear. And as the fey goth street magician/end receiver with a taste for the theatrical, McElhaney is flat-out strange – very strange – and wonderfully so. Indeed, no actor plays second-string in this parade of comic oddities.

The glue that holds this madness together, however, is Lacy's performance as Caleb, the fifth-year college student uneasily about to embark on matrimony and attend law school, who sees intramural football as his last hurrah. Lacy has played the straight man in the TV series *The Office* and *Girls*, as well as in last year's *Obvious Child*, but he's not simply a comic foil upon which to bounce off jokes. He's got a sly, sneaky sense of humor underneath those prom-king good looks and bod. You can't tell a book by this cover. Any actor who's willing to crap on a ceiling in a movie – yes, you heard that right – is a book worth reading for those who like their summer comedy shaggy and crazy.

For an interview with the filmmakers of *Balls Out* (which was previously titled *Intramural*), see "First Quarter," April 25, 2014. ★★★★★

– Steve Davis
ALAMO SOUTH LAMAR

DON'T THINK I'VE FORGOTTEN: CAMBODIA'S LOST ROCK AND ROLL

D: John Pirozzi. (NR, 105 min., subtitled)

Far from being just a musical survey of 20th century Cambodian music, *Don't Think I've Forgotten* achieves a much loftier goal of cataloging the cultural history of a country fraught with conflict and genocide, with its musical past acting as a grounded through line from the Fifties to the late Seventies. John Pirozzi purportedly spent nine years gathering material for the project, and the film spotlights musicians and performers who would have been completely forgotten if not for this enterprise.

We begin with Cambodia's independence from being a French colony in 1953, that country still having a cultural sway over the music of the day. Soon, Afro-Cuban and American doo-wop start to influence the sound, and all of a sudden it's 1965 and the U.S. has engaged with Vietnam, and here comes the unrelenting swagger of rock & roll to fuck everything up. There follows an innovative musical renaissance until 1975's arrival of the brutal regime of the Khmer Rouge and Pol Pot sends the country into a cultural tailspin, with musicians and artists being slaughtered outright, as others go into hiding to avoid being "disappeared" by "authorities." It is heartbreaking and traumatic to hear the survivors of Pol Pot's regime talk about their friends' fates and how many talented people were needlessly slaughtered. And that is where Pirozzi's film transcends a mere paint-by-numbers cultural survey of a country's musical history. It resurrects the lost and extremely talented heritage of an age of artists and musicians that an oppressive government once sought to obliterate. It is an invaluable document of a country and a culture that for too many people are probably just historical footnotes. A film not just for the musically obsessed, *Don't Think I've Forgotten* is a poignant and an important reminder that art matters, especially when one is facing the abyss.

See "Combat Rock," p.46, for an interview with the director.

★★★★★

– Josh Kupecki
VIOLET CROWN

DOPE

D: Rick Famuyiwa; with Shameik Moore, Tony Revolori, Kiersey Clemons, Kimberly Elise, Chanel Iman, Keith Stanfield, De'Aundre Bonds, Roger Guenveur Smith, Blake Anderson, Zoë Kravitz, A\$AP Rocky, Forest Whitaker. (R, 103 min.)

Malcolm (Moore) is caught in the middle. Growing up and going to high school in the Bottoms, the roughest area of the black community of Inglewood, Calif., hasn't been easy for Malcolm and his best pals, Jib (Revolori), the bellhop in *The Grand Budapest Hotel* and Diggy (Clemons). They're nerds who are focused on getting good grades and attending Ivy League colleges, and geeks for Nineties hip-hop culture, BMX bikes, *Game of Thrones*, and other things associated with white tastes.

Appearing at first like a coming-of-age movie, *Dope* quickly transitions into a peppy caper film as writer/director Rick Famuyiwa throws in a little bit of everything so that *Dope* moves along at a rapid clip and allows little time for reflection. Life in the Bottoms is "a daily navigation between bad and worse choices" explains Malcolm: By demonstration, one day Malcolm, Jib, and Diggy bike past the neighborhood drug dealers in order to avoid the gangbangers on another street. Lured in by Dom (A\$AP Rocky), Malcolm acts as a go-between to deliver a message to Dom's would-be girlfriend Nakia (Kravitz), who turns out to be struggling with some math problems. That's how the three high schoolers end up at Dom's birthday party, where a raid sends everyone scrambling, and the next day Malcolm discovers drugs and a gun in his backpack where books ought to be. Thus begins the caper.

With Dom in jail, the kids decide to sell the MDMA themselves online, using Bitcoin for payment. Amusing sequences with the white dreadlocked hacker they met at band camp (Anderson), and a scene-stealing Molly moocher (Iman) pay off handsomely. Other sequences, such as the *Risky Business*-like throwback to an interview with a Harvard interviewer, are less satisfying. The third act tends to get a little preachy, and the film ends with Malcolm orating full-on to the camera. Although there are too many story strands thrown in for good measure, Rachel Morrison's cinematography and Lee Haugen's editing keep the film fluid and buoyant. The ubiquitous Pharrell contributed music to the film and is an executive producer, and Forest Whitaker is also a producer and serves as the story's narrator. Messages about learning to be comfortable in one's own skin and the hypocrisy of the ruling class are delivered with genial humor and mild pokes. Curiously, the tone of *Dope* is at a far remove from the gritty world portrayed in films like *Boyz n the Hood* and *Juice*, works grounded in the Nineties hip-hop culture that Malcolm so loves.

★★★★★

– Marjorie Baumgarten

ALAMO SOUTH LAMAR, BARTON CREEK SQUARE, CM ROUND ROCK, CM SOUTHPARK MEADOWS, HIGHLAND, GATEWAY, LAKELINE, METROPOLITAN, TINSELTOWN NORTH, VIOLET CROWN

Cleo From 5 to 7

D: Agnès Varda; with Corinne Marchand, Antoine Bourseiller. (1962, NR, 90 min., subtitled) **Summer Film Classics.** As this important French New Wave film unfolds in real time, we observe a pampered pop singer who begins to see the world with fresh eyes while awaiting the results of a biopsy. (Double bill: *Pariah*). @Stateside at the Paramount, Thursday (6/25), 8:45pm.



★ THE WOLFPACK

D: Crystal Moselle. (R, 84 min.)

It's best to leave behind any preconceptions you may have regarding nature vs. nurture before watching this almost painfully intimate documentary. By the end of Moselle's thought-provoking, very culturally meta movie, you're more likely to be mentally chewing over the nature of film vs. reality. The wolfpack of the title refers to the Angulo brothers, a sextet of siblings who have been raised by their parents in near-permanent isolation within the stark, grimy confines of a public housing apartment on New York's Lower East Side. Home-schooled and kept apart from the teeming city outside their small apartment's windows, they've instead bonded together in a shared love of the movies via VHS tapes and DVDs. Quentin Tarantino's *Reservoir Dogs* is one of their most beloved films, and they're seen here endlessly re-enacting the film shot-for-shot, word-for-word, while wielding prop guns made of Scotch tape and deconstructed cereal boxes. To a one, the brothers seem impossibly normal given their bizarre circumstances. They're rarely seen unsmiling, if not laughing out loud. They could be any kids (ranging in age from 11 to 18 years old) but their collective life story is so abnormal as to be pitiable. Imagine growing up in New York City but actually *knowing* the metropolis and the world at large only through what you've seen in *The Dark Knight* and *The Godfather*. "Unusual" doesn't even begin to describe it.

Moselle, whose previous film documented the life and similarly odd living area of eccentric Warhol superstar Taylor Mead, shoots fly-on-the-wall style, intercutting footage of the extremely personable, wildly imaginative Angulo brothers (and their one developmentally delayed older sister) with interviews with their conflicted mother and shamanistic, abusive, Peruvian father. All the children have been named after Hindu deities: Eldest sib Bhagavad seems to have the most issues with breaking out of this strictly enforced, microcosmic household, while 11-year-old Jagadisa comes across as a sweet, as-yet-untroubled child.

Shot over the course of more than four years, *The Wolfpack* begs as many questions as it answers. Is this child abuse? If so, the Angulo brothers seem to have grown up at peace with it. Then again, they didn't have any other choice. What they obviously did have, in abundance, was a shared love of the movies and, by extension, the crazy world outside their own tiny dwelling. Moselle's film refuses to pity them. That's left up to the audience, if it so chooses. By the time this harmless but possibly harmed pack of pups is seen approaching the Atlantic Ocean at Coney Island for the very first time – "Look at that, there's people all over the beach," one brother nervously mutters – it's clear that there *are* second acts, and more, in American lives, even ones so borderline freakish as the ones presented here.

★★★★★

– Marc Savlov
ALAMO SOUTH LAMAR, VIOLET CROWN

FIRST RUNS

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

★ THE AGE OF ADALINE

D: Lee Toland Krieger; with Blake Lively, Michiel Huisman, Harrison Ford, Ellen Burstyn, Amanda Crews. (PG-13, 110 min.)

Many of us like to think that true love is timeless, but the notion is rarely flipped on its head. If you couldn't age, would you still be willing to watch your loved ones wither away over and over again? That's only part of the dilemma facing Adaline Bowman (Lively) in *The Age of Adaline*. Born in 1908 – and living a normal enough life until a freak accident causes her to die, come back, and henceforth remain immune to the ravages of time – Adaline opts to become a career fugitive, renewing her identity and general emotional detachment every decade. On the surface, *Age* is a low-stakes, high-concept romance, gifted with warm cinematography and lush period trappings – but director Lee Toland Krieger maintains a nimble grasp on the story's sense of magic realism, elevating this love story about the weight of time passing us by above recent Sparksian competition. (04/24/2015)

★★★★

– William Goss

MOVIES 8, LAKE CREEK 7, TINSELTOWN SOUTH

ALOHA

D: Cameron Crowe; with Bradley Cooper, Emma Stone, Rachel McAdams, Bill Murray, John Krasinski, Alec Baldwin, Danny McBride, Bill Camp. (PG-13, 105 min.)

With the utterly unexceptional *Aloha*, Cameron Crowe so misses the mark you might conclude he's simply lost his mojo. Focused on an ethically challenged private defense contractor (Cooper) who returns to the Big Island to smooth the way for a suspicious satellite launch and to tangle and untangle two romantic interests (Stone and McAdams) along the way, the movie is little more than a series of pseudo-lyrical moments strung together at the expense of a coherently plotted path. The basic narrative problem here is that there's more backstory than story, and the entire movie has a creepy aura of self-

consciousness. In addition to the myriad definitions of aloha – affection, peace, compassion, and mercy, to name a few – the word also doubles as a coming-and-going greeting in the Hawaiian vernacular. Here, it regrettably signifies the possible goodbye to a once-promising career of a filmmaker who had us at hello. (06/05/2015)

★★

– Steve Davis

GATEWAY, TINSELTOWN SOUTH

★ AVENGERS: AGE OF ULTRON

D: Joss Whedon; with Robert Downey Jr., Chris Hemsworth, Mark Ruffalo, Scarlett Johansson, Chris Evans, Jeremy Renner, James Spader, Aaron Taylor-Johnson, Elizabeth Olse. (PG-13, 141 min.)

When arms dealer-turned-do-gooder Tony Stark (Downey Jr.), aka Iron Man, creates an artificial intelligence designed to maintain global peace – after narrowly fending off intergalactic invaders in 2012's *The Avengers*, along with hammer-wielding Thor (Hemsworth), super-soldier Captain America (Evans), assassin Black Widow (Johansson), rage-prone Hulk (Ruffalo), and ace archer Hawkeye (Renner) – said A.I. quickly determines that nothing could protect the human race quite like an extinction-level reset. Sounds like a bunch of nonsense, huh? To its credit, *Avengers: Age of Ultron* is impressively orchestrated nonsense. A mostly coherent assembly of globe-trotting, gadgets, and glib one-liners – as well as it is swollen – writer/director Joss Whedon's sequel operates on a larger scale while retaining the same planet-saving stakes, with mortality hardly ever more than an inconvenience. *Ultron* may never muster any real sense of novelty to rival its billion-dollar predecessor, but, ultimately, it's a hearty helping of fine. (05/01/2015)

★★★★

– William Goss

ALAMO LAKELINE, CM CEDAR PARK, CM ROUND ROCK, GATEWAY, METROPOLITAN, MOVIEHOUSE, TINSELTOWN NORTH

DIL DHADAKNE DO

D: Zoya Akhtar; with Anil Kapoor, Shefali Shetty, Priyanka Chopra, Ranveer Singh. (NR, 170 min., subtitled)

Not reviewed at press time. This Bollywood film tells the story of a dysfunctional Punjabi family.

(06/05/2015)

– Marjorie Baumgarten

TINSELTOWN SOUTH

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austinchronicle.com JUNE 19, 2015 THE AUSTIN CHRONICLE 51

In the Mirror of Maya Deren

D: *Martina Kudláček*. (2002, NR, 103 min.)

Austin Film Society: Avant Cinema. The life of the ground-breaking film avant-gardist Maya Deren ("Meshes of the Afternoon") is captured in this documentary. @AFS Screening Room, Wednesday, 7:30pm.



ENTOURAGE

D: Doug Elin; with Adrian Grenier, Jeremy Piven, Jerry Ferrara, Kevin Connolly, Kevin Dillon, Billy Bob Thornton, Debi Mazar, Haley Joel Osment, Emmanuelle Chriqui, Perrey Reeves. (R, 102 min.)

The boys are back, surprising no one, with an effortless transition from HBO to the big screen. It's a completely unnecessary film, but hey, when has that been a Hollywood concern? *Entourage* picks up merely days after the TV series ended, with Vincent Chase (Grenier) and his posse – manager Eric (Connolly), big brother B-actor Johnny Drama (Dillon), and driver Turtle (Ferrara) – partying in Ibiza after Vinnie's impromptu wedding. Power agent Ari (Piven) is now a studio head and wants Vinnie to star in his new \$100 million-dollar movie, which Vinnie insists on directing. All in all, not much has changed for the guys: They still chase booze, bongs, and babes, only now perhaps with an even greater sense of self-importance. Fans of the show's boys-beings-bros ethos should find a certain satisfaction from *Entourage*, but others will be appalled by the film's casual misogyny and other retro attitudes. (06/05/2015)

★★★ – *Marjorie Baumgarten*
ALAMO LAKELINE, ALAMO SLAUGHTER LANE, ALAMO SOUTH LAMAR, CM HILL COUNTRY GALLERIA, GATEWAY, IPIC, METROPOLITAN, MOVIEHOUSE

EX MACHINA

D: Alex Garland; with Oscar Isaac, Domhnall Gleeson, Alicia Vikander, Sonoya Mizuno. (R, 108 min.)

The directorial debut from screenwriter Alex Garland (*28 Days Later*), *Ex Machina* seems to catch a high fever around its climax – when the plot goes nuts, along with Garland's control of the narrative – but what comes before is a cold-sweated chamber piece about human error and techno-terror. At an Internet megacorporation, low-level programmer Caleb (Gleeson) wins a companywide lottery to spend a week with reclusive CEO Nathan (Isaac), who soon reveals the true purpose of the visit: Caleb will be the first outsider to interact with Ava (Vikander), a human-scaled artificial intelligence built by Nathan. Garland's film is no timid nibble of the ethics surrounding sentient robots; it's alert to the urgency of this very plausible future technology, and wickedly creepy, too. But his conclusions don't feel 100% chewed through. A rattling and ruminative piece of speculative fiction, *Ex Machina* is good enough to wish it were even better. (04/17/2015)

★★★★ – *Kimberley Jones*
ARBOR, METROPOLITAN, VIOLET CROWN

FAR FROM THE MADDING CROWD

D: Thomas Vinterberg; with Carey Mulligan, Matthias Schoenaerts, Michael Sheen, Tom Sturridge, Juno Temple. (PG-13, 119 min.)

This adaptation of Thomas Hardy's 1874 novel *Far From the Madding Crowd* might as well bear the subtitle "Three Suitors and a Lady." That's lady with a lower-case i; while the attractive, educated, and sharply independent Bathsheba Everdene (Mulligan) does inherit a sizable farm, she's no corset with a title awaiting a marriage proposal – and yet she can't seem to avoid men with matrimony in mind. Bathsheba is wooed and pursued over the course of Thomas Vinterberg's fashionable film by three very different admirers: honorable sheep farmer Gabriel Oak (Schoenaerts); wealthy landowner William Boldwood (Sheen); and Sergeant Troy (Sturridge), a nattily mustached officer who wields a very sexy saber. Decorous, deferential to landscapes and lamp lighting, but ultimately more efficient than it is soul-stirring, this adaptation is a complement of its time: Bathsheba has been reborn as a matter-of-fact feminist heroine, and her three bachelors are just no match for her. (05/08/2015)

★★★★ – *Kimberley Jones*
ARBOR

GOOD KILL

D: Andrew Niccol; with Ethan Hawke, January Jones, Bruce Greenwood, Zoë Kravitz, Jake Abel, Kevin Wiggins, Alma Sisneros. (R, 102 min.)

The earnest drama *Good Kill* provocatively explores the blurred line between an act of war and an act of terrorism in this modern age of human conflict. While a clumsy debate on the ethical pros and cons of weaponized unmanned aerial vehicles – otherwise known as "drones" – underpins the film's narrative drama, director/screenwriter Niccol focuses largely on the men and women who pilot this controversial weaponry over Afghanistan from within the confines of sterile portable buildings in the Nevada desert. As troubled pilot Major Egan, who yearns to fly a real plane again, Hawke is all stony expression. Perhaps the film's most telling moments, however, are wordless ones: bird's-eye views of American tableaux – suburban tract houses, elementary schools, interstate highways – that mimic similar sky-high perspectives just before a drone fires its missile. Are these images harbingers of things to come? It's downright chilling to think they might be. (06/12/2015)

★★★ – *Steve Davis*
LAKE CREEK 7

I'LL SEE YOU IN MY DREAMS

D: Brett Haley; with Blythe Danner, Martin Starr, Sam Elliott, Rhea Perlman, June Squibb, Mary Kay Place, Malin Akerman. (PG-13, 95 min.)

I don't know if *I'll See You in My Dreams* is a great movie – but it moved me. Blythe Danner – now 72, and eternally luminous – plays Carol, a longtime widow particular in her ways and wary of anything that might complicate her routine, which involves long walks with her aging dog, garden work, golf, and cards with her best gal pals, who keep needling Carol to give up independent living and move into their comfortable retirement community. Soon, however, a series of disrupters – including pool boy Lloyd (Starr), a thirtysomething failed poet who becomes Carol's unlikely drinking buddy, and Sam Elliott's seductive senior suitor, Bill – threatens Carol's ordered living. Danner is exquisite, as she honestly, even angrily, wrangles with not a paradox, per se, just the raw rub of life: that it sucks to be alone, and it's scary to try not being alone. (06/05/2015)

★★★★ – *Kimberley Jones*
ARBOR, VIOLET CROWN

INSIDIOUS: CHAPTER 3

D: Leigh Whannell; with Dermot Mulroney, Stefanie Scott, Lin Shaye, Angus Sampson, Leigh Whannell. (PG-13, 97 min.)

With this third entry in the supernatural horror franchise, James Wan turns over the directing chores to series screenwriter Leigh Whannell, although he appears to be running out of ideas for new frights. Taking place prior to the haunting of the Lambert family in the first two films, *Insidious: Chapter 3* tells the story of how Elise Rainier (Shaye), the psychic who helped the Lamberts, began practicing her trade again after a demon threatened her life. When teenage Quinn Brenner (Scott) seeks her help in contacting her dead mother, the experience introduces Elise to a couple of ghostbusters, Tucker (Sampson) and Specs (Whannell), and the three go into business together. Despite featuring two strong female leads – no small thing for a horror movie – *Chapter 3* has little else to capture a viewer's interest: It's mostly a waiting game for the next inevitable spook to go bump in the night. (06/12/2015)

★★★ – *Marjorie Baumgarten*
CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTHPARK MEADOWS, CM STONE HILL TOWN CENTER, HIGHLAND, GATEWAY, LAKELINE, TINSELTOWN NORTH, TINSELTOWN SOUTH

JURASSIC WORLD

D: Colin Trevorrow; with Chris Pratt, Bryce Dallas Howard, Ty Simpkins, Nick Robinson, Irrfan Khan, Vincent D'Onofrio, Omar Sy, BD Wong, Judy Greer, Jake Johnson. (PG-13, 124 min.)

Well, it's better than *Jurassic Park III*, I'll give them that. This fourth film in the franchise has more than a few snazzy beasts going for it, and the CGI is light years away from Spielberg's monstrously entertaining 1993 original, but the storyline relies far too heavily on the tried and true and decidedly cliched (which, as in 1993, should stop no one from going to the theatre). The film's requisite love interests are ex-Marine Owen (Pratt, charming) and Type-A park manager Claire (Howard), who manages to misplace her nephews, Gray and Zach (Simpkins and Robinson), just as the park's newest attraction busts loose and lays predictable waste to everything and everyone around it. It's all in good fun, and critic-proof to boot, but *Jurassic World* doesn't even come close to that most intimate and dearly

coveted "Gosh, wow" sense of wonder that the original mustered so easily. Roar more, bite less. (06/12/2015)

★★★★ – *Marc Savlov*
ALAMO RITZ, ALAMO LAKELINE, ALAMO SLAUGHTER LANE, ALAMO SOUTH LAMAR, ALAMO VILLAGE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTHPARK MEADOWS, CM STONE HILL TOWN CENTER, FLIX BREWHOUSE, HIGHLAND, GATEWAY, IPIC, LAKELINE, METROPOLITAN, MOVIEHOUSE, TINSELTOWN NORTH

LIVE FROM NEW YORK!

D: Bao Nguyen. (NR, 82 min.)

Size matters. For proof, look no further than the cinematic graveyard of *Saturday Night Live* skits, those five-minute bits of comic perfection, stretched to their death at feature-length. Size matters, too, in *Live From New York!*, a portrait of SNL at 40, but in inverse: 82 minutes isn't nearly long enough to consider every angle of a cultural institution. First-time filmmaker Bao Nguyen opens this documentary survey with a montage of *Saturday Night Live* archival footage, clocking its growth from avant-garde to establishment, before bringing in members of the cast and crew to deliver insightful, clubby, frequently funny sound bites about SNL's role as a cultural mirror and occasional conversation starter – a specific scope that excludes any exploration of the writers' room, the grueling production cycle, and about a million other avenues of exploration. *Live From New York!* is not uninteresting stuff. It's just not the whole story. (06/12/2015)

★★★★ – *Kimberley Jones*
ARBOR

LOVE & MERCY

D: Bill Pohlad; with Paul Dano, John Cusack, Elizabeth Banks, Paul Giamatti, Bill Camp, Jake Abel, Kenny Wormald. (PG-13, 120 min.)

"You've been touched by greatness," we hear a studio player flat-out tell Brian Wilson in *Love & Mercy*'s most conventional moment. Chances are good that anyone going to see this film already knows how great Wilson was, a seminal force on the midcentury American pop landscape with his band, the Beach Boys. Thankfully, Bill Pohlad's second directorial effort largely eschews the biopic formula to focus on two primary points in Wilson's life. As he loses his way in his younger years, struggling on the now-beloved album *Pet Sounds*, Wilson is portrayed by Paul Dano; as he cautiously finds it again in middle age, following a stint of intense reclusiveness, he's played by John Cusack. Ultimately, all involved are cast in the shadow of Dano's profoundly sensitive, wide-ranging performance. Some might even say the young actor's been touched by greatness – or at least he does a damn good impression of it. (06/05/2015)

★★★★ – *William Goss*
ALAMO SOUTH LAMAR, ARBOR, CM HILL COUNTRY GALLERIA, CM SOUTHPARK MEADOWS, TINSELTOWN NORTH, VIOLET CROWN

MAD MAX: FURY ROAD

D: George Miller; with Tom Hardy, Charlize Theron, Nicholas Hoult, Hugh Keays-Byrne, Josh Helman, Nathan Jones, Zoë Kravitz, Rosie Huntington-Whiteley, Riley Keough, Abbey Lee. (PG-13, 120 min.)

Fury Road is, to paraphrase *Mad Max*'s Nightrider, "a fuel-injected suicide machine, a rocker, a roller, an out-of-controller," and a genuine, mindblowing masterpiece of pure action cinema from George Miller, director of the 1979 original. This new Max (Hardy) is truly mad, haunted by PTSD and visions of long-gone allies. Before long, he is captured by Immortan Joe (Keays-Byrne), the humongous leader of an army of white-painted War Boys who, ridden with pseudo-religious fervor, use normal humans as living blood-bags. It's Charlize Theron's one-armed, über-fem-

Court

D: *Chaitanya Tamhane*; with Usha Bane, Vivek Gomber. (2015, NR, 116 min., subtitled) **Indie Meme.** When a body is found dead of an apparent suicide in this Indian film, an activist folksinger is charged with abetting the suicide through his lyrics. The film follows the personal lives of all those involved in the trial. @Lake Creek 7, Wednesday, 7pm.



Roar

D: Noel Marshall; with Marshall, Tippi Hedren, Melanie Griffith, John Marshall, Jerry Marshall, Kyalo Mativo, Frank Tom, Zakes Mokoae. (1981, PG, 102 min.) **Drafthouse at the Drive-In.** Drafthouse Films reissues this truly trippy oddity from 1981. (*) @Blue Starlite Drive-In, Wednesday, 9pm.



nist/humanist warrior woman Furiosa, however, that gifts *Fury Road* its heart and soul – well, after all those nightmarishly souped-up deathmobiles. *Mad Max: Fury Road* is epic, awe-inducing, extreme eye candy of the highest order. Unstoppable and righteous, it roars across the no-lane hardpan like the horseman of the kinetic apocalypse, amped up on bathtub crank and undiluted cinematic love. Oh, what a movie. What a lovely movie! (05/15/2015)

★★★★ – *Marc Savlov*
ALAMO LAKELINE, ALAMO SLAUGHTER LANE, ALAMO SOUTH LAMAR, ALAMO VILLAGE, CM HILL COUNTRY GALLERIA, CM SOUTHPARK MEADOWS, FLIX BREWHOUSE, GATEWAY, IPIC, METROPOLITAN, TINSELTOWN NORTH

THE 100-YEAR-OLD MAN WHO CLIMBED OUT THE WINDOW AND DISAPPEARED

D: Felix Hermgren; with Robert Gustafsson, Iwar Wiklander, Mia Skäringer, David Wiberg, Alan Ford. (R, 114 min., subtitled)

A whimsical comedy based on the bestselling Swedish novel by Jonas Jonasson, *The 100-Year-Old Man Who Climbed out the Window and Disappeared* begins with exactly that, as Allan Karlsson (Gustafsson) escapes his retirement home and shuffles off to the bus station, where he inadvertently steals a suitcase with 50 million krona from some local thugs. It is all very fanciful and droll, as Allan hits the road with retired train attendant Julius (Wiklander), picking up stray characters and (often unknowingly) skirting tattooed gangsters along the way. But that's only half the story. Through flashbacks, we see Allan's life unfold in a drunken shuffle through the history of the major conflicts of the 20th century, which will be endlessly compared to *Forrest Gump*. Obviously better served as a novel, *The 100-Year-Old Man...* still entertains for the majority of its running time, but it never breaks free of its quirky literary origins. (06/05/2015)

★★★ – *Josh Kupecki*
ARBOR

PITCH PERFECT 2

D: Elizabeth Banks; with Anna Kendrick, Rebel Wilson, Hailee Steinfeld, Brittany Snow, Anna Camp, Hana Mae Lee, Alexis Knapp, Skylar Astin, Adam DeVine, Ben Platt, John Michael Higgins, Elizabeth Banks, Katey Sagal, David Cross. (PG-13, 115 min.)

After 2012's toe-tapping *Pitch Perfect* – a familiar underdog story set in the world of competitive collegiate a cappella – proved to be an improbable delight, efforts were inevitably made to rebottle that lightning, and the resulting *Pitch Perfect 2* mostly succeeds. When three-time defending national champs the Barden Bellas – Beca (Kendrick), Fat Amy (Wilson), Chloe (Snow), and the others – find themselves disqualified from competing at a national level, they must win the World Cup of a cappella against the ferocious lockstep of Germany's Das Sound Machine, a musical north star toward which several sketch-length detours are half-heartedly aimed. The narrative stalling tactics do tire as they accumulate, but the chuckles come often enough. Anyone already enamored of this gang of girls won't leave *Pitch Perfect 2* any less fond of them; they just may quote it a little less often and not spin its soundtrack as much. (05/15/2015)

★★★★ – *William Goss*
ALAMO LAKELINE, ALAMO SOUTH LAMAR, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTHPARK MEADOWS, CM STONE HILL TOWN CENTER, GATEWAY, LAKELINE, MOVIEHOUSE, TINSELTOWN NORTH, TINSELTOWN SOUTH

POLTERGEIST

D: Gil Kenan; with Sam Rockwell, Rosemarie DeWitt, Kennedi Clements, Kyle Catlett, Saxon Sharbino, Jane Adams, Jared Harris, Nicholas Braun, Susan Heyward. (PG-13, 93 min.)

Directed by Gil Kenan and produced by Sam Raimi (*The Evil Dead*), this remake of Tobe Hooper and Steven Spielberg's 1982 horror hit makes largely cosmetic changes to the material without offering much in the way of distinctive frights. This time around, financial woes have reluctantly brought the Bowen clan - recently laid-off Eric (Rockwell), blocked writer Amy (DeWitt), teen daughter Kendra (Sharbino), middle kid Griffin (Catlett), and youngest Madison (Clements) - into a two-story foreclosure, when Madison begins to unwittingly befriend the vengeful spirits of those bodies still lurking beneath the community. Being tame is the name of the game here: For every fun sequence involving scampering clown dolls or a retaliatory power drill, there's an arbitrary update such as a handy remote-controlled drone or a popular catchphrase-turned-hashtag. *Poltergeist* feels nothing if not disposable. One week, they're hrrrrrrrrrr, but the next week, it's gone, exorcised from our collective memory. (05/29/2015)

★★★ - William Goss
MOVIES 8, METROPOLITAN, LAKE CREEK 7

SAN ANDREAS

D: Brad Peyton; with Dwayne Johnson, Carla Gugino, Alexandra Daddario, Ioan Gruffudd, Paul Giamatti, Archie Panjabi, Hugo Johnstone-Burt, Art Parkinson, Kylie Minogue. (PG-13, 114 min.)

As future fodder for Austin's snarky Master Pancake Theater, this newest entry in the perennial "California Gets It" disaster movie subgenre is a hoot. It's also exactly what you expect it to be, which is to say it's front-loaded with spectacular CGI scenes of everything west of the titular tectonic fault line either crumbling into dust, going up in fireballs, or being subsumed by the Pacific Ocean. A less-than-original ride on the end-of-the-world express, *San Andreas* follows the disaster-flick template to the letter, as director Peyton serves up both what the audience knows best and, apparently, what they want most. With a final line of dialogue that will reverberate across the eons as one of the worst in Hollywood history, *San Andreas* marks itself as a film that's so awful it's actually pretty great. This is how the world ends, not with a bang, but with a guffaw. (05/29/2015)

★ - Marc Savlov
ALAMO LAKELINE, ALAMO SLAUGHTER LANE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTHPARK MEADOWS, CM STONE HILL TOWN CENTER, FLIX BREWHOUSE, HIGHLAND, GATEWAY, IPIC, LAKELINE, MOVIEHOUSE, TINSELTOWN NORTH, TINSELTOWN SOUTH

SPY

D: Paul Feig; with Melissa McCarthy, Rose Byrne, Jude Law, Jason Statham, Miranda Hart, Bobby Cannavale, Allison Janney, Morena Baccarin, Peter Serafinowicz. (R, 120 min.)

The Paul Feig/Melissa McCarthy comedy onslaught that began with *Bridesmaids* continues to crush everything in its path with this femme-centric parody of James Bond and *Mission: Impossible*-like hijinks. Starring McCarthy as the initially mousy CIA analyst-cum-inadvertent superspy Susan Cooper, *Spy* provides enough laugh-out-loud moments to make it one of the better yuk-fests of the early summer movie season. Feig opens fire with a veritable fusillade of gags, visual and otherwise, some of which hit their marks dead-on while many others ricochet off their intended targets or just plain fizzle out. The plot is little more than a mishmash of spy movie tropes, but that's really beside the point. Feig and McCarthy's completely possible mission here is to generate laughs and transform Agent Cooper from a frumpy, lovesick Langley-baseament operative into a full-fledged, ass-kicking, world-saving icon of full-figured female empowerment, with chuckles galore. In that, *Spy* succeeds with flying colors. (06/05/2015)

★★★ - Marc Savlov
ALAMO LAKELINE, ALAMO SLAUGHTER LANE, ALAMO VILLAGE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTHPARK MEADOWS, CM STONE HILL TOWN CENTER, FLIX BREWHOUSE, HIGHLAND, GATEWAY, IPIC, LAKELINE, MOVIEHOUSE, TINSELTOWN NORTH, TINSELTOWN SOUTH

TANU WEDS MANU RETURNS

D: Aanand Rai; with Kangana Ranaut, Madhavan. (NR, 135 min., subtitled)

Not reviewed at press time. Released four years after the first installment of the Bollywood romantic comedy, Tanu and Manu's marriage has collapsed, but the path to true love still appears open. (05/29/2015)

- Marjorie Baumgarten
TINSELTOWN SOUTH

TOMORROWLAND

D: Brad Bird; with George Clooney, Hugh Laurie, Britt Robertson, Raffey Cassidy, Tim McGraw, Kathryn Hahn, Keegan-Michael Key, Thomas Robinson, Pierce Gagnon. (PG, 129 min.)

There's much to applaud and much to knock in this Disney action adventure. What Brad Bird's *Tomorrowland* does well, it does very well; what it doesn't add to the sense of a jumbled story and unremitting manifesto of hope aimed at young and old alike. Britt Robertson and Raffey Cassidy are terrific as the story's primary protagonists: Casey Newton (Robertson), a girl in her late teens, and adolescent robot Athena (Cassidy), a mysterious emissary from the titular Tomorrowland. That these two manage to steal the limelight from George Clooney's grizzled Frank Walker and Hugh Laurie's misguided baddie is no small accomplishment. *Tomorrowland* breaks the mold to become something quite original and complex, encouraging viewers to dream and imagine without making these suggestions explicit. The film leaves nothing to chance, however, and as a result, seems more like a calculation than a flight of fancy. Still, many of its calculations add up. (05/22/2015)

★★★ - Marjorie Baumgarten
ALAMO LAKELINE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM STONE HILL TOWN CENTER, GATEWAY, METROPOLITAN, MOVIEHOUSE, TINSELTOWN NORTH

WHEN MARNIE WAS THERE

D: Hiromasa Yonebayashi; with the voices of Sara Takatsuki, Kasumi Arimura, Nanako Matsushima, Susumu Terajima, Toshie Negishi, Hitomi Kuroki. (PG, 103 min.)

Say it isn't so, Studio Ghibli! Scuttlebutt has it that this clever, albeit notably less than thrilling, adaptation of Brit author Joan G. Robinson's 1967 YA novel may be the final feature release from the storied Japanese animation powerhouse - not surprising, following iconic studio figurehead Hayao Miyazaki's retirement in 2013, but still a loss to Japanimation fans and lovers of rich, passionate cinema the world over. When *Marnie's* tomboyish protagonist Anna is sent by her foster "auntie" to the rural marshlands of Hokkaido, her full, tragic backstory begins to emerge - thanks to the titular young blond girl who only seems to appear when Anna dozes off. Shot in a lovely, Ghibli-esque style, but suffering from dreadfully slow pacing and a "shocking" final revelation that will only surprise audience members under the age of one, *When Marnie Was There* is, disappointingly, a long way from being a Studio Ghibli classic. (06/05/2015)

★★★ - Marc Savlov
ARBOR

ALSO PLAYING

Full-length reviews available online at austinchronicle.com.

★ CINDERELLA ★★★ MOVIES 8, LAKE CREEK 7

THE DIVERGENT SERIES:
INSURGENT ★★★ MOVIES 8, LAKE CREEK 7

★ FURIOUS 7 ★★★ MOVIES 8, MILLENNIUM,
LAKE CREEK 7, TINSELTOWN SOUTH

GET HARD ↘ MOVIES 8

HOME ★★★ CM HILL COUNTRY GALLERIA,
CM ROUND ROCK, TINSELTOWN SOUTH

HOT PURSUIT ★ MOVIES 8, LAKE CREEK 7,
TINSELTOWN SOUTH

THE HUNGER GAMES: MOCKINGJAY
- PART 1 ★★★ BARTON CREEK SQUARE

KINGSMAN: THE SECRET SERVICE
★★ LAKE CREEK 7

MCFARLAND, USA ★★★ MOVIES 8

PAUL BLART: MALL COP 2 ★
MOVIES 8, LAKE CREEK 7

★ THE SPONGEBOB MOVIE:
SPONGE OUT OF WATER ★★★
MOVIES 8

WOMAN IN GOLD ★★ ARBOR, METROPOLITAN

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This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.

SPECIAL SCREENINGS

BY MARJORIE BAUMGARTEN

THURSDAY 6/18

🌀 **The Bride of Frankenstein (1935)** D: James Whale; with Boris Karloff, Elsa Lanchester. (G, 75 min.) **Summer Film Classics.** This is the film that features Lanchester with that memorable shock of white streaked through her electric hairdo. (Double bill: *Young Frankenstein*.) (*) @Stateside at the Paramount, 7pm.

🌀 **Mr. Smith Goes to Washington (1939)** D: Frank Capra; with James Stewart, Jean Arthur, Claude Rains. (NR, 129 min.) **Austin Film Society: Essential Cinema.** Stewart stars as a young idealist who finds nothing but corruption in the U.S. Senate, and Arthur is the hard-boiled gal whose heart cracks wide open – along with ours. @Marchesa Hall & Theatre, 7:30pm.

🌀 **Shake the Dust (2015)** D: Adam Sjöberg. (NR, 85 min.) Documentary from producer Nasir “Nas” Jones tells stories of breakdancers from conflicted communities around the globe. @Alamo South Lamar, 7:30pm.

🌀 **Still Alice (2014)** D: Richard Glatzer and Wash Westmoreland; with Julianne Moore, Alec Baldwin, Kristen Stewart. (PG-13, 101 min.) **AARP Movies For Grownups.** Julianne Moore delivers a terrific performance as a woman beset by early-onset Alzheimer’s. (*) @Millennium, 6:30pm; free.

🌀 **Viento Aparte (A Separate Wind) (2014)** D: Alejandro Gerber Bicecci; with Mario Balandra, Valentina Buzzurro, Margarita Chavarria, Sebastián Cobos. (NR, 100 min., subtitled) **Cine Las Americas: CineNoche.** After their mother falls ill, two youngsters travel solo across Mexico to their grandmother’s house, witnessing many of the country’s problems along the way. @Violet Crown, 7:15pm.

We Will Rock You: The Queen Sing-Along Action Pack. @Alamo Village, 10pm.

🌀 **What Is It? (2005)** D: Crispin Hellion Glover; with Crispin Glover, Steven C. Stewart, Adam Palfrey; with the voice of Fairuza Balk. (NR, 72 min.) **Crispin Glover Live.** Told almost entirely with a cast of actors with Down syndrome, the film chronicles the adventures of a young man. Principal imagery includes snails, salt, a pipe, a blackface minstrel, a Nazi dictator, and graphic sexuality. The evening includes Glover’s Big Slide Show: Part 1, which he narrates live. Following the screening, he will conduct a Q&A and host a book signing. @Alamo Ritz, 7pm.

🌀 **Young Frankenstein (1974)** D: Mel Brooks. (PG, 105 min.) **Summer Film Classics.** Brooks was in his film prime when he directed this spoof of the old Universal horror movie. (Double bill: *The Bride of Frankenstein*.) @Stateside at the Paramount, 8:35pm.

SPACES

🌀 **WarGames (1983)** D: John Badham; with Matthew Broderick, Dabney Coleman, Ally Sheedy. (PG, 110 min.) **Game On.** A teenage computer nerd hacks into a government early-warning system and nearly starts World War III. Onscreen video-game-playing prior to show. @Blue Starlite Drive-In, 9pm.

FRIDAY 6/19

🌀 **The Bride of Frankenstein (1935) Summer Film Classics.** @Stateside at the Paramount, 9:05pm. (See Thursday, 6/18.)

Justin Timberlake Sing-Along Action Pack. @Alamo Lakeline, 10:10pm.

🌀 **Merrily We Go to Hell (1932)** D: Dorothy Arzner; with Sylvia Sydney, Fredric March. (NR, 78 min.) **Austin Film Society: Arthouse.** An alcoholic writer is saved by his wife’s love, but once he pens a successful play, he falls back into the arms of drunkenness and an old flame. His wife shows him a dose of his own medicine. @Marchesa Hall & Theatre, 8pm.

SUBMISSION INFORMATION:

The *Austin Chronicle* is published every Thursday. Info is due the Monday of the week prior to the issue date. **The deadline for the July 3 issue is Monday, June 22.** 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.

Terminator 2: Judgment Day (1991)

D: James Cameron; with Arnold Schwarzenegger, Linda Hamilton, Edward Furlong, Robert Patrick. (R, 137 min.) **Master Pancake.** This one hails from back in the day when James Cameron and ILM still had something to prove. The Governor, however, should provide the Pancake gang plenty of material to work with. (*) @Alamo Ritz, 7, 10.

🌀 **Young Frankenstein (1974) Summer Film Classics.** @Stateside at the Paramount, 7pm. (See Thursday, 6/18.)

SPACES

🌀 **Clueless (1995)** D: Amy Heckerling; with Alicia Silverstone, Stacey Dash, Brittany Murphy, Paul Rudd. (PG-13, 97 min.) **Friday Night Films.** Free. (*) @South Shore District Lawn, 8pm.

🌀 **Levitated Mass (2013)** D: Doug Pray. (NR, 89 min.) **The Contemporary Austin: Green Screen Film Series.** Land artist Michael Heizer’s rock art gained recognition during its L.A. installation in 2012, and as the 340-ton granite boulder crawled through neighborhoods on a 206-wheeled trailer and a 22-city tour. @Laguna Gloria Amphitheater, 8:45pm.

🌀 **7 Boxes (2012)** D: Juan Carlos Maneglia and Tana Schembori; with Celso Franco. (NR, 105 min., subtitled) **Noche de Pelicula.** Paraguayan thriller. @EsquinaTango, 9pm; suggested donation \$5.

Streets of Fire and Harley Davidson and the Marlboro Man Oath Cycle Bike Night. Double feature. @Blue Starlite Drive-In, 9pm.

SATURDAY 6/20

🌀 **Austin Powers in Goldmember (2002)** D: Jay Roach; with Mike Myers, Michael Caine, Beyoncé Knowles, Verne J. Troyer, Seth Green. (PG-13, 94 min.) **Summer Film Classics.** (Triple feature: *Austin Powers: International Man of Mystery* and *Austin Powers: The Spy Who Shagged Me*.) (*) @Stateside at the Paramount, 5:35pm.

🌀 **Austin Powers: International Man of Mystery (1997)** D: Jay Roach; with Mike Myers, Elizabeth Hurley. (PG-13, 87 min.) **Summer Film Classics.** (Triple feature: *Austin Powers: The Spy Who Shagged Me* and *Austin Powers in Goldmember*.) (*) @Stateside at the Paramount, 2pm.

🌀 **Austin Powers: The Spy Who Shagged Me (1999)** D: Jay Roach; with Mike Myers, Heather Graham, Verne Troyer. (PG-13, 95 min.) **Summer Film Classics.** (Triple feature: *Austin Powers: International Man of Mystery* and *Austin Powers in Goldmember*.) (*) @Stateside at the Paramount, 3:45pm.

🌀 **Court (2015)** See p.52.

Justin Timberlake Sing-Along Action Pack. @Alamo South Lamar, 10am. (See Friday.)

🌀 **The Red Shoes (1948)** D: Michael Powell and Emeric Pressburger; with Anton Walbrook, Marius Goring, Moira Shearer. (NR, 133 min.) **Powell & Pressburger: The Archers.** To follow the demands of her art or her heart: That’s the dilemma faced by the ballerina in this movie, which tells a story that has piqued young girls’ interest in ballet for the last 60 years. The film also contains some fabulous footwork. @Alamo Ritz, 4:15pm.

🌀 **The Rocky Horror Picture Show (1975)** D: Jim Sharman; with Richard O’Brien, Barry Bostwick, Susan Sarandon, Tim Curry. (R, 95 min.) Austin fans have been dressing up and doing the “Time Warp” thing live for more than three decades. For more info, see www.austinrocky.org. @Alamo Village, 12mid.

Terminator 2: Judgment Day (1991) Master Pancake. @Alamo Ritz, 7, 10. (See Friday.)

🌀 **Terminator 2: Judgment Day (1991)** D: James Cameron; with Arnold Schwarzenegger, Linda Hamilton, Edward Furlong, Robert Patrick. (R, 137 min.) **Father’s Day.** This one hails from back in the day when James Cameron and ILM still had something to prove. (*) @Alamo South Lamar, 4pm.

🌀 **The Tribe (2015)** D: Miroslav Slaboshpitsky; with Grigoriy Fesenko, Yana Novikova, Rosa Babyi. (NR, 132 min.) **Austin Deaf Night Out.** Using only sign language to communicate, this Russian drama conveys a story about a ring of young, deaf criminals at a boarding school. The sneak screening of this singular film includes a Q&A with actress Yana Novikova, who will be in attendance, and will be followed by a deaf-friendly dance party at the Highball. @Alamo South Lamar, 7pm.



Jaws: TCM Presents 40th Anniversary

🌀 **2001: A Space Odyssey (1968)** D: Stanley Kubrick; with Keir Dullea, Gary Lockwood. (PG, 139 min.) **70mm at the Ritz.** Kubrick’s film remains a peerless monument – a complete and total film experience, magnificent in its scope and expression, singular in its vision and ambition. (*) @Alamo Ritz, noon.

We Will Rock You: The Queen Sing-Along Action Pack. @Alamo Slaughter Lane, 10:30pm. (See Thursday, 6/18.)

SPACES

Tron and Tron: Legacy Father’s Day Nites. Double bill. @Blue Starlite Drive-In, 9pm.

🌀 **X-Men: Days of Future Past (2014)** 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.) **Austin Public Library: Saturday Afternoon Movie.** Free. (*) @University Hills Branch Library, 2pm.

SUNDAY 6/21

🌀 **After Hours (1985)** D: Martin Scorsese; with Griffin Dunne, Rosanna Arquette, Verna Bloom. (R, 97 min.) **Zzangar!!!** An office drone has the worst night of his life as he runs into trouble at every turn in Scorsese’s underrated gem. @Alamo Ritz, 7:25pm.

🌀 **Back From Hell (1993)** D: Matt Jaissle; with Shawn Scarbrough, Larry DuBois, Don Ruem. (R, 82 min.) **Video Vortex.** VHS-only insanity projected from VHS for only \$1. Exclusive video introduction from director Matt Jaissle. @Alamo Ritz, 10pm.

🌀 **Bridesmaids Champagne Party (2011)** D: Paul Feig; with Kristin Wiig, Maya Rudolph. (R, 125 min.) **Girlie Night.** @Alamo Lakeline, 7:10pm.

🌀 **The ‘Burbs (1989)** D: Joe Dante; with Tom Hanks, Bruce Dern, Carrie Fisher, Corey Feldman. (PG, 101 min.) **Zzangar!!!** Are the new neighbors a cannibalistic cult? A suburbanite and his militaristic neighbor investigate with comic results. @Alamo Village, 7pm.

Choose Your Own Pancake: Father’s Day Edition Master Pancake. @Alamo South Lamar, 7pm.

🌀 **Dr. No (1962)** D: Terence Young; with Sean Connery, Ursula Andress. (NR, 111 min.) **Summer Film Classics.** The sweet scent of over-the-top Bond antics isn’t evident in this tentative opening to the series, but the seeds are sown. (Double bill: *Thunderball*.) (*) @Paramount, 2pm.

🌀 **Indiana Jones and the Last Crusade (1989)** D: Steven Spielberg; with Harrison Ford, Sean Connery, Denholm Elliott. (PG-13, 125 min.) **Father’s Day.** The third entry in this adventure series is an improvement on the second (a prequel), and introduces Sean Connery as the adventurer’s archaeologist dad. (*) @Alamo Slaughter Lane, 7:15pm.

🌀 **Jaws (1975)** D: Steven Spielberg; with Roy Scheider, Robert Shaw, Richard Dreyfuss. (PG, 124 min.) **NCM/Fathom: Turner Classic Movies.** This 40th anniversary presentation will be accompanied by a specially produced introduction from TCM host Ben Mankiewicz. (*) @CM Hill Country Galleria, Tinseltown North, CM Cedar Park, CM Stone Hill Town Center, Arbor, CM Southpark Meadows, Metropolitan, 2, 7.

🌀 **Merrily We Go to Hell (1932)** Austin Film Society: Arthouse. @Marchesa Hall & Theatre, 4pm. (See Friday.)

🌀 **Mr. Mom (1983)** D: Stan Dragoti; with Michael Keaton, Teri Garr. (PG, 91 min.) **Father’s Day.** With a script penned by John Hughes and the comic finesse of its two leads, this Hollywood film tackled the hot-button issues of breadwinning moms and stay-at-home dads. @Alamo Lakeline, 1:25pm.

🌀 **The Red Shoes (1948)** Powell & Pressburger: The Archers. @Alamo Ritz, 11:40am. (See Saturday.)

🌀 **The Royal Tenenbaums (2001)** D: Wes Anderson; with Gene Hackman, Anjelica Huston, Ben Stiller, Gwyneth Paltrow, Luke Wilson, Danny Glover, Owen Wilson, Bill Murray, Kumar Pallana, Seymour Cassel, Alec Baldwin. (R, 108 min.) **Cinema Cocktails: Booze and Cheese With Antonelli’s.** Anderson’s big generational saga woos the audience with its humor, spirit, style, and ability. (*) @Alamo Village, 4pm.

Terminator 2: Judgment Day (1991) Father’s Day. @Alamo South Lamar, 4, 10:30. (See Saturday.)

🌀 **Thunderball (1965)** D: Terence Young; with Sean Connery, Adolfo Celi, Claudine Auger. (NR, 129 min.) **Summer Film Classics.** The two Bond staples – gratuitous sex and violence – prevail. (Double bill: *Dr. No*.) @Paramount, 4:10pm.

🌀 **2001: A Space Odyssey (1968) 70mm at the Ritz.** @Alamo Ritz, 3pm. (See Saturday.)

SPACES

🌀 **Behind the Sun (2001)** D: Walter Salles; with José Dumont, Rodrigo Santoro. (PG-13, 105 min., subtitled) **Austin Public Library: Foreign Film Affairs.** In this Brazilian film by the director of *Central Station*, a boy questions the tradition of violence when ordered by his father to avenge his brother’s death. @Faulk Central Library, 3pm; free.

🌀 **Caddyshack (1980)** D: Harold Ramis; with Chevy Chase, Rodney Dangerfield, Bill Murray. (R, 99 min.) **Father’s Day Nites.** Anarchic comedy shenanigans wreak havoc in a country club, while Dangerfield steals the show. @Blue Starlite Drive-In, 9pm.

MONDAY 6/22

🌀 **The 48-Hour Film Project 2015** D: Various. The 45 participating teams will screen this year’s competition films. Each film must feature the character Walter or Wendy Buckley, Locksmith; a medicine prop; and the line, “Where did you put it?” @Alamo South Lamar, 6:30, 9:30.

🌀 **Gone to Earth (1950)** D: Michael Powell and Emeric Pressburger; with Jennifer Jones, David Farrar, Cyril Cusack, Sybil Thorndike. (NR, 110 min.) **Powell & Pressburger: The Archers.** Released as *The Wild Heart* in a re-edited form by its unhappy producer David O. Selznick, this Technicolor treat has been restored to Powell & Pressburger’s original version. @Alamo Ritz, 7:15pm.

🌀 **Terminator 2: Judgment Day (1991) D:** James Cameron; with Arnold Schwarzenegger, Linda Hamilton, Edward Furlong, Robert Patrick. (R, 137 min.) **Classics.** This one hails from back in the day when James Cameron and ILM still had something to prove. (*) @Flix Brewhouse, 7pm.

🌀 **2001: A Space Odyssey (1968) 70mm at the Ritz.** @Alamo Ritz, 9:30pm. (See Saturday.)

TUESDAY 6/23

🌀 **Elmer Gantry (1960)** D: Richard Brooks; with Burt Lancaster, Jean Simmons. (NR, 145 min.) **Summer Film Classics.** This screenplay (which won an Oscar for writer-director Brooks) is definitely a Hollywoodized version of the original novel by Sinclair Lewis. Nevertheless, Lancaster and Simmons are scorching as the con artist and the evangelist who join forces in the 1920s Midwest. Lancaster and Jones also won Oscars. (Double bill: *Sweet Smell of Success*.) (*) @Paramount, 7pm.

The 48-Hour Film Project 2015 @Alamo South Lamar, 6:30, 9:30. (See Monday.)

Girl With a Pearl Earring (2015) (NR, 90 min.) NCM/Fathom: Exhibition on Screen. This one-night event pursues the many unresolved riddles surrounding the extraordinary painting and its mysterious creator, Vermeer. @CM Southpark Meadows, Arbor, Tinseltown North, CM Hill Country Galleria, 7pm.

Mystery Movie Terror Tuesday Goes to Camp. What's camp without a mystery movie? @Alamo Ritz, 9:35pm.

Noragami (2014) (NR, 96 min.) Funimation at the Movies. Episodes 1-4 of this Japanese anime will be presented with English dubbing. @Alamo Village, 7pm.

★ **Sweet Smell of Success (1957)** D: Alexander Mackendrick; with Burt Lancaster, Tony Curtis. (NR, 96 min.) Summer Film Classics. Still remarkably pungent, this sordid tale about the entertainment business stars Lancaster as an all-powerful Broadway gossip columnist and Curtis as the smarmy publicity agent who will do anything to curry his favor. The script by Clifford Odets and Ernest Lehmann spares no one. (Double bill: *Elmer Gantry*.) (*) @Paramount, 9:45pm.

★ **2001: A Space Odyssey (1968)** 70mm at the Ritz. @Alamo Ritz, 6pm. (See Saturday).

★ **Working Girls (1931)** See p.50.

WEDNESDAY 6/24

Bridesmaids Champagne Party (2011) Girlie Night. @Alamo Lakeline, 6:55pm. (See Sunday.)

★ **Coffy (1973)** D: Jack Hill; with Pam Grier, Sid Haig, Robert DoQui. (R, 91 min.) **Weird Wednesday.** Grier plays a nurse who's out for revenge after her little sister is dosed with contaminated heroin. This blaxploitation film marks Grier's first solo star turn. @Alamo Ritz, 10pm.

★ **The Devils (1971)** D: Ken Russell; with Oliver Reed, Vanessa Redgrave. (X, 111 min.) **British Folk Horror.** This graphic story of sexual repression and religious fanaticism was heavily edited before its release. More than 40 years later, it has now re-emerged in the irrepressible Ken Russell's original edit. @Alamo Ritz, 7pm.

Dudley and Bob + Matt's Under 5 Film Festival A winner will be chosen from these competing films, which must relate to the radio show, its characters, and stories, or have a strong theme that represents the show. A live podcast will take place at the Highball following the screening. @Alamo South Lamar, 8pm.

Indiana Jones and the Last Crusade (1989) Father's Day. @Alamo Slaughter Lane, 7:40pm. (See Sunday.)

★ **Jaws (1975)** NCM/Fathom: Turner Classic Movies. @CM Hill Country Galleria, Tinseltown North, CM Cedar Park, CM Stone Hill Town Center, Arbor, CM Southpark Meadows, Metropolitan, 2, 7. (See Sunday.)

★ **Princess Mononoke (1999)** D: Hayao Miyazaki. (PG-13, 135 min., subtitled) **Classics.** Japanese animated feature is packed with an environmentally aware storyline, breathtaking animation, and English dialogue penned by Neil Gaiman. (*) @Flix Brewhouse, 7pm.

SPACES

★ **In the Mirror of Maya Deren (2002)** See p.52.

Road House (1989) D: Rowdy Herrington; with Patrick Swayze, Kelly Lynch, Sam Elliott, Ben Gazzara. (R, 114 min.) **Austin Chronicle: Scoot Dive-Inn.** Free. @The Scoot Inn, 8pm.

★ **Roar (1981)** See p.52.

THURSDAY 6/25

The Audience (2015) (NR, 180 min.) NCM/Fathom: National Theatre Live. This original West End production was captured live in London in 2013, and also features an exclusive Q&A with director Stephen Daldry and Helen Mirren. @Tinseltown North, Arbor, CM Southpark Meadows, 7pm.

★ **The Bitter Tea of General Yen (1933)** D: Frank Capra; with Barbara Stanwyck, Nils Asther. (NR, 88 min.) **Austin Film Society: Essential Cinema.** In the Pre-Code Hollywood movie, a Chinese warlord and an engaged Christian missionary fall in love. @Marchesa Hall & Theatre, 7:30pm.

★ **Cleo From 5 to 7 (1962)** See p.50.

★ **The Hustler (1961)** D: Robert Rossen; with Paul Newman, Jackie Gleason, Piper Laurie, George C. Scott. (NR, 135 min.) **Summer Film Classics.** Newman plays a young pool hustler who challenges the legendary Minnesota Fats (brilliantly played by Gleason). Dingy atmosphere and great performances make this a standout. Eugene Shuftan's cinematography won an Oscar. (Double bill: *The Sting*.) (*) @Paramount, 7pm.

Justin Timberlake Sing-Along Action Pack. @Alamo Ritz, 10pm. (See Friday.)

The Muthers (1976) D: Cirio H. Santiago; with Jeannie Bell, Rosanne Katon, Trina Parks. (NR, 101 min.) **Vinegar Syndrome.** Modern-day pirates go undercover at a women's prison to rescue one of their own in this Filipino exploitation film. @Alamo Village, 10pm.

★ **Pariah (2012)** D: Dee Rees; with Adepero Oduye. (R, 86 min.) **Summer Film Classics.** Pariah tells the specific but universal story of a black teenage girl who is a virginal lesbian, budding writer, and nonconformist. (Double bill: *Cleo From 5 to 7*.) (*) @Stateside at the Paramount, 7pm.

★ **7 Minutes (2015)** D: Jay Martin; with Jason Ritter, Luke Mitchell, Kris Kristofferson, Zane Holtz. (NR, 92 min.) **Austin Film Festival.** Three high school friends commit a robbery that goes wrong. The film had its world premiere at AFF 2014. Actor Zane Holtz will be in attendance for a Q&A following the film. @Highland, 7pm.

The Sting (1973) D: George Roy Hill; with Paul Newman, Robert Redford. (PG, 129 min.) **Summer Film Classics.** This template for the modern buddy picture stars a duo that can do little wrong in the eyes of the American public. Altogether, this film about small-time Chicago con men won seven Oscars. If only Scott Joplin were around to collect the royalties. (Double bill: *The Hustler*.) (*) @Paramount, 9:30pm.

★ **Wake in Fright (1971)** D: Ted Kotcheff; with Gary Bond, Donald Pleasence, Jack Thompson, Chips Rafferty, Sylvia Kay. (NR, 116 min.) Originally released in 1971, this Australian oddity has been recently restored to its waking-nightmare intensity. (*) @Alamo South Lamar, 10am.

SPACES

Jurassic Park and Roar Draughts at the Drive-in. Double bill. @Blue Starlite Drive-In, 9pm.

Tremors (1990) D: Ron Underwood; with Kevin Bacon, Fred Ward. (PG-13, 96 min.) **Austin Parks Foundation: Movies in the Park.** A good cast keeps the above-ground energy high, while the below-ground creepy crawlies get in plenty of scares. @Little Stacy Pool & Park, 8:30pm; free.

BULLOCK IMAX

Dark Universe (2015) D: Carter Emment. (NR, 25 min.) Explore the universe with Neil deGrasse Tyson and the American Museum of Natural History.

Humpback Whales 3D (2015) D: Greg MacGillivray. (NR, 49 min.)

Inside Out (2015) D: Pete Docter and Ronaldo Del Carmen. (PG, 94 min.)

Living in the Age of Airplanes (2015) D: Brian J. Terwilliger. (NR, 47 min.) Thu. (6/18)-Thu. (6/25), 11am.

Mad Max: Fury Road (2015) D: George Miller. (PG-13, 120 min.) Ends Thu. (6/18).

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Sun. - Thu. 10:00 12:25 2:50 5:05 7:25 9:50

Inside Out (PG) Fri. & Sat. 10:15 12:45 3:45 6:45 9:45 11:59

Sun. - Tue. & Thu. 10:15 12:45 3:45 6:45 9:45

Wed. 10:15 12:45

Spy (R) Fri. - Thu. 10:10 12:45 3:45 6:45 9:30

San Andreas (PG-13) Fri. 10:30 11:50 1:00 2:25 3:55 4:55 6:50 7:25 9:25 10:00 11:50

Sat. 7:25 9:25 10:00 11:50

Sun. - Wed. 10:30 11:50 1:00 2:25 3:55 4:55 6:50 7:25 9:25 10:00

Thu. 10:30 11:50 1:00 2:25 3:55 4:55 7:25 10:00

Jurassic World (PG-13) Fri. - Thu. 10:20 10:45 1:00 1:30 4:00 4:15 7:00 7:15 9:45 10:00

Jurassic World 3D (PG-13) DBox Motion Seating Fri. & Sat. 10:00 10:00 12:30 12:30 3:30 3:30 6:30 9:30 9:30 11:59 11:59

Sun. Mon. Wed. & Thu. 10:00 10:00 12:30 12:30 3:30 3:30 6:30 9:30 9:30

Tue. 12:30 12:30 3:30 3:30 6:30 9:30 9:30

Inside Out 3D (PG) Fri. - Thu. 10:30 1:00 4:00 7:00 10:00

Dope (R) Fri. & Sat. 11:00 2:00 4:45 7:25 9:55 11:59

Sun. - Thu. 11:00 2:00 4:45 7:25 9:55

San Andreas (PG-13) Sat. 10:30 11:50 1:00 2:25 3:55 4:55 6:50

Jurassic World 3D (PG-13) DBox Motion Seating Tue. 10:00 10:00

Inside Out (PG) Wed. 3:45 6:45 9:45

Ted 2 (R) Thu. 8:00

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KIDS SEE SHOWTIMES FOR SCHEDULE

Coraline Free. (*) @Harry Ransom Center.

Despicable Me Free. (*) @Alamo Village, Alamo Lakeline.

Despicable Me 2 Free. (*) @Southeast Austin Community Branch Library.

Dolphin Tale 2 \$1. (*) @CM Cedar Park, Movies 8.

Inside Out Sweet Emotions Party In-theatre activities and food specials. @Alamo Lakeline, Alamo Slaughter Lane.

The Land Before Time Free. @Alamo South Lamar, Alamo Village.

Mary Poppins Free. @Alamo Lakeline, Alamo Slaughter Lane.

Monsters vs. Aliens \$1. (*) @Lake Creek.

Mr. Peabody & Sherman \$1. (*) @CM Cedar Park, CM Hill Country Galleria, Lake Creek, Movies 8, Tinseltown South.

Night at the Museum Free. (*) @Alamo Slaughter Lane.

Paddington \$1. (*) @Arbor, Cepeda Branch Library, Westgate.

Turbo \$1. (*) @Arbor, Moviehouse, Westgate, 10am.

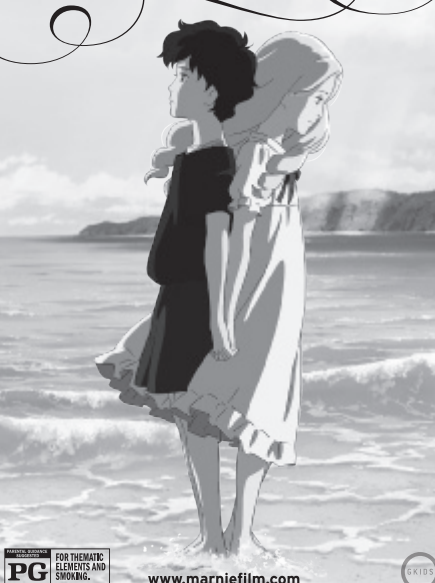
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New Release DOPE

Starting June 18 @ South Lamar

DOPE was a critical hit and audience favorite when it premiered at Sundance. Director Rick Famuyiwa (THE WOOD, BROWN SUGAR) wrote and directed this quick, intelligent R-rated comedy set in Inglewood, CA.

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MUSIC

Austin Record Label Rendezvous

The recorded music industry's been dying for so long that we don't even bother to change its bedpan anymore. Despite promising pulses with vinyl's resurgence and subscription streaming, the futile exchange of cash-for-songs trends toward commercial decay. I went to the mall last week and found no music retailer, which tells me that Average Joe America and his Molly-snorting millennial daughter have transcended the "paying for product" music model.

And yet our city's stacked with micro record companies, enough to justify an **Austin Record Label Flea Market**, spinning Saturday, 5-9pm, at **Mohawk**. The inaugural event features 30 mostly local labels ranging from acclaimed brands like **Brian Sampson's Western Vinyl** to niche media sources including quality dub selecta **Charlie's Records** and **Butcher Bear's** DJ soul imprint **(iN)Sect**. These aren't the **David Geffens** of the world, but rather well-intentioned victims of a get-poor-slow-scheme that fundamentally assists underground bands.

"It's a labor of love and passion," confirms **Chicken Ranch Records** owner **Mike**

Dickinson, who'll unearth a few copies of his out-of-print 7-inch from new grunge heroes **Bully** (see "Music Listings," p.64) for the event. "Instead of trying to make X amount of dollars, you think about what's culturally important and what gives people pleasure."

That selfless attitude extends beyond economics to enable the creative class.

"Since we do the administrative stuff, it helps artists concentrate on making music and gives them a platform for whatever they're doing," says **Jonathan Slade**, co-founder of internationally demanded experimental cassette/LP slingers **Holodeck Records**. "Then we can get word out about it because self-promotion can be a weird zone for musicians."

The local label doubles as a motivating vote of confidence to artists.

"I started **Pau Wau** as a stepping stone label to give bands something to represent them," says **Nick Cornetti**. "So whenever

Eckhardt's proposal came in response to formal complaints from **Brenton Johnson**, owner of **Johnson's Backyard Garden**, against neighboring **Carson Creek Ranch**, which hosts **Levitation, Euphoria**, and other springtime festivals (revisit "Fests Vs. Farms," June 5). Carson Creek property manager **Joan Havard** says the restricted music hours threatens her customer base.

"With Levitation, that's over eight hours of liquor sales and programming they can't do," she notes. "That's a lot of revenue lost."

Consequently, none of Carson Creek's existing or prospective clients have committed to hosting events there in 2016.

"They're all holding off to see what happens here," she says, referring to the July 7 public hearing that could authorize the restrictions. "They'll go somewhere else because Travis County is the only county in Texas that's trying to impose this."

Scott Davidson, a public safety/risk management expert who handles mass gathering applications for Carson Creek's events, notes another aspect of the proposal posing logistical concerns for organizers: The new rules require them to submit an unrealistic amount



SHELLEY HIAM

PLAYBACK BY KEVIN CURTIN

people look them up, they're not saying, 'Oh this band still isn't signed.' They're like, 'You're signed to a label?'

Well maybe I should help you out more because you're going places."

Cornetti's never obliged a second release, always advising bands to explore options and move up. That effort's worked. Pau Wau alumni like **Ghost Wolves, Roger Sellers**, and Cornetti's own **American Sharks** have all graduated to larger labels.

When **Transmission Events** booker **Marcus Lawyer** proposed the flea market concept to a few labels, the effort snowballed until he was hosting more local record makers than he ever knew existed. Of course it's easier to attract sellers than buyers – especially the youngsters who barely showed

face at the **Austin Record Convention** earlier this month. Lawyer isn't worried.

"We've already had an overwhelming response compared to what I was anticipating," he says. "I thought we were going to start small and grow, but there's so much community chatter about it that I feel confident."

If you attend, I recommend picking up Austin's essential 2015 releases: **Monofonus Press' We Jam by Condos** comp and **Brutal Panda's** issuance of stellar **Cherubs** comeback, 2 **Ynfynity**. Select labels will also be excavating rarities, and **Richard Lynn** promises **Super Secret Records** T-shirt giveaways. For **Chris Dock Davis**, president of spirited art collective **Raw Paw**, the market is an opportunity to share inspiration with fellow musicmakers.

"Anyone dedicating their life to this industry is an ally. The better they can explore and broaden the gene pool of possibility, the more I can learn from what they're doing and make it work for us and repeat it," he explains. "And it pushes you. If you're running a race and someone's running next to you and really hustling, you're going to be hustling too."

PROPOSED REGULATIONS STRESS COUNTY FESTS

Out in the countryside that surrounds Austin, the hills are alive with the sound of music. Recently proposed changes to the way Travis County issues mass gathering permits, however, could send music festival promoters running for the county line.

The policy changes, introduced by **County Commissioner Sarah Eckhardt**, would streamline permitting by funneling all mass gathering applications through the Fire Marshal's Office. It also imposes earlier sound curfews that would shut down music at 10pm Sunday-Thursday and midnight Friday-Saturday. It's the latter that concerns event organizers who host shows outside Austin's city limits.

"I love the idea of simplifying the permit process to go through the Fire Marshal instead of talking to every agency where things get lost," admits **Matt Bizer**, whose promotions concern **Robot Fondue** co-hosts the **Heartbreaker Banquet** at **Willie Nelson's** ghost town, Luck, during **South by Southwest**. "However, some verbiage in this new application process puts restrictions on music times and it's unclear whether that's something they're doing on a case-by-case basis or setting a new policy."

HALF NOTES

BILL CALLAHAN SPENT SUNDAY afternoon serenading the **Austin Public Library**, a fitting setting for the songwriter whose performances exude a literary quality. Fans lined the aisles, peeking through books to glimpse Callahan offering a spacious version of "Dress Sexy at My Funeral" with adapted lyrics: "Tell them about how I gave to charity and tried to love my fellow man, but most of all don't forget about the time I played at the library for free."

LARRY MONROE RECEIVES A DEDICATION and blessing on Saturday, 10-11am, via the **Larry Monroe Forever Bridge**, located at the 500 block of East Side Drive – five blocks east of South Congress and half a block north of Monroe Street. The late radio personality died last year after championing Texas roots music locally for more than three decades. A mosaic bearing his name will be unveiled at **Little Stacy Neighborhood Park**, 1500 Alameda.

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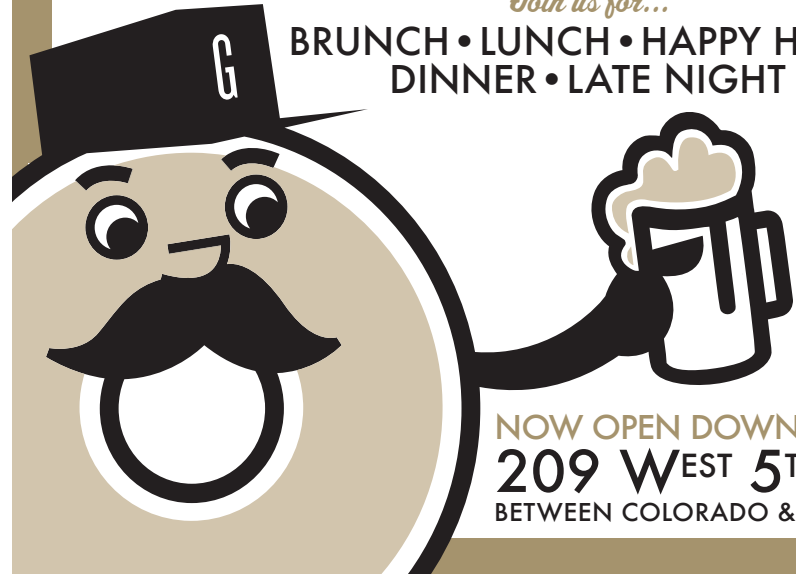
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BOP ENGLISH

Constant Bop (Blood & Biscuits)

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Denim's sound derives so directly from the voice of its chief songwriter and frontman that band side projects and solo endeavors necessarily sound like an offshoot of the original. So it is with James Petralli's new Bop English, whose debut *Constant Bop* lights up a whole lot like his main band's 2011 breakout album *D* by the second song, "Struck Matches." White Denim anchor Josh Block's busy beats on all 10 tracks and bandmate/rhythmic foil Steve Terebecki's up-tempo contribution to "Fake Dog" seal the deal. Elsewhere, a slew of Austin's finest fill out Petralli's framework: Adrian Quesada (guitar), Shearwater's Kevin Schneider (bass), Big Orange owner Matt Oliver (damn near everything), pedal steel guitarists Bob Hoffnar and JT Holt. Most expansive are the horn contributions to "Trying" and "Willy Spends an Evening" from saxist Dan Becholdt and trumpeter Shane Pitsch. While there's no vocal display so audacious as "Cheer Up" from White Denim's *Corsicana Lemonade*, Petralli's singing on "Long Distance Runner" reinforces the unspoken truth of his being one of Austin's finest, most soulful voices.

★★★★ – Chase Hoffberger

CHARLIE PIERCE & CHOCTAW WILDFIRE

Nowhere (Young Cubs)

Don't let the Spartan line drawing on the cover fool you. Piano-bashing Michigan transplant Charlie Pierce's second album with Choctaw Wildfire burns with richly layered sonic drama. Alternating between stiff-lipped desolation and inconsolable longing, *Nowhere*



transforms solitary soul crises into Gothic Americana epics writ large across darkening skies. Pierce's caloused barrel-house bluster provides the fulcrum, and his ambitious arrangements give each song its own unique color. "Daggers" summons Bob Dylan's *Nashville Skyline* via the Rolling Thunder Revue with its jaunty, twang-laden take on end-stage resignation. The title track is a wistful shuffle exquisitely accented by Danny Hawk's pedal steel, while "Save His Soul at Last" sidesteps maudlin sentiment to serve up an elongated, weather-beaten take on George Jones' broken man pathos. "Mean" sluices murder balladry through a tuba- and clarinet-infused cabaret jazz arrangement. Pierce's softer side emerges on "Ruby," a bucolic elegy he wrote in tribute to the late mother of a newfound fan. Replete with tenderness and vivid Hill Country imagery, it's easy to hear why the family wound up commissioning this recording.

★★★★ – Greg Beets

THE GRASSY KNOLL

Electric Verdeland Vol. 1 (Electric Verde)

A decade-plus has passed since Nolan "Bob" Green put out a Grassy Knoll recording, but there's no conspiracy at work. Civilian life simply got in the way. That long absence gives *Electric Verdeland Vol. 1* the kind of fizz that comes from long-suppressed creativity uncorked. Multi-instrumentalist Green still composes uniquely contradictory instrumental noir – mysterious yet melodic, lush but knotty, earthy while atmospheric. Mixing live instrumentation provided by Vernon Reid, Jesse



DALE WATSON

Call Me Insane (Ameripolitan/Red House)

Due to the number of labels he's released albums on, pinning down a definitive number remains a challenge, but it's safe to estimate *Call Me Insane* as Dale Watson's 16th studio album since his emergence in 1995. That's two decades of songs deeply steeped in traditional country on the subjects of love, honky-tonks, heartaches, beer, faith, trucks, and Texas. *Call Me Insane* follows the formula with a couple of minor detours. Austin's answer to Johnny Cash never stops writing, and as with all his discs, this one contains

hits, misses, crafty wordplay, and Watson's bottomless canyon croon. "Everybody's Somebody in Luckenbach, Texas" brings the bumper sticker to life on a two-step beat, while he also appropriates familiar riffs and rockabilly beats on the George Jones homage "Jonesin' for Jones." Then he gets impossibly romantic on "Forever Valentine." Horns add spice and maximum guitar twang to the title track, which builds to a stunning crescendo that proves Dale Watson's kind of crazy will never go out of style.

★★★

– Jim Caligiuri

Dayton, Li'l Cap'n Travis' Jeff Johnston, and more, with samples and electro grooves is hardly a new idea, but Green's expert blend of progressive fusion and trip-hop makes "The Kids Want a Little Action" and "The Definitive Manifesto for Handling Haters" fresh. Also setting *Verdeland* apart from the rest of the catalog: vocals on a Knoll recording. James Rotondi, Laura Scarborough, and Jon Dee Graham provide short phrases and sound bites rather than full sets of lyrics, giving "Voluptuous Misery," "Rain Rain Down," and "Something Together" hooks that don't challenge the music. Balancing conceptual imagination with easy appeal, *Electric Verdeland Vol. 1* emanates a dream state before the coming dawn.

★★★★

– Michael Toland



TEXAS HORNS

Blues Gotta Holda Me (Vizztone)

If you long for the glory days of Antone's, look no further than

this horn-driven, blues-drenched celebration. Texas Horns teams Austin saxmen Mark "Kaz" Kazanoff and John Mills with San Antonio trumpeter Al Gomez. The locals are known as integral members of the Antone's house band and UT, respectively, while their neighbor to the south hit high notes for Doug Sahm's West Side Horns. Accompanied by guitar ace Derek O'Brien and drummer extraordinaire Barry "Frosty" Smith, the Horns play host to a cavalcade of local blues luminaries including Marcia Ball, W.C. Clark, Nick Connolly, and Johnny Nicholas. Kazanoff adds vocals on Percy Mayfield's "Lost Mind," Louis Jordan's "Caldonia," and the Big Joe Turner-derived "You're Driving Me Crazy," but the band's bread and butter is the handful of rousing instrumentals that put the brass front and center. Mills' arrangement of Curtis Mayfield's timeless "People Get Ready" provides a real standout, while "Soul Stroll" rides a strutting Texas shuffle and "Rippin and Trippin" owes a debt to Kansas City. "Home Cookin" would fit comfortably on a mid-Sixties Lee Morgan Blue Note session. Makes one pine for the good ol' days.

★★★★

– Jay Trachtenberg

ALT.COUNTRY by Jim Caligiuri

LONESOME HEROES

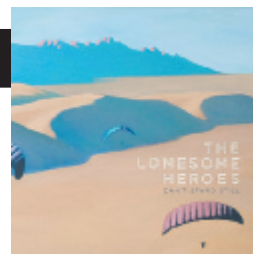
Can't Stand Still

Many bands claim Gram Parsons and Big Star as influences, but few compare to such time-tested landmarks. The reconfigured Lonesome Heroes fill the bill by drawing as much from Seventies pop ("Sunshine Come") as they do from a potpourri of country rock ("Throwing Dirt Into the Wind"). The ear-pleasing results make for one of Austin's best discs of 2015. Full of sun-streaked melodies ("Love Is Contagious") and inventive arrangements ("Whole Heart"), we'd expect nothing less from an LP produced by Li'l Cap'n Travis' Gary Newcomb. ★★★★★

THE BEAUMONTS

Get Ready For (Saustex)

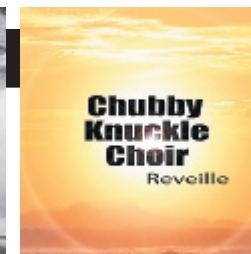
Are you ready for the Beaumonts? The first lyrics on this reissue of their 2010 debut might help you decide. "You can say what you want about me, but I never gave my husband chlamydia," sings Troy Wayne Delco. If that tickles your funny bone, you might enjoy some of the quintet's other tunes – "Let's Get Drunk," "Money for Drugs," "Big Fake Boobs" – all performed with wild-eyed Seventies country vibe. The other side of bro-country. ★★



THE LONESOME BAND

Running Alone (Icehouse)

Like many alt.country acts to emerge in the past decade, TLB gets sideways carrying a tune. There's a youthful spirit carrying the locals' brand of roots rock to firm entrenchment. Unfortunately, bandleader Sam Whips Allison barely makes it through the lament "Halfway There" or speedy "Make 'Em Dance" without causing a wince or three. ★★



CHUBBY KNUCKLE CHOIR

Reveille (Smith Entertainment)

Taking a cue from Austin's Band of Heathens, the Chubby Knuckle Choir combines country, soul, and blues into Americana. The problem is, the local quartet's compositional chops don't match up, and their subject matter comes out cliched. Sample titles: "Gone," "Trouble," and "Treat Her Right." A high-flying live track cut at the Bugle Boy in La Grange, "Storytime" proves these guys might be more comfortable onstage than in the studio. ★★

TEXAS NEVER WHISPERS

The debut LP from this local quintet reflects the seasoned know-how of its makers. Three of the group's members, including frontman Tim Regan, cut their teeth in now defunct Oh No! Oh My!, while bassist Daniel Wilcox moonlights in the Ugly Beats. The gents' experience casts a poised, mature POV over their Texas-spun indie rock. On vibraphone-led opener "Record Shop," the Memphis-bred singer waxes wise, wistful. Marred but hopeful, he pleads: "Make me believe, once again." Later, "Always Drunk" hints at sophomore cliché, but even that organ-led upper eventually clarifies a former flame's intoxication "on poetry or wine." Keys anchor the outfit, though peak "Midnight Companion" briefly eases that dominance with an enticing dual guitar riff capping an escalating Southern-jangle crescendo. TNW may have gleaned its title from a Pavement song, but the sound is wholly Wilco-derived. Flow falters briefly, when Regan's palatable vocals battle with undue backup in twangy "Tennessee Memories" and closer "Friends," but *Texas Never Whispers* makes itself heard.

★★★

— Neph Basedow

CONTINUED ON P.62



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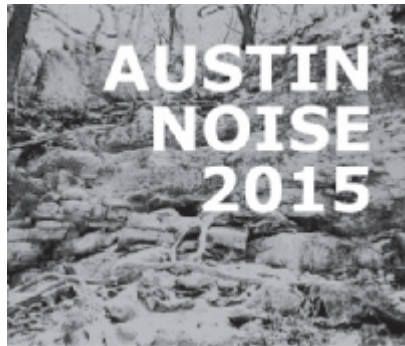


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SUMMER PLATTERS CONTINUED FROM P.61



AUSTIN NOISE 2015 (Instincto)

You can't come at a compilation like this from the traditional angle of spinning an album for pleasure. The sound erupting from Austin's apparently thriving noise underground – 60-plus acts' worth sprawled across three CDs – challenges notions about both music and listening itself. Forget about melodies, hooks, and even the use of instruments as we commonly know them. Most tracks not only don't bother coalescing into anything resembling a "song," they obscure the sonics emitting from digital grooves. A series of controlled underwater explosions by **Breakdancing Ronald Reagan** ("73 and Counting"), the screaming scrape-and-whine of **Dromez** ("Boys Dot Cry"), and ADD-addled glitch noise of **Daze of Heaven** ("For Stockhausen") mock the very idea of accessibility, while the squalling din of **Architeuthis Dux** ("Homunculus"), **Lifewaster** ("Dragged"), and **X Tara Bhattacharya** ("The Beak Is Gonna Get Ya") laugh in its face until it breaks down in tears. Some – **Air Traffic Controllers**, **Anus Morissette**, and the Jandek-like **Jonathan Horne** – craft actual compositions out of aural manipulations. Then, along comes the tortured guitar wailing of **Enochian Call Girls**' perfectly titled "Whale Abortion." In fact, most of the tracks settle for whatever cochlea abuse spewed forth when the record button turned red, their creators unconcerned with how their audio self-expression will be received by anyone unfortunate enough to come across them. The tracks strewn about *Austin Noise 2015* neither entice nor dare listeners to come to terms with them. They simply *are* – growing like weeds in a lawn of easier-to-mow grass, oblivious to whether we enjoy hearing them or not. ★★

NOISE
BY
**MICHAEL
TOLAND**

SHAWN DAVID MCMILLEN *On the Clock With JJ & Mitch (12XU)*

The musical pursuit of feel remains a study in balance. Capture the energy, absorb its essence, release before suffocation. The slapdash psych-folk skywriting of Lake Jackson-bred guitarist McMillen (Rubble, Starving Weirdos) exemplifies the principle. Bassist Mitch Fraizer (Church Shoes) and drummer JJ Ruiz (Teeners) round out an erstwhile anti-power trio that moves conventional rock instrumentation beyond the box. Although recorded in New York, *On the Clock...* exudes the cotton-mouthed stultification of a stoned Texas summer. Songs cut from deep-seated country blues templates shamble blissfully through the heat haze, immunized against clams by the same god who protects drunks and fools. Eschewing pedal gee-whizardry, McMillen's phrasing finds emotive weight in air and strategic repetition. As a result, "Kick Off Your Shoes" squishes between the toes like fetid river bottom, and the instrumental "No Passport" rings triumphant like a left-field update of "Red River Valley." A lethargic maraca on "Keep On Knocking" approximates the rhythm of shoveled gravel from a worksong field recording, but this album is best suited to doing a whole lot of nothing.

★★★

– Greg Beets



S.DOT & TUK DA GAT *Green Room (Dream Sequence)*

There's a twinge of "the fuck?" when listening to two adult white males speaking on the nuances of trap. Dues paid, S.Dot and Tuk Da Gat of Austin's pre-eminent set, League of Extraordinary Gz, are stamped



BEATBOX by Kahron Spearman

SLY & THE FAMILY STONE

Live at the Fillmore East: October 4th & 5th, 1968 (Sony Legacy)

By October 1968, Sly & the Family Stone had already sent a tsunami over popular music, quickly obliterating faded ideas of how a popular band could be conceptualized. That year's *Dance to the Music*, featured here throughout with the subsequent *Life*, represented a quantum leap forward, steering soul into a new, heavily co-opted psychedelic path, while also helping lay the groundwork for funk. Recorded just weeks prior to the release of archetypal single "Everyday People," this two-night, four-show event at the Fillmore East captures the band at the precipice of greatness. The first show runs under 40 minutes, a mostly educated trial and error case, with a "Well, let's see what happens if we push this button" attitude. Steadier on the second show of the first night, the band still twiddles with experimentation. A group in constant discovery mode, they throw in a Louis Armstrong-influenced take on "St. James Infirmary." On the second day, there's complete mastery of both the music and venue. The Family peaks during the magnificent medleys, slow builds, and jubilant up-tempo numbers, including "Dance to the Music." There's an enduring ebb and flow, and perhaps some intentional indecision, as the Denton-born Sylvester Stewart swings the band from humanist psychedelia to Church of God in Christ gospel modulation, James Brownian run-outs, and even showtune sing-alongs. Although a compilation of the four shows' best moments was planned for release, the project got shelved after the success of "Everyday People." Even closing in on 50 years later, the event stands as a significant foretelling of a relatively short, but incredibly influential musical era right around the corner. ★★★★★



and verified. Heavy on witty slab and dab flows, *Green Room* begins with an interesting juxtaposition: the East Coast, street-banging title track segueing into the Texas slabbled-out "Overtime," featuring Scotty ATL, on which range trumps concentration. For "Skydivin," the duo double-times about high times with the fairer sex, troubadour Max Frost's butter-smooth vocals providing icing. Gangsta Boo-assisted "W" apparently means "Wonderland," a hotel for the trysexually inclined. The prodigious Eric Dingus delivers on "Raw Pt. 2," with his signature deep space atmospherics. Both MCs drop clever lines, exemplified with Tuk's first bars on "Good Smoke": "What you know about this shit?/ I got one eye on you motherfuckers, feeling like Slick Rick." *Green Room* isn't without warts, namely topical depth, yet details – the socio-economic conditions that make trapping viable to begin with – touched on here by the introspective "Shoulders," featuring Greezo, could provide tremendous insight in the future.

★★★

– Kahron Spearman

WILLIAM CLARK GREEN *Ringling Road (Bill Grease)*

Launched with tongue-in-cheek autobiography "Next Big Thing," a reality check on the praise heaped atop 2013's third LP *Rose Queen*, follow-up *Ringling Road* demonstrates a clear sense of where it's headed. William Clark Green aims squarely for mainstream Texas country with big guitars and tight melodies, from small town ode "Sticks and Stones" to the licking fiddle of "Creek Don't Rise." The 28-year-old Flint native also shows off a narrative knack on the title track's twisted tale of the fabled Eastland circus stop. The Austin songwriter likewise showcases his emotional pull in duet with Dani Flowers on "Final This Time" and in the simple directness of "Hey Sarah," even if the album doesn't veer far from the Red Dirt radio playbook. Regionally, Green's made his



stamp, but here he angles for broader breakout appeal, "Old Fashioned" and "Sympathy" ringing big choruses hoping to be heard in Nashville. *Ringling Road* lacks an overt hit for such impact, but William Clark Green inches ever closer.

★★★

– Doug Freeman

DANNY SCHMIDT *Owls (Live Once)*

Things have changed for Danny Schmidt. The highly touted native folkie got married to Carrie Elkin since his last release, and now *Owls* flies without a label. The superior quality of the results remains the same. Schmidt also continues to offer wonderful song-by-song descriptions on his website, thoughts on new titles including "Girl With Lantern Eyes" and "Bad Year for Cane." After seven LPs, Schmidt's developed a reputation for poetic lyricism, at times cramming too many words into his songs. *Owls* leaves that slight miscue mostly by the wayside, and his stories remain filled with shadows and unexpected revelations. One update: Schmidt occasionally leans sonically toward a band sound that constitutes a change-up from his past work. "Guns & the Crazy Ones" and "Wings of No Restraint" possess an alt-country feel that's naturally rough and tumble.

★★★

– Jim Caligiuri



SLEEP GOOD

*Dream Dealer
(Blackland Hall)*

The grammatical faux pas in Will Patterson's recording moniker marks the extent of his creative blunder. After scoring a pair of soundtracks for famed film director Terrence Malick, the former Sound Team member channeled that experience into his sophomore LP, piecing



its 11 tracks together to resemble a movie score. Ten cut instrumental, so *Dream Dealer* engages effortlessly. Opener "X" commences delicate and ambient, glockenspiel and slow soaring spacial guitar quickly setting the scene. Too bad the now-Blackland Hall studio owner was only a third-grader when *Vanilla Sky* and *American Beauty* dropped. Highlight "Om the Dome" revs momentum, adding piano and a slicing pedal effect, but as pretty as it and its fellow tracks unspool, they contain a subtle ominous or melancholy undertone. Closer "Onism" marks the album's sole vocal recording, its bookend note of electronica evoking the heightened pop spin of Sleep Good's 2010 full-band output *Skyclimber*. That accessibility, paired with Patterson's idiosyncratic lo-fi, kindles a fiercely unique result.

★★★★

— Neph Basedow

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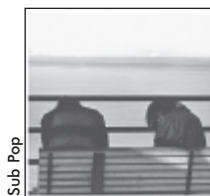
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Solstice Festival

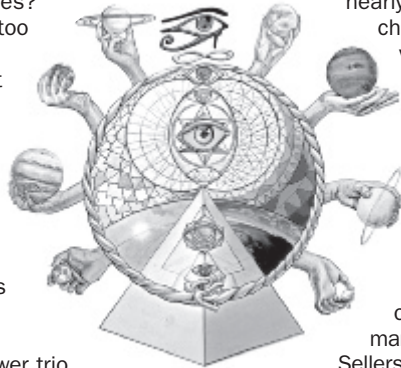
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Austin and music festivals ... Too many, too few, the right ones?

"I don't think there are too many," emails Ringo Deathstarr frontman Elliott Frazier. "I just think people are all too happy to spend loads of cash on festivals and overpriced booze, and then bitch about paying \$3 or \$5 to go see a local in-your-face show by some great bands 'round this town."

"But that's just me."

The levitating Austin power trio, as kinetic as Ringo Starr and as space-hurling as the *Death Star*, highlight Saturday's free sun-worship festival all day in Pan Am Park. Thirteen local "in-your-face" acts mark the summer solstice a day early. Beginning tonight, Thursday, through to the



Sahara Lounge afterparty on Sunday, nearly a dozen pre-parties synchronize the Solstice Fest at venues including Gypsy Lounge, Holy Mountain, Swan Dive, Scoot Inn, and more (www.solsticeatx.com/#parties).

"What I know of summer solstice is basically that it's the moment the sun appears highest in the sky, and marks the onset of summer," writes one-man electro headliner Roger Sellers. "Many see this as a time of celebration of our collective consciousness, as well as a form of rebirth. It's good to know that Austin is hosting a festival that responsibly celebrates a positive outlook on the solstice."

"I'm stoked to be a part of it."

— Raoul Hernandez



Brian Wilson

BASS CONCERT HALL, TUESDAY 23
 Psychedelic protest folk survivor Rodriguez opens

Brian Wilson, 72 and the creator of some of the most important pop music of all time, is doing press. Forty years have passed since his infamous mid-Seventies breakdown, and almost a decade of concerted solo efforts now include April's *No Pier Pressure*. We're on the phone, but I'm doing all the talking.

You've accomplished so much in your career, both with the *Beach Boys* and solo. Now there's this movie about you, *Love & Mercy*, plus you've got an autobiography coming out.

Anything else you want to accomplish?

"Yeah, I wanna do this summer tour."

Erm, yes, but like, beyond that. Anything in a more long-term sense?

"Nope, that'll about cover it."

He's not rude. Not in the least. In *Love & Mercy*, you see a man who has a hard time relating with anyone outside of melody.

Any good Austin memories?

"I've played Austin, but I don't remember it."

Any Texas memories in general?

"Nope."

What's the last album you bought?

"The Beatles — Sgt. Pepper's *Lonely Hearts Club*."

Recently?

"No, a long time ago. I haven't bought any albums in years."

What's your favorite car?

"Mercedes Benz."

Why?

"I like to drive."

— Luke Winkie



JUNETEENTH MUSIC FESTIVAL

Austin ISD PAC (1500 Barbara Jordan Blvd.), Friday 19

A century and a half to the date of Union General Gordon Granger's emancipation for slaves in Texas, AISD's Performing Arts Center hosts Juneteenth Music Festival's second go-round. Lineup luminaries are funk outfit Boss Street Brass Band, retro-soul group Soul Supporters, and eclectic songstress Serafia. Youth is served via funk futurists the Bare Feat. Austin All-Star Marching Band, the Majorettes, A-Train Drumline, and the Black & Gold Dance Team stack the bill. 6-10pm, \$5. — Kahron Spearman

THE CRACK PIPES Friday 19, Beerland

The Crack Pipes have bashed the boundaries of soul-infused garage rock for 20 years, frontman Ray Pride's fevered sermonizing driving rusted-out rhythms. Crack Pipes organist Coby Cardoso splits drum heads in the bill's sub-headliners, the Damn Times, a raucous amalgam of the MC5 and AC/DC led by Ryan Anderson, whose lungs sound like they're full of whiskey and cleaning solvent. The Slizz excel at trinity-denying highway punk, while Wild Frenzies proffer Memphian scuzz.

— Greg Beets

BUTCH HANCOCK, JIMMIE DALE GILMORE & SONS Cactus Cafe, Friday 19

What, no Joe Ely and his daughter Maria Elena? Two out of three Flatlanders on a bill will have to suffice, especially since they're doubling up generationally. Colin Gilmore, who inherited some of Jimmie Dale's West Texas warble, stakes his own claim to the compositional master craftsmanship evidenced in his father's all-star trio, while young master Rory Hancock attempts his father Butch's lyricism on six strings. Flatlanders 2.0: two shows, 6:30 & 9pm. — Raoul Hernandez

ELLE KING Lamberts, Saturday 20

After an eponymous EP and breakout SXSW, Elle King took three years to finally release her debut full-length, February's *Love Stuff* (RCA), but then the Ohio-bred singer remains her own boss. King's bold, brassy vocals scour against a roots-pop swagger, steely songwriting injecting brazen female bravado into Americana ranging between banjo-banked folk, raw blues, buzzing rock, and ribald, defiant soul. Local jazz-funk quartet Waking Fable jams first. — Doug Freeman

SISTER NANCY Flamingo Cantina, Saturday 20

In a genre ruled by men, Sister Nancy remains reggae's first female dancehall DJ. She did it in style, too, toasting timeless anthem "Bam Bam," which was subsequently covered/sampled dozens of times, notably by

Lauryn Hill. Nancy chalked up lesser hits along the way, including the infectious "Transport Connection." Now living stateside, she remains a crowd pleaser. Her band, the ever-crucial Lion Heights, opens.

— Jay Trachtenberg

A-TRAK Emo's, Saturday 20

Arriving with a brand-new bag (of drums), Montreal's chameleon DJ, mixer, producer, and label head arrives flanked by talent. EDM festival constant AraabMuzik pounds the MPC drum pads ahead of a new album, *Dream World*, his first official release since 2011's *Electronic Dream*. Houston startup Ape Drums infuses an updated thump to dancehall vibes. The trio's window rattler "Action" just dropped.

— Kahron Spearman

BEST COAST, BULLY

Emo's, Tuesday 23

If Bethany Cosentino and Bobb Bruno evoked Fleetwood Mac on 2012 sophomore LP *The Only Place* — all the hooks, none of the intra-band hook-ups — *California Nights* all but repeats the indie pop perfection. Darker, harder, and still smarting from insomnia, romantic ennui, and maturation, the disc imagines Cosentino as all five Go-Go's guru'd by Lindsey Buckingham. Nashville's Bully puts forth Alicia Bognanno and debut LP *Feels Like* in a similar vein.

— Raoul Hernandez

KGSR'S BLUES ON THE GREEN: SHAKEY GRAVES Ziiker Park, Wednesday 24

A massive audience draw at Bonnaroo last Sunday, Shakey Graves' performances have evolved into unrestrained tightrope acts of playfulness and folk convergence. Don't expect faithful reproductions of the Austin native's 2014 breakout *And the War Came*. Instead, look forward to curveball renditions and raucous interplay with drummer Chris Boosahda and guitarist Pat O'Connor. Spiritually awakened hip-hoppers Riders Against the Storm open.

— Kevin Curtin

DAWES Stubb's, Thursday 25

Dawes' Seventies-styled soft rock settles into stride with this month's fourth studio LP, *All Your Favorite Bands*, an emotionally packed platter of frontman Taylor Goldsmith's earnestly detailed songwriting and gentle harmonies. Produced by David Rawlings, its poignant pull hearkens Jackson Browne on piano ballads like the title track, steeped in nostalgia and the residue of fading relationships. Nasal-twinged troubadour Langhorne Slim opens, showcasing upcoming sixth album *The Spirit Moves*.

— Doug Freeman

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 FOR MORE EVENTS AND INFO

SOUNDCHECK

BY RAOUL HERNANDEZ

LOS RABANES

Flamingo Cantina, Friday 19
 Panamanian ska-rock legacy turns 20.

MANDOLIN ORANGE

Stubb's, Friday 19
 North Carolina duo picks and grins *Such Jubilee*.

KGSR'S FAN FARE

Threadgill's World Headquarters, Friday 19
 Family Eldercare's Summer Fan Drive begins with a pancake breakfast at 7am, stages a children's concert 9-11am, and headlines Charlie Mars and Dana Falconberry starting at 10pm.

LAURA MARLING

Central Presbyterian Church, Friday 19
 UK folk siren, 25, swears it's an all too *Short Movie*.

WHISKEY SHIVERS

Parish, Saturday 20
 Barefoot bluegrass riot.

JOHN WESLEY COLEMAN, DANIEL FRANCIS DOYLE

Bearland, Saturday 20
 The local Red River set's DIY troubadours.

MILLION DOLLAR QUARTET

Long Center, Sunday 21
 Tony-winning Broadway musical summits Elvis Presley, Johnny Cash, Jerry Lee Lewis, and Carl Perkins.

FAUN FABLES

Mohawk, Monday 22
 Dawn McCarthy's Bay Area psych-folk duo would be a shoo-in for *Levitation*.

SOUTH SIDE SLUGS TOUR

Empire Control Room, Tuesday 23
 Miami rapper Pouya hosts Fat Nick, Sir Michael Rocks, and more in touting new LP *South Side Slugs*.

SAGE FRANCIS

Red 7, Thursday 25
 Rhode Island rapper reps last year's fifth LP *Copper Gone*.

ST 37

Badlands, Thursday 25
 Austin psych survivors herd Orbis, Petcatman, and Aurora Plastics Company.

IN-STORES:

FRIDAY: Knest, Slackbeat, Sick Van, Trailer Space, 7pm
SATURDAY: Petcatman, Orbis, Trailer Space, 7pm
SUNDAY: Johnny Degollado, Antone's Records, 3pm
TUESDAY: Bully, Waterloo Records, 5pm; Yoshi, Fitness Club, Stone, Trailer Space, 7pm
THURSDAY: Puppy, O-Face, Hovvdy, Trailer Space, 7pm

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LEE JASTER 12:00 - \$10
THE EIGHTYSIXXED 6:00-NO COVER HAPPY HOUR

Fri, June 19
GINGER LEIGH 9:00 - \$10/\$12
CALLAHAN DIVIDE CD RELEASE - 11:00 - 15
DENNY FREEMAN 6:00 - NO COVER HAPPY HOUR

Sat, June 20
WC CLARK 8:00 - \$10
SHELLEY KING 10:00 - \$10
JON NAPIER 12:00 - \$10
LONDON & DAVID 1:00 - \$8
ALICIA ADKINS 3:00 - \$5

Sun, June 21
THE RESENTMENTS 7:30 - \$10
JOHN GAAR 9:30 - NO COVER
HOOGAN SULLIVAN 10:30 - \$5
MATTHEW ROBINSON & THE JELLY KINGS 3:00 - NO COVER

Mon, June 22
LONELYLAND 8:30 - \$10 / \$25 for RESERVED SEATING
HOT NUT RIVETERS w/ GUY FORSYTH 6:00 - FREE HAPPY HOUR
THE LEAVERS 11:00 - \$5

Tue, June 23
JULIE NOLEN 8:00 - \$5
ADRIAN CONNER 10:00 - \$5
ALEX CULBRETH 12:00 - \$5
DAVID GRISSOM 6:00 - FREE HAPPY HOUR

Wed, June 24
WALT WILKINS & THE MYSTIQUEROS 9:00 - \$10
ATWOOD & NUNN 11:00 - \$5
JOHNNY NICHOLAS 6:00 - NO COVER HAPPY HOUR

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Van Halen Tribute,
Leather Girls, Sailor Poon

SUNDAY 6/21
Bobby Jealousy, Goldbloom,
Telepods

MONDAY 6/22
8pm: Comedy by The New Movement Theater
10pm: Anthony Ray Wright,
Hogan Sullivan Band, Shay Mechelle

TUESDAY 6/23
The Halfways, Charm Bracelet,
Caroline Says

WEDNESDAY 6/24
Continental Drift,
Sun Machine (Tape Release Show),
The Holls, Foot Traffic

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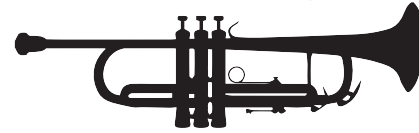
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- 6/26 ALEJANDRO ESCOVEDO (EARLY & LATE SHOWS)
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- 7/11 THE SECRET SISTERS
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- 6/18 AMANDA CEVALLOS
sweet honky tonk
- 6/19 DAVE MADDEN
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- 6/20 ATLAS MAIOR
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- 6/21 THE DUKES OF JUMP
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TONI PRICE H.H. 7PM
BARFIELD THE TYRANT OF TEXAS FUNK 12AM
ALEJANDRO ESCOVEDO 10PM

•WEDNESDAY, JUNE 24•

MARSHALL HOOD BAND H.H. 6:30PM
JAMES MCMURTRY 12AM
 10:15PM **JON DEE GRAHAM**
 9:30PM **PAINTED REDSTARTS**

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•THURSDAY, JUNE 25•

6:30PM **SHOULDERS**
 11:15PM **THE JOE JACKSONS**
 10PM **KING JAMES VIRGIN**

•FRIDAY, JUNE 26•

6:30PM **THE BLUES SPECIALISTS**
 11:30PM **IAN MOORE & THE LOSSY COILS**
 10PM **LIV MUELLER**

•SATURDAY, JUNE 27•

3:30PM MATINEE **REDD VOLKAERT**
 12AM **ROSIE FLORES**
 10PM **PATRICIA VONNE CD RELEASE!**

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10:30PM **JASON ROBERT BLUM**
 8:30PM **KALU JAMES**

•FRIDAY, JUNE 19•

10:30PM **MIKE FLANIGIN TRIO**
 WITH DENNY FREEMAN & KYLE THOMPSON
 8:30PM **ROBERT KRAFT TRIO**

•SATURDAY, JUNE 20•

10:30PM **MIKE FLANIGIN TRIO**
 WITH DEREK O'BRIEN & KYLE THOMPSON
 8:30PM **HILARY YORK**

•SUNDAY, JUNE 21•

10:30PM **MIKE FLANIGIN TRIO**
 WITH MAC McINTOCH & DAVE BILLER
 8:30PM **GUITAR PULL**
 WITH JAIMEE HARRIS, GARRETT OWEN, JAYME IVISON, AND WILLIAM HARRIS GRAHAM

•MONDAY, JUNE 22•

10:30PM **REY ARTEAGA**
 8:30PM **CHURCH ON MONDAY**
 WITH ELIAS HASLANGER FEAT. DR. JAMES POLK

•TUESDAY, JUNE 23•

10:30PM **EPHRAIM OWENS EXPERIENCE**
 8:30PM **JAMES MCMURTRY**

•WEDNESDAY, JUNE 24•

10:30PM **SNIZZ & FRIENDS**
 8:30PM **MATT HUBBARD TRIO**

•THURSDAY, JUNE 18
 H.H. 6:30PM
SHOULDERS

12:30AM **SWEET SPIRIT**

11:15PM **THE JOE JACKSONS**
 WITH MARIO MATTEOLI & BLACK JOE LEWIS

10PM **SOUNDS DEL MAR**

•FRIDAY, JUNE 19•
 H.H. 6:30PM

THE BLUES SPECIALISTS
JASON EADY 12AM

COURTNEY PATTON 10PM

•SATURDAY, JUNE 20•
 MATINEE 3:30PM

CORNELL HURD BAND

12:45AM **CROY & THE BOYS**

AMANDA CEVALLOS 11:30PM

2FER1 10PM

•SUNDAY, JUNE 21•
 MATINEE 3:30PM

MARSHALL HOOD BAND
AMANDA CEVALLOS 12:30AM

ALL NIGHT LONG
HEYBALE 9:45PM
 WITH EARL & DALLAS

THE WAGONEERS 7:30PM

•MONDAY, JUNE 22•

THE PETERSON BROTHERS
 H.H. 6:30PM

MIKE STINSON 10PM

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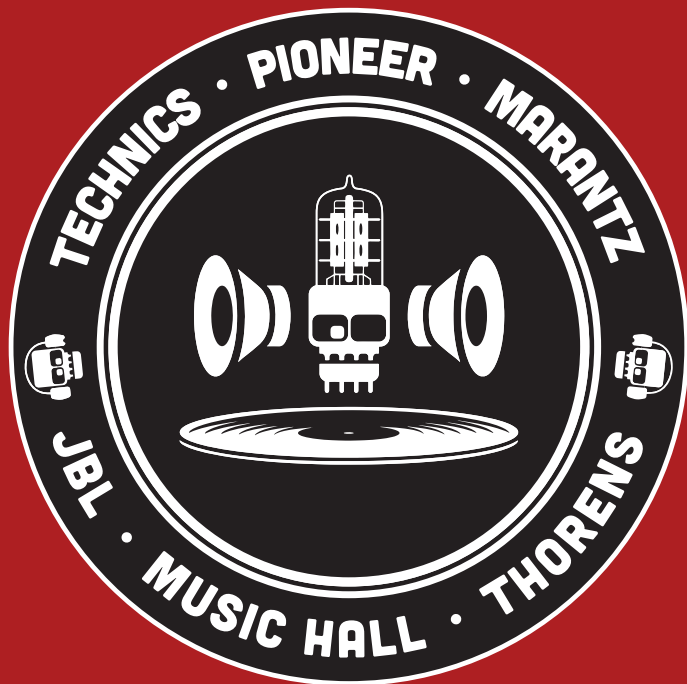
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June 18th @ 9pm

TRANSMISSION EVENTS PRESENTS

SEMICIRCLE

June 19th @ 9pm

DEVIN JAMES FRY

W/ MARSH CHAPEL
MOONSICLES & MORE

June 20th @ 5pm

LOCAL LABEL SHOWCASE

W/ CARTRIGHT
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June 20th @ 5pm

TRANSMISSION EVENTS PRESENTS

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Fri. June 19 9PM-12AM
ANDREA MARIE &
THE MAGNOLIA BAND

Sat. June 20 9PM-12AM
ROY HEINRICH &
THE PICKUPS

Sun. June 21 - FREE POOL 1PM
SLIM BAWB 4PM FATHERS DAY!

Wed. June 24 9PM-12AM
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JAI MALANO
 6:30PM **PAUL OSCHER** 10PM

FRIDAY, JUNE 19
Every Friday in June!
BARFIELD
The Tyrant of Texas Fusk 11:30PM

THE SERATONES 10PM
JITTERBUG VIPERS 6:30PM

SATURDAY, JUNE 20
HONEY GUN 10PM **TAMEGA JONES**

SUNDAY, JUNE 21
PSYCHEDELIC SOUL SUNDAYS 10PM
 W/JOHNNY MOELLER & HILARY YORK
JAMES ROBINSON'S SOULFUL SUNDAYS 7-9PM

MONDAY, JUNE 22
THE LOST COUNTS 10PM
 With **GEORGIA BRAMHALL**

PRESTO CHANGO 6:30PM

TUESDAY, JUNE 23
Soul Man SAM EVANS 10PM
The Original
8½ SOUVENIRS! 7PM

WEDNESDAY, JUNE 24
AFROFREQUE 10PM
moonpie 6:30PM

THURSDAY, JUNE 25
HONEY GUN 10PM **TAMEGA JONES**
 6:30PM **PAUL OSCHER**

FRIDAY, JUNE 26
BARFIELD *Every Friday in June! 11:30PM*
THE SERATONES 10PM **JITTERBUG VIPERS** 6:30PM

SATURDAY, JUNE 27
TWO HOOTS & A HOLLER 10PM
Texas Folklife Presents
BLUES FROM DEEP IN THE HEART:
DOORS AT 5PM A KICK-OFF FOR STORIES SUMMER INSTITUTE. MUSIC BY: SOULMAN SAM, ORANGE JEFFERSON, MAC MCGINTOSH, AND EDDIE & THE EVEREADYS.

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SOUTH ON RIVERSIDE

THURSDAY 6/18

311 CLUB The Naturals, Kaiser Soze, Taylor Nauta, Izzy Cox & the Broken Arrows (9:00) Ⓐ

ACL LIVE AT THE MOODY THEATER ACL Hall of Fame w/ Host Dwight Yoakam, J.T. Van Zandt, Los Texmaniacs, David Hidalgo, Laura Martling, Patty Loveless, Gillian Welch & Jason Isbell, Vince Gill, Lyle Lovett (6:00) ⒶⒷ

AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)
ARISTOCRAT LOUNGE Lightnin' Malcolm (9:00) Ⓒ
BAT BAR John Gorman (4:00), Treble Soul (7:00)

FOR YOUR BENEFIT

FRI 6/19
 Kennefit Benefit w/ Izzy Cox, the Music Ranch
 Family Eldercare Fan Drive w/ Dana Falconberry, Charlie Mars, Threadgill's World HQ

SAT 6/20
 Jordan Maracek Benefit w/ Sailor Poon, Leather Girls, Runnin' With Pendejos, Amplified Heat's Black Sabbath Tribute, Hotel Vegas
 Wimberley Flood Relief Benefit w/ Laughing Waters, Laur Marie, Scooter Pearce, Rylee Owens, Kalu James, Hunter Sharpe, GOBI, Prince

SUN 6/21
Chepo Cancer Benefit w/ Prescott Curlywolf, Sin Pelo, Oak Creek, Hilary York, Tortilla Flats, the Service Industry, Ron Titter Band, Mike Nicolai & the Sensations, the Sahara Lounge
THU 6/25
Nepal Earthquake Relief Fundraiser, Austin Beer Garden Brewing Co.

ROAD SHOWS

THU 6/18
Lyle Lovett, Vince Gill, Jason Isbell, Gillian Welch, Patty Loveless, Laura Martling, David Hidalgo, Los Texmaniacs, Dwight Yoakam, ACL Live at the Moody Theater
Lightnin' Malcolm, Aristocrat Lounge
Daniel Eyes & the Vibes, Carousel Lounge
Darius Rucker, Brett Eldredge, Brothers Osborne, A Thousand Horses, Cedar Park Center
Ill Niño, Kittie, Straight Line Stitch, Davey Suicide, Motograter, Thira, Lydia Can't Breathe, Dirty Dog Bar
Shelltoe Soul, ALR Boosh & the Boosh Kidz, Zeles, Christian Partridge, Dozen Street
Yelowolf, Hillbilly Casino, Emo's
Nadis Warriors, Empire Control Room
Sealion, Caves, Hotel Vegas
Digweed, Kingdom Nightclub
Empty Vessels, the Lost Well
Semicircle, Mohawk
Anuhe & Etana, Parish
Spaceghost Purpp, Red 7
French Horn Rebellion & De Lux, Stubb's
Windé Black, Stereophilia, Swan Dive
Empty Vessels, Trailer Space Records

FRI 6/19
Bird Peterson, Birds Barbershop
The Seratones, C-Boy's Heart & Soul
Butch & Rory Hancock, Cactus Cafe
Laura Marling, Central Presbyterian Church
The Hussy, Cheer Up Charlies
Jason Eady, Continental Club
The Opiuo Band, Empire Control Room
Los Rabanes, Foco de Atelier, Elyze, Flamingo Cantina

SAT 6/20
Rice Moorehead, Austin Beer Garden Brewing Co.
A-Trak, AraabMusik, Ape Drums, Emo's
Sister Nancy, Flamingo Cantina
Leather Girls, Hotel Vegas
Elle King, Lamberts
Killer Hearts, Abrams, Duell, the Lost Well
Problem Child, LUX
Jake Ward & the Coast Riders, Mercer Street Dancehall
Organizacion Kumbiambera, One-2-One Bar
Mountain Sprout, Parish
Teenage Bottlerocket, the Copyrights, Red 7
Relentless Jones, the Roost
Helen Kelter Skelter, Abacabb, the Scoot Inn
Ben Cina, Stay Gold

Fri June 19
CHARLIE MARS
Dana Falconberry 8pm
 FAMILY ELDERCARE'S
Summer Fan Drive

Fri June 26
JONNY GRAY
BRIAN POUNDS 8pm
GRACE PETTIS

Fri July 10
WHITE GHOST
SHIVERS 9pm
 Mignon Grabois

Sat July 11
ERIC TESSMER 9pm

Fri July 17
LOVE & CHAOS 9pm
 w/AJ Vallejo & Kendall Beard

Sat July 18
ALPHA REV 9pm
 Water & Rust

Fri July 31 & Aug 1
JERRY GARCIA FEST 8pm

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PINEY GROVE RAMBLERS 11am

Wed June 24
RILEY OSBORNE & FLOYD DOMINO 7pm

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CLUB LISTINGS

Ⓐ ALL AGES VENUE Ⓑ ROADSHOW Ⓒ RECOMMENDED

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THU 6/25
Nepal Earthquake Relief Fundraiser, Austin Beer Garden Brewing Co.

Rama, Robert Cline Jr., Ben Ballinger, Sahara Smith, Salim Nourallah, Emily Robison, Martin Strayer (noon), **Sweetwater BCRR**

ROAD SHOWS

THU 6/18
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Ill Niño, Kittie, Straight Line Stitch, Davey Suicide, Motograter, Thira, Lydia Can't Breathe, Dirty Dog Bar
Shelltoe Soul, ALR Boosh & the Boosh Kidz, Zeles, Christian Partridge, Dozen Street
Yelowolf, Hillbilly Casino, Emo's
Nadis Warriors, Empire Control Room
Sealion, Caves, Hotel Vegas
Digweed, Kingdom Nightclub
Empty Vessels, the Lost Well
Semicircle, Mohawk
Anuhe & Etana, Parish
Spaceghost Purpp, Red 7
French Horn Rebellion & De Lux, Stubb's
Windé Black, Stereophilia, Swan Dive
Empty Vessels, Trailer Space Records

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American Aquarium, Stubb's
Salim Nourallah, Prince Rama, Sweetwater BCRR
Jason Isbell, Texas Union Ballroom
Petcatman, Trailer Space Records
Capyac, Vulcan Gas Company

SUN 6/21
Dylan Holland, Reed Deming, Zach Matari, Point Blank Society, the Belmont
Greg Loftus, Hole in the Wall
Million Dollar Quartet, Long Center for the Performing Arts

MON 6/22
Mike Stinson, Continental Club
Hogan Sullivan Band, Hotel Vegas
Faun Fables, Lacy Rose, Mohawk
Steve Lindeman, Marty Lyman, One-2-One Bar

TUE 6/23
Brian Wilson, Rodriguez, Bass Concert Hall
The Spits, B.D. Riley's Irish Pub
Best Coast, Bully, Emo's
Fat Nick, Pouya, Robb Bank\$, Sir Michael Rocks, Mikey the Magician, Germ, Don Krez, Nick Colletti, Empire Control Room
The Parish Festival, Firehouse Lounge
Chain Rank, the Pose, Holy Mountain
The Hallways, Caroline Says, Hotel Vegas
Thera Roya, the Lost Well
Desert Culture, MST, Mohawk
Bully, Waterloo Records

WED 6/24
Skyacre, Beerland
Stone Wheels, Hole in the Wall
Alex Calder, Children of Pop, Holy Mountain
The Deadbeat, Mohawk
Blue, the Misfit, Slim Gravy, the North Door
Hatch, One-2-One Bar
Hovvdy, Trailer Space Records

See austinchronicle.com for Thursday, 6/25, and beyond.

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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THURSDAY, JUNE 18
BLUEGRASS, BEER, & BBQ
FEATURING
The Bluegrass Outfit 6PM
FREE FOOD TASTINGS
ON THE HOUR!

FRIDAY, JUNE 19
Moonlight Social 9PM

SATURDAY, JUNE 20
Mandy Rowden 9PM



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THURSDAY, JUNE 18
DOUBLE R NOTHIN'
Happy Hour 6PM - NO COVER
RYAN HOWARD
COURTLYN JAMES
GEM

FRIDAY, JUNE 19
MONTE MONTGOMERY DOORS AT 8PM
THE BALLS *Happy Hour* 6PM

SATURDAY, JUNE 20
RELENTLESS JONES

TUESDAY, JUNE 23 6PM & 9PM
THE FANTASY POKER LEAGUE

WEDNESDAY, JUNE 24 *Happy Hour* WITH
RYAN HOWARD
BABY ATLAS
AND ROCKIN' DRINK SPECIALS ALL NIGHT LONG!

THURSDAY, JUNE 25
LEIGH ROWAN
CHUBBY KNUCKLE CHOIR

FRIDAY, JUNE 26
W.C. CLARK
PATRICE PIKE

SATURDAY, JUNE 27
ROCK CAMP (DAY SHOW) 3:30PM
86 THE SUN 9:30PM
DARKNESS ENDING 10:30PM

WEDNESDAY, JULY 15
BJ BARHAM
FROM AMERICAN AQUARIUM

SATURDAY, JULY 18
MOBY DICK

FRIDAY, AUGUST 21
THE ARISTOCRATS
TRAVIS LARSON BAND
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JUNE 18 THE LOVE STORY TOUR:
CHAPTER 1: YELAWOLF

JUNE 20 **A-TRAK**
W/ ARRAABMUZIK, APE DRUMS

JUNE 23 **BEST COAST**
W/ BULLY

JULY 25 **FAILURE**

AUGUST 30 LOVE AND WAR TOUR:
ZZ WARD

101X BIRTHDAY CONCERT SERIES:
SEPTEMBER 22 **CATFISH & THE BOTTLEMEN**
W/ JAMIE N COMMONS
TICKETS ON-SALE THIS FRIDAY AT 10AM!

OCTOBER 25 **TOBIAS JESSO JR**

101X BIRTHDAY CONCERT SERIES:
OCTOBER 27 **FRANK TURNER & THE SLEEPING SOULS**
W/ SKINNY LISTER AND BEANS ON TOAST
TICKETS ON-SALE THIS FRIDAY AT 10AM!

OCTOBER 28 **GERARD WAY**
W/ TAPE

NOVEMBER 16 **RAC AND BIG DATA**
TICKETS ON-SALE THIS FRIDAY AT 10AM!

THE FALLIN UP TOUR:
NOVEMBER 19 **SoMo**
W/ JORDAN BRATTON

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FRI JUN 19 DOORS 9PM
MANDOLIN ORANGE
WITH JOSH OLIVER

SAT JUN 20 DOORS 9PM
AMERICAN AQUARIUM
WITH JASON JAMES
(NEW WEST RECORDS)

THU JUN 25 DOORS 9:30PM
DAWN AND HAWKES

FRI JUN 26 DOORS 9PM
WORLD PARTY
WITH GABRIEL KELLEY

SAT JUN 27 DOORS 9PM
SHAPE SCENES WITH KAZI
AND THE BOXING LESSON

MON JUN 29 DOORS 8PM
LENKA WITH NICK HOWARD

WED JUL 1 DOORS 8PM
LITTLE HURRICANE
WITH YOUNG BUFFALO

THU JUL 2 DOORS 8PM
JONATHAN FOX BAND
WITH CHRISTY HAYES

FRI JUL 3 DOORS 8PM
THE BLUEBONNETS AND AMY EDWARDS & THE HI FI SOCIETY
WITH CAUTIONTAPE

THU JUL 9 DOORS 8PM
TAYLOR & THE WILD NOW
WITH JANE ELLEN BRYANT
AND HALEY COLE

FRI JUL 10 DOORS 9PM
MEMORY TAPES
WITH COMPUTER MAGIC
AND SLEEPOVER

SAT JUL 11 DOORS 9PM
JULIAN ACOSTA
WITH BRADY BEAL
AND NICK & PAIGE

TUE JUL 14 DOORS 8PM
SON LUX WITH LANDLADY

WED JUL 15 DOORS 8PM
JESSICA HERNANDEZ & THE DELTAS

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FROM THURSDAY

B.D. RILEY'S IRISH PUB Kristen Gibbs (8:00)

THE BELMONT The Digital Wild, Shakey Graves (6:30)

THE BLACKHEART Roxy Roca, Mrs. Glass (8:00)

BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton (6:00)

C-BOY'S HEART & SOUL Paul Oscher (6:30), Honey Gun (10:00)

CACTUS CAFE Mayeux & Broussard (8:00)

THE CAPITAL GRILLE James Polk Trio (6:00)

CAROUSEL LOUNGE Jenny Reynolds, Utley, Sammy J., Kickaction Collection, Daniel Eyes & the Vibes (7:00)

CEDAR PARK CENTER A Thousand Horses, Brothers Osborne, Brett Eldredge, Darius Rucker (7:00)

CENTRAL MARKET NORTH Anthony da Costa (6:30)

CENTRAL MARKET SOUTH Amanda Cevallos (6:30)

CHUGGIN' MONKEY Aaron Navarro (9:00)

CONTINENTAL CLUB Shoulders (6:30), Sounds del Mar, the Joe Jacksons, Sweet Spirit (10:00)

CONTINENTAL CLUB GALLERY Kalu James, Jason Blum (8:30)

DIRTY DOG BAR Happy Accidents, Darkcell, the Taking, Lydia Can't Breathe, Thira, Motograter, Davey Suicide, Ünloco, Straight Line Stitch, Kittie, Ill Niño (6:00)

DIZZY ROOSTER Aaron Navarro (5:00), Sonny Wolf (9:00)

DONN'S DEPOT Murphy's Inlaws

DOZEN STREET Solstice Fest Pre-party w/ Christian Partridge, King Art, Retrograde, Zeles, ALR Boosh & the Boosh Kidz, Concrete Shoes, Shelltoe Soul (6:30)

EDGE OF TOWN SALOON & GRILL Rockin' Stevie

EMO'S Hillbilly Casino, Yelawolf (8:00)

EMPIRE CONTROL ROOM Trouble in the Streets, Resonant Frequency, Nadis Warriors (8:00)

FIREHOUSE LOUNGE Boss Street Brass Band (10:00)

FLAMINGO CANTINA Micah Shalom & the Babylonians (9:00)

FRIENDS Blues in the Night (4:00); The Southsiders, Conquistadors (7:30)

GRUENE HALL Damn Quails (7:00)

GÜERO'S TACO BAR Dr. Zog (6:30)

GYPSY LOUNGE Solstice Fest Pre-party w/ Pleasure Venom, the Goodness Sakes, New Age Love, Transit Method, Toast Party, the Cuckoos (8:00)

HOLE IN THE WALL Pharoahs, Basketball Shorts, Nilo Bronco, the Gospel Truth, US Weekly, Crooked Bangs, Borzoi

HOLY MOUNTAIN Solstice Fest Pre-party w/ Calico Club, GOBI, Henry + the Invisibles, NGHT HCKLRS (9:00)

HOTEL VEGAS Caves, Worriers, Sealion, Moving Panoramas

KINGDOM NIGHTCLUB Digweed (10:00)

LAMBERTS Brent Palmer, Elijah Ford & the Bloom (9:30)

LITTLE LONGHORN SALOON Nate Boff (6:00), Alvin Crow (9:00)

THE LOST WELL Cursus, Withdrawal, Empty Vessels

LUCKY LOUNGE Angela Dolbear (10:00), 90's Night w/ DJ Mighty Fly (10:30)

LUX Raul Adrian Ochoa (4:00)

MERCER STREET DANCEHALL Doug Moreland (8:00)

MOHAWK Semicircle (9:00)

NEWORLDELI Fletcher Clark

THE NOOK Jo Hell (6:30)

ONE-2-ONE BAR The Good Earth CD Release (6:30)

PARISH Anuha & Etana (7:00)

RAY BENSON'S RATTLE INN The Soap Boxers, Warplanes, Taiga (10:00)

RED 7 Spaceghost Purpp (8:00), Klax, Robo Cougar, Stumbledrunk, Octopus Rex LP Release (9:00)

RILEY'S TAVERN Big Red Drum (9:00)

THE ROOST Double-R-Nothin' (6:00)

RUTH'S CHRIS STEAK HOUSE Jeff Lofton (5:30)

THE SAHARA LOUNGE DJ Ryan Sambol, Wurlitzer Prize, Ryan Sambol (7:00)

SATELLITE BISTRO & BAR Paul Klemperer & Manteca Beat (7:30)

SAXON PUB Eightysixed (6:00), Patrice Pike, Mark McKinney (8:00)

THE SCOOT INN Jesse Woods, Austin Leonard Jones, Miclaw, Bellringer (8:00)

SHADY GROVE Unplugged w/ Barfield (8:00)

THE SKYLARK LOUNGE Margaret Wright, Eddie & the Eveready (6:00)

SPIDER HOUSE BALLROOM Bedpost Afterparty w/ Korobuska & Vana Mazi

STAY GOLD Dead Lifeboats, Infamous Crowd (8:00), Stephen Bidwell's Armada (9:00)

STRANGE BREW LOUNGE SIDE Jaimie Harris, Harvest Thieves, the Painted Redstarts, CBG Band (8:00)

STUBB'S French Horn Rebellion & De Lux (8:00)

SWAN DIVE Solstice Fest Pre-party w/ Stereophilia, Automatic Weekend, Windê Black, Tapes (9:30)

THE THIRSTY NICKEL Flynt Reid, Eric Turner (4:00)

TRAILER SPACE RECORDS Gaff, Empty Vessels (7:00)

TRIPLE CROWN Loretta's .22 (6:00); Foxmoor Express, The Two Lips, Bonnet, Batthew McNeal (10:00)

THE WHITE HORSE Candler Wilkinson, Peewee Moore, Leo Rondeau (8:00)

Z'TEJAS The Brew (6:00)

FRIDAY 6/19

AI&S PERFORMING ARTS

CENTER Juneteenth Music Festival w/ A-Train Drumline, Black & Gold Dance, the Majorettes, Austin All-Star Marching Band, the Bare Feat, the Soul Supporters, Serafia, Boss Street Brass Band (6:00)

AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)

AUSTIN BEER GARDEN BREWING CO. Li'l Mikey & the Soda Jerks (6:30); Ulrich Ellison & Tribe, Johnson (9:00)

BAT BAR John Frischer (4:00), Spectra (7:00)

B.D. RILEY'S IRISH PUB Davey Arwine (7:00), Kristen Gibbs (10:00)

BEERLAND Wild Frenzies, the Slizz, the Damn Times, the Crack Pipes

BIRDS BARBERSHOP Gingerfest w/ Claire Morris, Cupcake, Erica Nix, Bird Peterson (5:00)

BROKEN SPOKE Johnny Cash Tribute, Dance Lessons, Billy Mata (6:00)

BUDDY'S PLACE Son Geezinslaw, Glenn Collins (8:00)

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Eddie Stout & The Evereadys 8pm June 18

FRI June 19 Soul Man Sam 9 pm

Andrea Dawson 10pm SAT June 20

FRI June 26 Brown Sugar 9 pm

Pickie Lee Erwin 8 pm Every Tues

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THU 18 DIRTY RIVER BOYS 10:45PM
W/SPECIAL GUEST TBA

FRI 19 SONGWRITER SHOWCASE FEAT. JASON WOOLERY, MISSOULA SLIM, MARSHALL ANDERSON, VICTOR HOLK, HALLEY ANNA, KATHLEEN O'KEEFE, BRUCE BANKS, DR G 9PM

SAT 20 PARKER MCCOLLUM 10:45PM
W/SPECIAL GUEST

TUE 23 AUSTIN MEADE 10PM

WED 24 KENT FINLAY'S SONGWRITER CIRCLE 9PM

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SATURDAY 6/20 MOONLIGHT TOWERS, LEGENDARY SKIES, OCTOPUS REX, FANCY DUX, JD CLARK

SUN 6/21 41ST ANNIVERSARY, LEO RONDEAU, LONESOME HEROES, BEN BALLINGER, GREG LOFTUS

MON 6/22 THE LONESOME, JENNY PARROTT AND MEATLOAF SPACESHIP, GARY NEWCOMB, ROGER WALLACE

TUE 6/23 JAY ARMSTRONG, ELECTRIC FRIENDS, PHAROHS

WED 6/24 STONE WHEELS, SEAN TRACEY TRIO

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FRI JUNE 19 JOSHUA BAIN
SAT JUNE 20 CRAIG MARSHALL
MON JUNE 22 DAN PATREVITO
HAPPY HOUR SHOW
TUE JUNE 23 DOC POINTER
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FRI 6/19 TROY OGLETREE TICKETS \$7 8PM
ANIMALS FOR HANDS 10PM
DJ MARK DENIM 12AM

SAT 6/20 GREAT ROCK BAND 8PM
AWESOME TECHNO HOUSE MUSIC SHOW 12AM

SUN 6/21 MIDNIGHTS BLEEDING HEART 8PM
UNRAVEL MARS 9:30PM

TUE 6/23 THE LAGOONS 9PM
PSYCHEDELIC ROCK PARTY

WED 6/24 CACTUS OPERANDI 8PM

THU 6/25 THE VINYL REVIVAL 8PM
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THU 18- ELECTRIC CHURCH PRESENTS: RYAN SAMBOL SPINS VINYL 7-10P
WURLITZER PRIZE 10P RYAN SAMBOL 12A

FRI 19- SOLSTICE FESTIVAL PRE PARTY: THE RIVER HAS MANY VOICES 7P
GHOSTS OF DIXIE 8P FRANCINE THIRTEEN 9P
JAM THERAPY 10P MODAL 11A CORNERSTONE 12A
TROUBLE IN THE STREETS 1A

SAT 20- BRAMAYA 8P HUERTA CULTURE 10P ZOUMOUNTCHI 12A

SUN 21- CHEPO PEÑA CANCER BENEFIT WITH: MIKE NICOLAI AND THE SENSATIONS, RON TITTER BAND, THE SERVICE INDUSTRY, TORTILLA FLATS, HILLARY YORK, OAK CREEK, SIN PELO AND PRESCOTT CURLY WOLF 2P
SOLSTICE FESTIVAL AFTERPARTY WITH: SPINDLEGRAP, CIRCLING DRONES, BOURGEOIS MYSTICS, SOULFOOD, RENTAK 7P

MON 22- JONATHAN DOYLE SWINGTET 9:30P

TUE 23- LATIN GROOVES 9P LETICIA RODRIGUEZ Y LA BANDA 10P

WED 24- RUBY 10P BOURGEOIS MYSTICS 11P VANA MAZI 12A

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THU 6/18 **QUEENS OF THE ISLAND TOUR** FEAT. ANUHEA AND ETANA

FRI 6/19 **DEADEYE** GRATEFUL DEAD TRIBUTE

SAT 6/20 **WHISKEY SHIVERS** WITH MOUNTAIN SPROUT

THU 6/25 ART SEEN ALLIANCE PRESENTS: **THE FUNK HUNTERS** FEAT. CHALI 2NA (OF JURASSIC 5)

FRI 6/26 **SISTER SPARROW & THE DIRTY BIRDS** WITH REED TURNER, A-TOWN GETDOWN

SAT 6/27 **CREAM CHEESE ACCIDENT** STRING CHEESE INCIDENT TRIBUTE

FRI 7/3 **BIG SAM'S FUNKY NATION**

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WED JUN 24 **RESENT, GNARWOLF, THE ANTI SCENE**

THU JUN 25 **SCOOT DIVE-INN THEATRE: ROAD HOUSE**

FRI JUN 26 **KALU JAMES, FIRST YEAR ON EARTH, EDISON CHAIR, KYLE OFFIDANI**

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FROM FRIDAY

C-BOY'S HEART & SOUL Jitterbug Vipers (6:30), The Seratonos, Barfield (10:00) Ⓜ

CACTUS CAFE Jimmie Dale & Colin Gilmore, Butch & Rory Hancock (6:30, 9:00) ⓂⓂⓂ

THE CAPITAL GRILLE James Polk Trio (6:30)

CAROUSEL LOUNGE Poor Yorick, Roy Heinrich & the Pickups (7:00)

CENTRAL MARKET NORTH El Tule (6:30) Ⓜ

CENTRAL MARKET SOUTH Dave Madden (6:30) Ⓜ

CENTRAL PRESBYTERIAN CHURCH Laura Marling ⓂⓂ

CHEATHAM STREET WAREHOUSE Doug Moreland (10:00)

CHEER UP CHARLIES Lochness Mobsters, Party Girl, Xetas, the Hussy, A Giant Dog (9:00) Ⓜ

CHUGGIN' MONKEY Sean Evan (2:00), Mike Valliere (5:00), Mike V. & the Lone Star Rejects (9:00)

CONTINENTAL CLUB The Blues Specialists (6:30), Courtney Patton, Jason Eady (10:00) Ⓜ

CONTINENTAL CLUB GALLERY Robert Kraft Trio, the Lost Counts (8:30)

CU-29 Samantha Lee & the Family Tree (9:00)

DIZZY ROOSTER Aaron Navarro, Sean Evan & His Very Handsome Band (5:00)

DONN'S DEPOT Donn & the Station Masters

EDGE OF TOWN SALOON & GRILL Spilled Whiskey

EL SOL Y LA LUNA Mariachi Caballeros (8:30) Ⓜ

EMPIRE CONTROL ROOM The Opiuo Band (7:00) Ⓜ, La Vida Buena, La Frenetika, Peligrosa (10:00)

FLAMINGO CANTINA Elyze, Foco de Atelier, Cilantro Boombox, Los Rabanes (9:00) ⓂⓂ

FRIENDS J.T. Coldfire (4:00); Swamp Sauce, Conquistadors (7:30)

GRUENE HALL Cory Morrow LP Release (8:00) Ⓜ

GÜERO'S TACO BAR The Bob Fuentes Show (6:30)

GYPSY LOUNGE Solstice Fest Pre-party w/ Skye Strickler, Grace London, Toro Canyon, Those Damn Eyes, Hooka Hey, Sailor Poon, Bad Dad (6:30) Ⓜ

HOLE IN THE WALL The Hard Pans, Folk Uke, Christy Hays & Caliche, the Stabbies, Pocket FishRmen

HOLY MOUNTAIN Vetter Kids, Football, Ivadell, Brother/Ghost LP Release Ⓜ

HORNITOS TEX-MEX CAFE Leti De La Vega (6:00)

HOTEL VEGAS Cold Lampin' Old School Hip Hop w/ Maseo (10:00) Ⓜ

IRON CACTUS NORTH David Massey

KENNY DORHAM'S BACKYARD Juneteenth Soul & Blues w/ C.J. Edwards, First Flight, East Side Blues Syndicate, Woody Russell, Jose "Sweet Tone" Ruiz, First Fruits, Alexander Nobles (6:00) ⓂⓂ

LAMBERTS Drew Davis, Northern Quarters (9:30) Ⓜ

LITTLE LONGHORN SALOON Southbound 45 (6:00); Alan Haynes (9:00)

THE LOST WELL Megazilla, Big Spirits, Brazillionaire, Bearded Ox

LUCKY LOUNGE Troy Ogletree, Animals for Hands, DJ Mark Denim (8:00)

LUX Marcus Rios, the Goodz (4:00)

MARIA'S TACO XPRESS Leeann Atherton (7:00) Ⓜ

MERCER STREET DANCEHALL Dale Watson

MOHAWK Right On Happy Hour (5:00), Tapajenga, Moonsicles, Marsh Chapel, Devin James Fry (9:00) Ⓜ

THE MUSIC RANCH Kennefit Benefit w/ Izzy Cox (5:00)

NEWORDELI Hudson James

THE NOOK Raul Adrian Ochoa (5:00), Jagged Luck (8:30)

THE NORTH DOOR Dope Sauce w/ Benji Bands, Madison Walls, J. Wil, Al the Ripa, Diego Martin, Cklassy FP, Qmaine (10:00) Ⓜ

THE OFFICE LOUNGE Cody Sparks Band (9:00)

ONE WORLD THEATRE The Rippingtons (7:00, 9:30) ⓂⓂ

ONE-2-ONE BAR Tom Meny, Bekah Kelso & the Fellas, Ray Prim, Warplanes (6:30) Ⓜ

PARISH Deadeye (10:00)

PINBALLZ KINGDOM Dawn Maracle's White Flag (8:00)

PLUSH Solstice Fest Pre-party w/ Mluna, Beatsmode (10:00)

POODIE'S HILLTOP ROADHOUSE Ru Coleman (6:00) Ⓜ, Midland, Gary P. Nunn (8:00) ⓂⓂ

RAY BENSON'S RATTLE INN Steven James & the Jaded (10:00)

RED 7 Surly Gates, Unfaithful Servants, Darkbird, Under the Sun (8:00) Ⓜ

RILEY'S TAVERN Andrea Marie & the Magnolia Band (9:00)

ROADHOUSE Andy McIntyre (9:00)

THE ROOST Monte Montgomery (8:00)

RUMPS TAVERN Slim & the Phat Tones (9:00)

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FROM SUNDAY

CHUGGIN' MONKEY Mike Valliere (5:00), Chris Ray (9:30)
CONTINENTAL CLUB Planet Casper (3:00); the Wagoneers, Heybale! w/ Redd & Earl & Dallas, Amanda Cevallos (7:30)
CONTINENTAL CLUB GALLERY Guitar Pull w/ Jaimee Harris, Garrett Owen, Jayme Ivison, William Harries Graham (8:30); Mike Flanigin Trio w/ Mac McIntosh, Dave Biller (10:30)
DIZZY ROOSTER Sonny Wolf (9:00)
EDDIE V'S EDGEWATER GRILLE Kris Kimura (7:00) **A**
EMPIRE CONTROL ROOM bas mrkt (4:00)
FRIENDS J.T. Coldfire (5:30), Blues Jam (9:30)
GREEN PASTURES RESTAURANT Jacques Vilmain (11:00am) **A**
GRUENE HALL Robyn Ludwick (12:30); Danny Brooks (5:00) **A**
GUERO'S TACO BAR Trent Turner & the Moontowers (noon), Mitch Webb & the Swindles (3:00)
HARTMAN CONCERT PARK AT THE LONG CENTER Concerts in the Park w/ Austin Symphony Orchestra: Big Band (7:30)
HOLE IN THE WALL Leo Rondeau, the Lonesome Heroes, Greg Loftus, Ben Ballinger **A**
HOTEL VEGAS Goldbloom, Telepods, Bobby Jealousy (9:00)
HOUSE WINE Justin Landers (6:00)
HYDE PARK BAR & GRILL The Fabtones
IRON CACTUS NORTH Soul of a Musician w/ Michael Ramos & Darden Smith (6:30)
LITTLE LONGHORN SALOON Chicken Shit Bingo w/ Rosie Flores (4:00)
LONG CENTER FOR THE PERFORMING ARTS Million Dollar Quartet (7:00) **A**
LUCKY LOUNGE Midnights Bleeding Heart, Unravel Mars (8:00)
MARIA'S TACO XPRESS Gospel Brunch: The Amazing Grace (noon) **A**
NUTTY BROWN CAFE Java Jazz (11:00am) **A**
THE OASIS The Brew (7:00) **A**
ONE-2-ONE BAR Cracker Box Gospel Band (5:30), John Bush Dose of Variety (8:00)
POODIE'S HILLTOP ROADHOUSE Tessa Lou & the Shotgun Stars (4:00), Jon Napier Song Swap (7:30) **A**
THE SAHARA LOUNGE Chepo Cancer Benefit w/ Prescott Curlywolf, Sin Pelo, Oak Creek, Hilary York, Tortilla Flats, the Service Industry, Ron Titter Band, Mike Nicolai & the Sensations (2:00), Solstice Fest Aftershow w/ Spindlegraf, Circling Drones, Bourgeois Mystics, Soulfond, Rentak (7:00)
SAXON PUB Matthew Robinson & the Jelly Kings (3:00), John Gaar, the Resentments (5:30)
THE SKYLARK LOUNGE Soul Sunday w/ Soul Man Sam (7:00)
ST. DAVID'S EPISCOPAL CHURCH Kanude (11:15am) **A**
STAY GOLD Yacht Rock (11:00am); DJ Feelin' Good (9:00), DJ Feelin' Groovy (10:00)
STRANGE BREW LOUNGE SIDE Purgatory Players (11:00am); George Enslie, Danny Schmidt & Carrie Elkin, New Soul Sessions, Open Mic w/ Kacy Crowley (2:00) **A**
STUBB'S Gospel Silvertones (10:30am)
THE THIRSTY NICKEL John Gorman (4:00)
TRIPLE CROWN Open Mic
TROPHY CLUB Jo Hell (9:00)
THE WHITE HORSE Conjunto Los Pinkys (5:00); the Love Leighs, the Soul Supporters (9:00)
ZED'S Jeff Lofton (1:00)

MONDAY 6/22

BAT BAR Jo Hell (4:00), the Barflys (7:00)
B.D. RILEY'S IRISH PUB Open Mic (8:00)
BEERLAND Rock & Roll Karaoke (9:00)
BUNGALOW Chelsea Barbo (7:00)
C-BOY'S HEART & SOUL Presto Chango (6:30); The Lost Counts (10:00)
CHEZ ZEE Rich Demarco (6:30) **A**
CHUGGIN' MONKEY Chris Ray (5:00), Aaron Navarro (9:30)
CONTINENTAL CLUB The Peterson Brothers (6:30), Mike Stinson (10:00) **A**
CONTINENTAL CLUB GALLERY Church on Monday, Rey Arteaga (8:30)
DIZZY ROOSTER Red Lady (9:00)
THE DOGWOOD Treble Soul (7:00)
DONN'S DEPOT Chris Gage
EDDIE V'S EDGEWATER GRILLE Kris Kimura (7:00) **A**
EMPIRE CONTROL ROOM Fragile Rock: Emo Puppet Band (8:00)
FRIENDS Dave Scher, Eric Tessmer (7:00)
GRUENE HALL Warren Hood (7:00) **A**
THE HIGHBALL MatchMaker Band, the Nightowls (9:00)
HOLE IN THE WALL Roger Wallace, Gary Newcomb, Jenny Parrott, the Lonesome
HOTEL VEGAS Shay Mechelle, Hogan Sullivan Band, Anthony Ray Wright (9:00) **A**
LA PALAPA Baby Dallas
LUX James Delgado (8:00)
MOHAWK Nightbloom, Lacy Rose, Faun Fables (9:00) **A**
MOZART'S COFFEE ROASTERS John Wilson **A**
NASTY'S DJ Mel
NEWORLDELI Open Mic w/ Hudson James
ONE-2-ONE BAR Marty Lyman Organ Trio w/ Steve Lindeman, Chris Carroll; 80H Project, the Reverent Few **A**
POODIE'S HILLTOP ROADHOUSE W.C. Jameson w/ Buddy Case (6:30) **A**
RADIO COFFEE & BEER Bluegrass Night (8:00)
RAY BENSON'S RATTLE INN Dance Lessons, Evan Christian (8:00)
THE SAHARA LOUNGE Datri Bean, Jonathan Doyle Swingtet (8:00)
SAXON PUB Guy Forsyth, Lonelyland, the Leavers (6:00)
STAY GOLD Adam Torres, Devin James Fry (9:00)
STRANGE BREW LOUNGE SIDE Beatroot (8:00) **A**
THE THIRSTY NICKEL Clay Compania (9:00)
TRIPLE CROWN Molly J. Hayes (6:00), Meet Mr. Mayhem (9:00)
TROPHY CLUB Charlie Murphy (8:00)
THE WHITE HORSE Sophia Johnson, Jim Stringer, Anthony Ray Wright (8:00)

TUESDAY 6/23

BASS CONCERT HALL Rodriguez, Brian Wilson (7:30) **A**
BAT BAR Clint Manning (4:00); Samantha Lee Duo, Calloway Trio (7:00)
B.D. RILEY'S IRISH PUB The Spits (7:00) **A**
BROKEN SPOKE Armadillo Road, Weldon Henson
C-BOY'S HEART & SOUL 8½ Souvenirs (7:00), Soul Man Sam Evans (10:00)

CAROUSEL LOUNGE Jean Caffeine, Ruby Fray, Real Live Tigers (7:00)
CHUGGIN' MONKEY Chris Ray (5:00), Sonny Wolf (9:30)
CONTINENTAL CLUB Toni Price (6:00); Barfield, Alejandro Escovedo (10:00)
CONTINENTAL CLUB GALLERY James McMurtry, Ephraim Owens Experience (8:30)
DIZZY ROOSTER The Reen (5:00), Tish & Misbehavin' (9:00)
DONN'S DEPOT Donn & the Station Masters
THE DRAG BAR Open Mic w/ Lucy (9:00)
EDDIE V'S EDGEWATER GRILLE Tony Taboada Trio (7:00) **A**
ELEPHANT ROOM Stanley Smith w/ Jon Doyle (6:00)
ELYSIUM Eurotrash (10:00)
EMO'S Bully, Best Coast (8:00) **A**
EMPIRE CONTROL ROOM Nick Colletti, Don Krez, Germ, Mikey the Magician, Sir Michael Rocks, Robb Bank\$, Pouya, Fat Nick **A**
FIREHOUSE LOUNGE The Parish Festival (10:00) **A**
FRIENDS The Southsiders (4:00); Erin Jaimes, Clay Compania (7:30)
HOLE IN THE WALL Pharaohs, Electric Friends, Jay Armstrong
HOLY MOUNTAIN Growl (5:00), The Pose, GLAASSSS, Commoners, Impalers, Chain Rank (9:00) **A**
HOTEL VEGAS Caroline Says, the Hallways, Charm Bracelet (9:00) **A**
HYDE PARK BAR & GRILL Twilight Trio
LA PALAPA Baby Dallas
LITTLE LONGHORN SALOON Fingerpistol (8:00)
THE LOST WELL Thera Roya, Foehammer, Unmothered **A**
LUCKY LOUNGE The Lagoons Psychedelic Rock Party (9:00)
LUX Treble Soul (8:00)
MOHAWK BYOV.INVY Happy Hour (5:00), MST, Desert Culture, Fledglings (9:00) **A**
NEWORLDELI The Eggmen
ONE-2-ONE BAR Beth Lee & the Breakups (6:00); the Drakes, Connor Forsyth (8:00)
POODIE'S HILLTOP ROADHOUSE Texas KGB, Tommy Elskes (6:00) **A**
RAY BENSON'S RATTLE INN Johnny Pabst, Clawhammer, Junkyard Mongrels (10:00)
THE SAHARA LOUNGE Latin Grooves, Leticia Rodriguez (9:00), Latin Grooves, Leticia Rodriguez (9:00)
SAXON PUB David Grissom (6:00), Julie Nolan, Adrian Conner, Alex Culbreth (8:00)
THE SCOOT INN The Anti-Scene, No Life Kings, Gnarwolf, Resent (9:00)
THE SKYLARK LOUNGE Dickie Lee Erwin (8:00)
SPEAKEASY Open Mic w/ Ronnie Hall (9:00)
SPIDER HOUSE BALLROOM Jonathan Terrell, Elsa Cross, Stereoscapes (7:00), Austin Poetry Slam (7:00), Austin Mic Exchange (11:00)
STAY GOLD Candler Wilkinson (9:00)
STRANGE BREW LOUNGE SIDE Durawa w/ Billy Mutschler, Bruce Hughes (6:00) **A**
THE THIRSTY NICKEL Paul Walker Trio (9:00)
TOM'S TABOOLEY Blues Night w/ Eddie & the Eveready (7:30) **A**
TRAILER SPACE RECORDS Stone, Fitness Club, Yoshi (7:00) **A**
TRIPLE CROWN Emily Herring (6:00); Sleepandeat, Malachi, S. Reidy, Kazee Queen, the Commonwealth, Teddy J. Vanity, Darxx, Man-of-the-Downtrodden (9:00)

A ALL AGES VENUE **R** ROADSHOW **★** RECOMMENDED

TROPHY CLUB The Goodz (10:00)
WATERLOO RECORDS Bully (5:00) ③④
WHIP IN Amy Zamarripa Showcase (8:00) ④
THE WHITE HORSE High Plains Jamboree, Devin Jake, Emily Herring (8:00)
Z'TEJAS Blue Mist (6:00)

WEDNESDAY 6/24

290 WEST BAR & GRILL Open Mic (8:45)
AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)
AUSTIN BEER GARDEN BREWING CO. Eric Hisaw (8:30), Eric Hisaw (8:30)
BAT BAR Raul Adrian Ochoa (4:00); The Topographers, Sonny Wolf (7:00)
B.D. RILEY'S IRISH PUB C.K. Bailey (9:30)
BEERLAND Little Father, Madd Comrades, Carl Sagan Skate Shoes, Superthief, Skyacre (9:00) ③
BROKEN SPOKE T. Jarrod Bonta, Dance Lessons, Heyba!e! (6:00)
C-BOY'S HEART & SOUL Moonpie (6:30), Afrofreque (10:00)
CACTUS CAFE Monte Montgomery (7:30) ③
THE CAPITAL GRILLE James Polk Trio (6:00)
CAROUSEL LOUNGE Curly Girls Songwriter Showcase (6:00); Alien Knife Fight (9:00)
CHEATHAM STREET WAREHOUSE Songwriters Circle (9:00)
CHUGGIN' MONKEY Aaron Navarro (9:30)
CONTINENTAL CLUB Painted Redstarts, Jon Dee Graham, James McMurtry (9:30)
CONTINENTAL CLUB GALLERY Matt Hubbard Trio; Snizz (8:30)
DIZZY ROOSTER Chris Ray (5:00), Sean Evan & His Very Handsome Band (9:00)
DONN'S DEPOT Frank & the Honky-Tonk Doctors

EDDIE V'S EDGEWATER GRILLE James Speer (7:00) ④
EDGE OF TOWN SALOON & GRILL Open Mic w/ Glenn Collins
EMPIRE CONTROL ROOM Chop Shop w/ Synopsis (10:00)
FIREHOUSE LOUNGE Showcase & Open Mic (8:00)
FLAMINGO CANTINA Mau Mau Chaplains (8:30)
FRIENDS The Southsiders (4:00); Swamp Sauce, JT Coldfire (8:00)
GÜERO'S TACO BAR KDRP Radio Show (6:00)
HOLE IN THE WALL Sean Tracey, Stone Wheels ③
HOLY MOUNTAIN Children of Pop, Dryspell, Tamarron, Alex Calder (8:00) ③
HOTEL VEGAS Foot Traffic, the Halls Sun Machine CD Release, Continental Drift (9:00)
LAMBERTS Dan Dyer, Casey McPherson (9:30)
LITTLE LONGHORN SALOON Skyline Wranglers (8:00)
LUCKY LOUNGE Cactus Operandi (8:00)
LUX Jake Asbury (5:00); Calloway Trio (8:00)
MERCER STREET DANCEHALL Open Mic w/ Patrick Murphy (7:30)
MOHAWK The Refrains, Canvas People, the Deadbeat (9:00) ③
NEWORDEL Michael Fracasso
THE NORTH DOOR Slim Gray; Blue, the Misfit; Prophetski (11:00) ③

ONE-2-ONE BAR A Is Red (6:30); Brannen Temple & Ephraim Owens, Hatch (8:30) ④
POODIE'S HILLTOP ROADHOUSE Open Mic w/ B.B. Morse (8:00) ④
RAY BENSON'S RATTLE INN Matt Salois (10:00)
REALE'S PIZZA & CAFE "Frankly" Singing w/ Ken Kruse (6:30)
RILEY'S TAVERN Mike Ethan Messick (9:00)
THE SAHARA LOUNGE Ruby, Bourgeois Mystics, Vana Mazi (10:00)
SAM'S TOWN POINT Open Blues Jam w/ Breck English (8:40)
SAXON PUB Johnny Nicholas (6:00), Walt Wilkins, Atwood & Nunn (9:00)
SHERLOCK'S BAKER ST. PUB & GRILL Encore
THE SKYLARK LOUNGE Don Stewart's Jazz Ensemble (8:00)
STAY GOLD Peggy Stern (6:00), Bob Hoffnar's Mood Illusion (9:00)
STRANGE BREW LOUNGE SIDE Chris Gage w/ Frank Cavitt, Wrenfro, (6:00) ④
SYMPHONY SQUARE Children's Day Art Park w/ Joe McDermott (9:30am)
THE THIRSTY NICKEL The Goodz (9:00)
TRAILER SPACE RECORDS Sprawling, Hovvdy, O-Face, Puppyp (7:00) ③④
TRIPLE CROWN Daniel Phipps (6:00)
WATER TROUGH AT LONE STAR COURT Chris Smith (6:00)
THE WHITE HORSE Swing Dance Lessons, Thrift Set Orchestra, Mayeux & Broussard, the Lonesome Heroes (7:00)
ZILKER PARK Blues on the Green w/ Riders Against the Storm, Shakey Graves (8:00) ④

THURSDAY 6/25

311 CLUB The Naturals, Blue Construct, Tea Aguilar, Izzy Cox & the Broken Arrows (9:00) ④
AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)
AUSTIN BEER GARDEN BREWING CO. Nepal Earthquake Relief Fundraiser (8:00)
BADLANDS Aurora Plastics Company, Petcatman, Orbis, ST37 (7:00) ③④
BAT BAR John Gorman (4:00), Treble Soul (7:00)
B.D. RILEY'S IRISH PUB Kristen Gibbs (8:00)
THE BLACKHEART Roxy Roca, Mrs. Glass (8:00)
BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton (6:00)
C-BOY'S HEART & SOUL Paul Oscher (6:30), Honey Gun (10:00)
CACTUS CAFE Veronica Nunes (8:00) ③④
THE CAPITAL GRILLE James Polk Trio (6:00)
CAROUSEL LOUNGE Automatic Weekend, Gregs
CENTRAL MARKET NORTH Money Chicha (6:30) ④
CENTRAL MARKET SOUTH Casa Loma Playboys (6:30) ④
CHUGGIN' MONKEY Aaron Navarro (9:00)
CONTINENTAL CLUB Shoulders (6:30), King James Virgin, the Joe Jacksons (10:00)
CONTINENTAL CLUB GALLERY Kalu James, Jason Blum (8:30)
DIZZY ROOSTER Aaron Navarro (5:00), Sonny Wolf (9:00)
DONN'S DEPOT Murphy's Inlaws

EDGE OF TOWN SALOON & GRILL Rockin' Stevie
EMPIRE CONTROL ROOM Terminal vs. Chill Beats (9:00)
FIREHOUSE LOUNGE DJ Gatsby (10:00)
FLAMINGO CANTINA Micah Shalom & the Babylonians (9:00)
FRIENDS Blues in the Night (4:00); Jennifer B. & the Groove Kings, Conquistadors (7:30)
GRUENE HALL Garrett LeBeau (7:00) ④
GÜERO'S TACO BAR Hook Herrera (6:30)
HOLE IN THE WALL Run of the Mill, Brian Tronsgard
HOLY MOUNTAIN Videoing, Kazi, White Label Analog, Maajr (10:00)
HOTEL VEGAS DJ Moe Zilla, US Weekly, Leather Girls, Feral Future (9:00) ③
LAMBERTS Messages, Slomo Drags, Wonderbitch (9:30)
LITTLE LONGHORN SALOON Beth Lee & the Breakups (6:00), Alvin Crow (9:00)
THE LOST WELL Temple Of Dagon, Clit Eastwood, Encroachers
LUCKY LOUNGE Vinyl Revival, Ready Betty (8:00), 90's Night w/ DJ Mighty Fly (10:30)
LUX Raul Adrian Ochoa (4:00)
MERCER STREET DANCEHALL Doug Moreland (8:00)
MOHAWK Foot Patrol, Flying Balalaika Brothers, Chasca (9:00)
ONE-2-ONE BAR John Neilson, Cut by Water, Graveltooth, Nameless Horses (7:30)
PARISH Chali 2NA, the Funk Hunters (9:00) ③
POODIE'S HILLTOP ROADHOUSE Johnson, Roc Holiday (8:30) ④
RAY BENSON'S RATTLE INN Matthew Dillard, Manco, Jack Ferrara (10:00)
RED 7 The Triggermen, Sage Francis (9:00) ③④
RILEY'S TAVERN Paul Nipper (9:00)
THE ROOST Chubby Knuckle Choir, Rochelle & the Sidewinders, Leigh Rowan
RUTH'S CHRIS STEAK HOUSE Jeff Lofton (5:30)
THE SAHARA LOUNGE Rob & the Nasty Beat, Animals for Hands (7:00) ④, Rob & the Nasty Beat, Animals for Hands (7:00) ④
SATELLITE BISTRO & BAR George Carver (7:30)
SAXON PUB Eightysixxed (6:00), Patrice Pike, Bri Bagwell (8:00)
THE SCOOT INN Kyle Offidani, the Edison Chair, First Year on Earth, Kalu James (8:30)
SHADY GROVE Unplugged w/ the Rocketboys (8:00) ④
THE SKYLARK LOUNGE Margaret Wright, Austin Blues Society (6:00)
SPIDER HOUSE BALLROOM On Delay, Aviateur, COSMS (10:00)
STAY GOLD Stephen Bidwell's Armada (9:00)
STRANGE BREW LOUNGE SIDE Blind Dog Smokin' (8:00) ④
STUBB'S Langhorne Slim & the Law, Dawes (7:00) ③④
THE THIRSTY NICKEL Flynt Reid, Eric Turner (4:00)
TRIPLE CROWN The Ledbetters (6:00); the Refrains, Engine, the Lonesome Heroes (9:00)
THE WHITE HORSE Swingset Junkies, the Governors, Robert Banta (8:00)
Z'TEJAS The Brew (6:00)

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A IS RED 6:30PM
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HATCH 10:45PM

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Sat 6/20 JIMMY LAFAVE 7P
 DARIN LAYNE & DAVID PLUKINGHAM 9P
Sun 6/21 GOSPEL BRUNCH 11A - 1P
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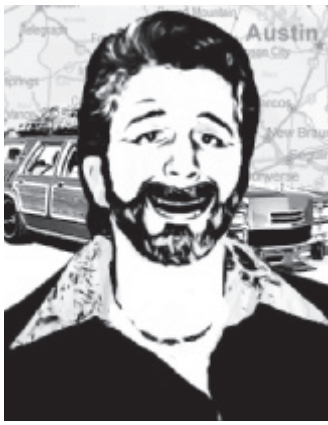
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The LUV DOC

Dear Luv Doc,

I know a man five years younger than me who lives in a different city, but we grew up together and recently had a "love connection." Should I pursue this even though it's long-distance? I don't plan on leaving Austin.

— Connected

"Long Distance!"

Sounds to me like your "love connection" was a physical encounter – at least based on the use of the word "had," which implies that it was of a temporal nature. Furthermore, the use of sarcastic quotation marks leads me to assume "love connection" is an adorable euphemism for some unnameable act like sex in the missionary position. If so, thanks for sparing me and my readers the indelicate thoughts we surely would have conjured if you hadn't softened the blow with a tastefully obfuscating euphemism. Actually, I am pretty sure everyone else immediately substituted the phrase "dry anal" just like I did, which just goes to show you have to be really careful with euphemisms. Regardless, let's just assume for a moment that your "love connection" didn't involve gritted teeth, white knuckles, and forehead sweat. Maybe you walked around Vienna all night making chin music just like Jesse and Celine in *Before Sunrise* ... or maybe you did something even more perverted like graffiti knitting or playing Whac-A-Mole at Dave & Buster's. Doesn't matter. Somehow you got a hankerin' for this young(er) fellow, and now it haunts your dreams and makes you wistful for what could be ... well, if "could be" wasn't such a long goddamned drive. So, Connected, if you're looking for me to put your mind at ease by saying that it's just not practical to engage in a long-distance relationship, you're humping the wrong Luv Doc's pants leg. Do you really want to be in a relationship that you're not willing to travel for? Are you telling yourself it would be OK to fall in love with someone only as long as they are in your same apartment complex? Are you saying that Austin is so great that you would rather endure a lifetime of regret and second-guessing just so you can hike the greenbelt and wait in line for two hours at Franklin? I will admit that is some good fucking barbecue, but goddamn. One more thing – and please hold your stones until the end of this sentence: Austin is a great city, but it's not the best city in the world. Not by a long shot. If you're laboring under that idiotic misconception, you need to do some traveling. Austin is a magical place precisely because its residents refuse to acknowledge the reality of their actual circumstances. Love has obscured their ability to think rationally ... and isn't it wonderful? I say, rationality be damned and pass the brisket.

**NEED SOME ADVICE FROM THE LUV DOC?
SEND YOUR QUESTIONS TO luvdoc@austinchronicle.com**

COMICS

THE LUV DOC



PEPPERMINT TEARS

RYAN HENNESSEE 2015



MR. SMARTY PANTS KNOWS

For now, the highest temperature ever recorded on the entire continent of Antarctica is 63.5°F at Hope Bay on March 24, 2015.

According to Dr. Oliver Sacks, although it is difficult to recall memories from our early years, they are stored in a part of the brain. In one of his cases, an elderly patient recalled forgotten memories of her mother's lullabies after a stroke. He calls the condition "incontinent nostalgia."

The question regarding race did not appear on census forms until 1890, and the Census Bureau's use of the term "Hispanic" dates only to 1970.

At one point, actress Uma Thurman's favorite movie was the 1959 romantic comedy *Pillow Talk*, starring Rock Hudson and Doris Day. Said Thurman, "It's a light, breezy romp of a film that's so much fun to watch. And that bathtub split-screen scene – it's an all-time classic."

The first trial launch of a hot-air balloon contained a duck, a sheep, and a rooster, to test whether animals could survive the "high altitude" of 1,500 feet.

Above is information that Mr. Smarty Pants read in a book, a magazine, or the newspaper; heard on the radio; saw on television; or overheard at a party. Got facts? Write to Mr. Smarty Pants at the *Chronicle*, or email mrpants@austinchronicle.com.



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Application has been made with the Texas Alcoholic Beverage Commission for a Wine and Beer Retailer's Permit by Nickis Food LLC dba Tex-Mex Joe's, to be located at 7600 N. Lamar Blvd, Suite F, Austin, Travis County, Texas 78752. Officers of said corporation are Marco Munguia, Manager/Owner.

Application has been made with the Texas Alcoholic Beverage Commission for MB mixed beverage retailer's on premise permit certificate by 13422 Dessau Rd Austin TX 78754. I, Elizabeth Ruiz, dba Club Mexicano Salon De Fiestas, located at 13422 Dessau Rd Austin TX 78754 Travis

County Texas. Managing Members of VMER LLC are Elizabeth Ruiz and Victor Mondragon.

CITATION BY PUBLICATION
THE STATE OF TEXAS
CAUSE NO: D-1-FM-15-003114
To: DHANLAL UPADHAYAYA 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 COM-MANDED to appear and answer before the Honorable District Court, 201ST 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 FOR DIVORCE, TRAVIS COUNTY STANDING ORDER filed in said court on MAY 28, 2015, and said suit being number D-1-FM-15-003114 on the docket of said Court, and entitled "IN THE MATTER OF THE MARRIAGE OF ANJU B.C. and DHANLAL UPADHAYAYA". The nature of said suit is a request to DISSOLVE the marriage of the parties, appoint

managing and possessory conservators, and divide the estate of the parties in a manner that the court deems just and right. The Court has authority in this suit to enter any judgment or decree dissolving the marriage and providing for the division of property which will be binding on you. Issued and given under my hand and the seal of said court at Austin, Texas, June 12, 2015. REQUESTED BY: MARLON VALLADARES 8700 CROWN HILL BLVD STE 201 SAN ANTONIO, TX 78209-1126 BUSINESS PHONE: (210) 822-7496 FAX: (210) 822-8388 Velva L. Price Travis County District Clerk Travis County Courthouse

1000 Guadalupe, P.O. Box 679003 (78767) Austin, TX 78701 PREPARED BY: LAURA LANCASTER

CITATION BY PUBLICATION
THE STATE OF TEXAS
CAUSE NO: D-1-FM-15-003126
To: RADHA KHATRI CHETRI 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 COM-MANDED to appear and answer

before the Honorable District Court, 353RD 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 FOR DIVORCE, TRAVIS COUNTY STANDING ORDER filed in said court on MAY 28, 2015, and said suit being number D-1-FM-15-003126 on the docket of said Court, and entitled "IN THE MATTER OF THE MARRIAGE OF PRAKASH KHATRI-CHETRI and RADHA KHATRI-CHETRI". The nature of said suit is a request to DISSOLVE the marriage of the parties, appoint managing and possessory con-

ART/DESIGN

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ENGINEERING

RetailMeNot, Inc. has multiple openings in Austin, TX: Product Manager; Senior Analyst; Optimization; Software Engineer II; Software Engineer II in Test. Related degree and/or experience and/or skills required. Employer will accept university-level project experience in lieu of work experience. For more information and to apply online, visit <https://www.retailmenot.com/corp/careers/>.

ENGINEERING

Samsung Austin Semiconductor LLC has multiple openings in Austin, TX: CRT Engineer; Design Verification Engineer; Device Engineer III; Performance Architect III; Principal Engineer; Senior Compiler Engineer; Senior Integration Engineer; Senior Materials Engineer. Related degree and/or experience and/or skills required. Employer will accept university-level project experience in lieu of work experience. For more information and to apply online, visit <https://careers.us.samsung.com/>.

ENGINEER, Sr. Design to dev CAD/solutions for adv semiconductor processing nodes; dsgn/impl ASIC for deep submicron & low power; applying DFM, DFT & yield tech. Work site at Austin, TX. Mail resume to TSMC Tech, 2851 Junction Ave., San Jose, CA 95134.

ENGINEER

CyberSource Corporation, a Visa Inc. company, currently has openings in our Austin, TX location for:

- Sr. QA Engineers (Job# 153419) to serve as part of the Enterprise QA team that is working on innovative and cutting edge Web technologies. Learn, focus, lead and implement the authorization and settlement process of ePayments/eCommerce business and apply validation techniques to deliver a high quality transaction processing system.

Apply online at www.visa.com & reference Job# 153419. EOE

PRINCIPAL OPERATIONS ENGINEER Actian Corporation is recruiting for the position of **Principal Operations Engineer (Job Code 369590)** in Austin, Texas to develop, create, design, build and improve cloud-based programs and architecture. Applicants should mail resume referencing Job Code 369590 to: Actian Corporation, Attn: Jeanine Pollard, 12365-B Riata Trace Pkwy, Austin, Texas 78727.

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Inovant, LLC, a Visa Inc. company, currently has openings in our Austin, TX location for:

- Sr. Staff Software Engineers (Job# 153513) to analyze user needs and software requirements to determine feasibility of design within time and cost constraints. Develop new software to support business requirements, meet specific market needs or regulatory requirements, and is scalable.

Apply online at www.visa.com & reference Job# 153513. EOE

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HRP LEAD FACILITATOR/ TESTING SPECIALIST recruits for & delivers the Healthy Relationships intervention to HIV-positive men who have sex with men, as well as conducts HIV/STD testing. To obtain additional information or to apply, visit www.asaustin/about_careers.

HRP PEER FACILITATOR helps recruit HIV-positive men who have sex with men and helps facilitate small group discussions for Healthy Relationships Program at ASA. Visit www.asaustin/about_careers.

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servators, and divide the estate of the parties in a manner that the court deems just and right. The Court has authority in this suit to enter any judgment or decree dissolving the marriage and providing for the division of property which will be binding on you.

Issued and given under my hand and the seal of said court at Austin, Texas, June 12, 2015.
REQUESTED BY:
MARLON VALLADARES
8700 CROWN HILL BLVD
STE 201
SAN ANTONIO, TX 78209-1126
BUSINESS PHONE: (210) 822-7496
FAX: (210) 822-8388
Velva L. Price
Travis County District Clerk
Travis County Courthouse
1000 Guadalupe, P.O. Box

679003 (78767)
Austin, TX 78701
PREPARED BY: LAURA LANCASTER

CITATION BY PUBLICATION
THE STATE OF TEXAS
CAUSE NO: D-1-FM-15-003326
LYDIA EZELLA LEGER-STONE
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 Honor-

able District Court, 353RD 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 FOR DIVORCE, TRAVIS COUNTY STANDING ORDER filed in said court on JUNE 10, 2015, and said suit being number D-1-FM-15-003326 on the docket of said Court, and entitled "IN THE MATTER OF THE MARRIAGE OF LUKE GRAHAM STONE AND LYDIA EZELLA LEGER-STONE, ET AL, and In the Interest of D'ONTE STONE, CHILD". The nature of said suit is a request to DISSOLVE the

marriage of the parties, appoint managing and possessory conservators, and divide the estate of the parties in a manner that the court deems just and right. 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, June 11, 2015.
REQUESTED BY:
LUKE GRAHAM STONE
9908 PLOVER DR A
AUSTIN, TEXAS 78753
Velva L. Price

Travis County District Clerk
Travis County Courthouse
1000 Guadalupe, P.O. Box 679003 (78767)
Austin, TX 78701
PREPARED BY: ALANIZ IFRAIN

CITATION BY PUBLICATION
THE STATE OF TEXAS
CAUSE NO: D-1-GN-15-000699
To: JOSHUA LEE ALLMAN AND MARIA LYNN PELTIER Defendant(s), in the herein after 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 27th DAY OF JULY, and answer the PLAINTIFF'S FIRST AMENDED PETITION of Plaintiff(s), filed in the 98TH JUDICIAL DISTRICT COURT OF Travis County, Texas on MARCH 3, 2015, a default judgment may be taken against you. Said suit is being numbered D-1-GN-15-000699, in which LESLI KATHLEEN EDGAR A/K/A LESLI EDGAR, DOUGLAS EDGAR, ROBERT DENNIS EDGAR, AND LYNN MARIE BRANDON Plaintiff(s), and JOSHUA LEE ALLMAN, SHANNON NICOLE KURATLI, AND MARIA LYNN PELTIER Defendant(s), and the nature of which said suit is as follows: TRESPASS TO TRY TITLE TO REAL PROPERTY; DESCRIPTION TO REAL PROPERTY; LOT 27, BLOCK L, AMENDED

WILDHORSE CREEK SUB-DIVISION SECTION ONE, ACCORDING TO THE E MAP OR PLAT THEREOF, RECORDED IN DOCUMENT NO 200300011, OFFICIAL PUBLIC RECORDS, TRAVIS COUNTY, TEXAS. INTEREST OF DEFENDANTS: UNDIVIDED JOINT OWNERS. ALL OF WHICH MORE FULLY APPEARS FROM PLAINTIFF'S FIRST AMENDED PETITION 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, June 11, 2015.
REQUESTED BY:
CHRISTOPHER B KELLER
1411 WEST AVENUE, SUITE 100
AUSTIN, TX 78701

BUSINESS PHONE: (512) 371-0609
FAX: (512) 371-7935
Velva Price
Travis County District Clerk
Travis County Courthouse
1000 Guadalupe, P.O. Box 679003 (78767)
Austin, TX 78701
PREPARED BY: WINKLER PATRICIA

CITATION BY PUBLICATION
THE STATE OF TEXAS
CAUSE NO: D-1-GN-15-002012
To: BORAM KIM Defendant(s), in the herein after 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

CONTINUED ON P.82

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LEGAL NOTICES CONTINUED FROM P.81

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 JULY 21, 2015, and answer the PLAINTIFF'S ORIGINAL PETITION of Plaintiff(s), filed in the 126TH JUDICIAL DISTRICT COURT of Travis County, Texas, on MAY 29, 2015, a default judgment may be taken against you. Said suit being number D-1-GN-15-002012, in which DONG HA LIM and EUI YOUNG KIM Plaintiff(s), and BORAM KIM Defendant(s), and the nature of which said suit is as follows: DEFENDANT'S CONDUCT AS SET FORTH IN THE ORIGINAL PETITION CONSTITUTES A VIOLATION OF THE TEXAS THEFT LIABILITY ACT, TEX.CIV.PRAC & REM.CODE 134.001, ET ESQ. PLAINTIFFS SEEK RECOVERY FROM DEFENDANT OF THEIR ACTUAL DAMAGES IN EXCESS OF \$180,000.00 DOLLARS, ADDITIONAL DAMAGES, ATTORNEYS FEES AND COSTS, AS PROVIDED BY TEX.CIV.PRAC. & REM. CODE 34.005 ALL OF WHICH MORE FULLY APPEARS FROM PLAINTIFF'S PLAINTIFFS ORIGINAL PETITION 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, June 08, 2015. REQUESTED BY: ANTHONY FRED CICCONE 611 W 14TH ST SUITE 100 AUSTIN, TX 78701-1725 BUSINESS PHONE: (512) 477-5796 FAX: (512) 477-5821 Velva L. Price Travis County District Clerk Travis County Courthouse 1000 Guadalupe, P.O. Box 679003 (78767) Austin, TX 78701 PREPARED BY: RUBEN TAMEZ

CITATION BY PUBLICATION THE STATE OF TEXAS TO ALL PERSONS INTERESTED IN THE ESTATE OF **CARY GLENN BLADES AKA CARY GLENN BLADES** Deceased, No. **C-1-PB-15-001060** in Probate Court Number One of Travis County, Texas. **PATSY FAIR 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 **June 11, 2015**, an Application to Determine Heirship with Independent Administration in the said estate and request(s) that said Court determine who are the heirs and only heirs of the said **CARY GLENN BLADES AKA CARY GLENN BLADES**, 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 **June 11, 2015**. Dana DeBeauvoir County Clerk, Travis County, Texas P.O. BOX 149325 AUSTIN, TEXAS 78714-9325 By Deputy: GLORIA CANTU

CITATION BY PUBLICATION THE STATE OF TEXAS TO ALL PERSONS INTERESTED IN THE ESTATE OF

CHRISTOPHER D'URSO VINCENT Deceased, No. **C-1-PB-15-000854** in Probate Court Number One of Travis County, Texas. **ANTONIA MARIBEL VINCENT** 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 05, 2015**, an Application to Determine Heirship in the said estate and request(s) that said Court determine who are the heirs and only heirs of the said **CHRISTOPHER D'URSO VINCENT**, 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 SEAL OF SAID COURT** at office in Travis County, Texas on **May 06, 2015**. Dana DeBeauvoir County Clerk, Travis County, Texas P.O. Box 149325 AUSTIN, TEXAS 78714-9325 By Deputy: O. Ruiz

CITATION BY PUBLICATION THE STATE OF TEXAS TO ALL PERSONS INTERESTED IN THE ESTATE OF **FLOYD EDWARD FISHER** Deceased, No. **C-1-PB-15-001044** in Probate Court Number One of Travis County, Texas. **DEBBIE KAY NGUYEN FKA**

DEBBIE KAY FISHER 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 **June 08, 2015**, an Application to Determine who are the heirs and only heirs of the said **FLOYD EDWARD FISHER**, 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 **June 11, 2015**. Dana DeBeauvoir County Clerk, Travis County, Texas P.O. Box 149325 AUSTIN, TEXAS 78714-9325 By Deputy: M. LIMON

CITATION BY PUBLICATION THE STATE OF TEXAS TO ALL PERSONS INTERESTED IN THE ESTATE OF **SYLVIA HERNANDEZ LOPEZ** Deceased, No. **C-1-PB-15-000966** in Probate Court Number One of Travis County, Texas **SHARON E GARZA** 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 20, 2015**, an Application

to Determine Heirship of Independent Administration in the said estate and request(s) that said Court determine who are the heirs and only heirs of the said **SYLVIA HERNANDEZ LOPEZ**, 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 21, 2015**. Dana DeBeauvoir County Clerk, Travis County, Texas P.O. BOX 149325 AUSTIN, TEXAS 78714-9325 By Deputy: O. RUIZ

CITATION BY PUBLICATION THE STATE OF TEXAS CAUSE NO: D-1-FM-15-001122 To: **FREDIS FUNEZ RAMIREZ** 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, 126TH 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 FOR DIVORCE, TRAVIS COUNTY STANDING ORDER filed in said court on FEBRUARY 24, 2015, and said suit being number D-1-FM-15-001122 on the docket of said Court, and entitled "IN THE MATTER OF THE MARRIAGE OF KASSAUNDR CORUTHERS AND FREDIS FUNEZ RAMIREZ, and in the Interest of FREDIS FUNEZ RAMIREZ, CHILD". The nature of said suit is a request to DISSOLVE the marriage of the parties, appoint managing and possessory conservators, and divide the estate of the parties in a manner that the court deems just and right. 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 29, 2015. /s/ Velva L. Price Travis County District Clerk Travis County Courthouse 1000 Guadalupe, P.O. Box 679003 (78767) Austin, Texas 78701 PREPARED BY: ARMANDA MARTINEZ REQUESTED BY: KASSAUNDR CORUTHERS, PRO SE 20709 DELORIO STREET MANOR, TEXAS 78653

CITATION BY PUBLICATION THE STATE OF TEXAS CAUSE NO: D-1-FM-15-003097 To: **JOSE LUIS VARGAS** 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, 419TH 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, TRAVIS COUNTY STANDING ORDER OF MARICELA HERNANDEZ Petitioner(s), filed in said court on May 28, 2015, against **JOSE LUIS VARGAS** Respondent(s), and said suit being number D-1-FM-15-003097 on the docket of said Court, and entitled "IN THE INTEREST OF OSCAR VARGAS, DENISSE VARGAS AND OMAR VARGAS, CHILDREN", the nature of which suit is a request SUIT AFFECTING THE 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, June 01, 2015. /s/ Velva L. Price Travis County District Clerk Travis County Courthouse 1000 Guadalupe, P.O. Box 679003 (78767) Austin, Texas 78701 PREPARED BY: SALINAS STEVE REQUESTED BY:

MARICELA HERNANDEZ 4509 ST. ELMO RD 4201 AUSTIN, TEXAS 78744

CITATION BY PUBLICATION THE STATE OF TEXAS CAUSE NO: D-1-FM-15-003098 To: **HORACIO QUINONES** 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, 53RD 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 FOR DIVORCE, TRAVIS COUNTY STANDING ORDER filed in said court on May 28, 2015, and said suit being number D-1-FM-15-003098 on the docket of said Court, and entitled "IN THE MATTER OF THE MARRIAGE OF MARIA E. REYES JAIMES AND JOAQUIN MALDONADO RAMIREZ, ET AL, and in the Interest of DULCE M. MALDONADO REYES, ANITA MALDONADO REYES, JESUS A. MALDONADO REYES, OWEN QUINEONES, SARAI CERVANTES, CHILD". The nature of said suit is a request to DISSOLVE the marriage of the parties, appoint managing and possessory conservators, and divide the estate of the parties in a manner that the court deems just and right. The Court has authority in this suit to enter any judgment or decree in the child's interest

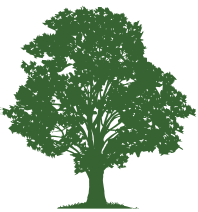
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LEGAL NOTICES

CONTINUED FROM P.83

in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit:
The north 100 feet of Lot 10, Block 2, F.B. Foster Subdivision (Oit. No. 58, Div. B), Plat No. 1/54 as described in Volume 738, Page 55 of the deed records of Travis County, Texas.
THE ABOVE SALE to be made by me to satisfy the above described judgment for \$34,231.25 Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof. Witness my hand this 29th day of May, 2015.
CARLOS B. LOPEZ, CONSTABLE PRECINCT 5 TRAVIS COUNTY, TEXAS BY /s/ Sergeant Dale Multer DEPUTY
ON THE PROPERTY SOLD, THERE ARE NO WARRANTIES, EXPRESS OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. YOU BUY THE PROPERTY "AS IS". BIDDERS ARE FURTHER ADVISED THAT PURCHASE OF THE PROPERTY AT THIS EXECUTION SALE MAY NOT EXTINGUISH ANY LIENS OR SECURITY INTERESTS ON THE PROPERTY. YOU ARE SIMPLY PURCHASING WHATEVER

INTEREST THE DEBTOR HAS IN THE PROPERTY. IF YOU HAVE ANY QUESTIONS, YOU NEED TO CONSULT COUNSEL OF YOUR CHOICE.

D-1-GV-13-000640 CONSTABLE'S NOTICE OF SALE REAL PROPERTY DELINQUENT TAXES
BY VIRTUE OF a certain Order Of Sale issued by the clerk of the 201ST District Court of Travis County, on the 20th day of May, 2015 in a certain cause numbered D-1-GV-13-000640, wherein Austin Independent School District, City of Austin, Travis County, Texas County Healthcare District d/b/a Central Health and Austin Community College are plaintiffs, and Carol Whalen are defendant(s), in favor of said plaintiffs, for the sum of \$24,716.91 Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 201ST District Court of Travis County, Texas, on May 1, 2014.

I, on the 29th day of May, 2015, at 2:00 o'clock P.M., have levied upon, and will, on the 7th day of July, 2015 at 10:00 o'clock, A.M., at 1000 Guadalupe Street in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit:
Unit 4, Building 2, Villas of Lost Canyon Condominiums,

Condo Declaration 2003110522 and amendments thereto as described in Document number 2010057023 of the deed records of Travis County, Texas.

THE ABOVE SALE to be made by me to satisfy the above described judgment for \$24,716.91 Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof. Witness my hand this 29th day of May, 2015.

CARLOS B. LOPEZ, CONSTABLE PRECINCT 5 TRAVIS COUNTY, TEXAS BY /s/ Sergeant Dale Multer DEPUTY
ON THE PROPERTY SOLD, THERE ARE NO WARRANTIES, EXPRESS OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. YOU BUY THE PROPERTY "AS IS". BIDDERS ARE FURTHER ADVISED THAT PURCHASE OF THE PROPERTY AT THIS EXECUTION SALE MAY NOT EXTINGUISH ANY LIENS OR SECURITY INTERESTS ON THE PROPERTY. YOU ARE SIMPLY PURCHASING WHATEVER INTEREST THE DEBTOR HAS IN THE PROPERTY. IF YOU HAVE ANY QUESTIONS, YOU NEED TO CONSULT COUNSEL OF YOUR CHOICE.

D-1-GV-13-000719 CONSTABLE'S NOTICE OF SALE REAL PROPERTY DELIN-

QUENT TAXES
BY VIRTUE OF a certain Order Of Sale issued by the clerk of the 147TH District Court of Travis County, on the 20th day of May, 2015 in a certain cause numbered D-1-GV-13-000719, wherein Travis County, Pflugerville Independent School District, Travis County Healthcare District d/b/a Central Health and Travis County Emergency Services District No. 2 are plaintiffs, and Laura Albarado a/k/a Laura Alvarado, Ramon Comparan and FIA Card Services, N.A. (In Rem Only) are defendant(s), in favor of said plaintiffs, for the sum of \$15,346.59 Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 147TH District Court of Travis County, Texas, on March 3, 2014. I, on the 29th day of May, 2015, at 2:00 o'clock P.M., have levied upon, and will, on the 7th day of July, 2015 at 10:00 o'clock, A.M., at 1000 Guadalupe Street in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit:
Billing Number: 140573 Legal Description: South 60 feet of Lot 5, Block 5, Pamela Heights, Plat No. 11/67 as described in Document number 2013129450 of the deed records of Travis County, Texas; together with

Billing Number: 852669 Legal Description: S60FT OF LOT 5 BLK 5 PAMELA HEIGHTS IMP ONLY
THE ABOVE SALE to be made by me to satisfy the above described judgment for \$15,346.59 Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof. Witness my hand this 29th day of May, 2015.
CARLOS B. LOPEZ, CONSTABLE PRECINCT 5 TRAVIS COUNTY, TEXAS BY /s/ Sergeant Dale Multer DEPUTY
ON THE PROPERTY SOLD, THERE ARE NO WARRANTIES, EXPRESS OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. YOU BUY THE PROPERTY "AS IS". BIDDERS ARE FURTHER ADVISED THAT PURCHASE OF THE PROPERTY AT THIS EXECUTION SALE MAY NOT EXTINGUISH ANY LIENS OR SECURITY INTERESTS ON THE PROPERTY. YOU ARE SIMPLY PURCHASING WHATEVER INTEREST THE DEBTOR HAS IN THE PROPERTY. IF YOU HAVE ANY QUESTIONS, YOU NEED TO CONSULT COUNSEL OF YOUR CHOICE.

D-1-GV-13-000963 CONSTABLE'S NOTICE OF SALE REAL PROPERTY DELINQUENT TAXES
BY VIRTUE OF a certain Order

Of Sale issued by the clerk of the 250th District Court of Travis County, on the 21st day of May, 2015 in a certain cause numbered D-1-GV-13-000963, wherein Travis County, Lago Vista Independent School District, Travis County Healthcare District d/b/a Central Health, Travis County Emergency Services District No. 1 and City of Lago Vista are plaintiffs, and Perry K. Needham, if alive and if deceased, the unknown owners, heirs assigns & successors of the Estate of Perry K. Needham and Margaret A. Needham, if alive and if deceased, the unknown owners, heirs assigns & successors of the Estate of Margaret A. Needham are defendant(s), in favor of said plaintiffs, for the sum of \$4,709.46 Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 250th District Court of Travis County, Texas, on August 19, 2014. I, on the 29th day of May, 2015, at 2:00 o'clock P.M., have levied upon, and will, on the 7th day of July, 2015 at 10:00 o'clock, A.M., at 1000 Guadalupe Street in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit:
Lot 10232, Bar-K Ranches Plat Ten, Plat No. 63/25 as described in Volume 7224,

Page 1765 of the deed records of Travis County, Texas.

THE ABOVE SALE to be made by me to satisfy the above described judgment for \$4,709.46 Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof. Witness my hand this 29th day of May, 2015.

CARLOS B. LOPEZ, CONSTABLE PRECINCT 5 TRAVIS COUNTY, TEXAS BY /s/ Sergeant Dale Multer DEPUTY
ON THE PROPERTY SOLD, THERE ARE NO WARRANTIES, EXPRESS OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. YOU BUY THE PROPERTY "AS IS". BIDDERS ARE FURTHER ADVISED THAT PURCHASE OF THE PROPERTY AT THIS EXECUTION SALE MAY NOT EXTINGUISH ANY LIENS OR SECURITY INTERESTS ON THE PROPERTY. YOU ARE SIMPLY PURCHASING WHATEVER INTEREST THE DEBTOR HAS IN THE PROPERTY. IF YOU HAVE ANY QUESTIONS, YOU NEED TO CONSULT COUNSEL OF YOUR CHOICE.

D-1-GV-14-000356 CONSTABLE'S NOTICE OF SALE REAL PROPERTY DELINQUENT TAXES
BY VIRTUE OF a certain Order Of Sale issued by the clerk of the 261ST District Court of

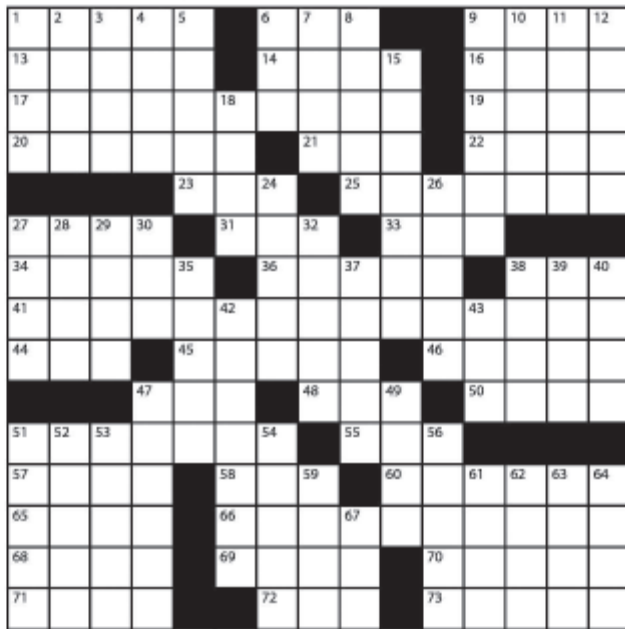
Travis County, on the 20th day of May, 2015 in a certain cause numbered D-1-GV-14-000356, wherein Travis County, Lago Vista Independent School District, Travis County Healthcare District d/b/a Central Health, Travis County Emergency Services District No. 1 and City of Lago Vista are plaintiffs, and Sarah F. Capps, if alive and if deceased, the unknown owners, heirs, assigns & successors of the Estate of Sarah F. Capps are defendant(s), in favor of said plaintiffs, for the sum of \$2,826.81 Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 261ST District Court of Travis County, Texas, on August 19, 2014.

I, on the 29th day of May, 2015, at 2:00 o'clock P.M., have levied upon, and will, on the 7th day of July, 2015 at 10:00 o'clock, A.M., at 1000 Guadalupe Street in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit:
Lot 12094, Bar-K Ranches Plat Twelve, Plat No. 61/84 as described in Volume 7552, Page 594 of the deed records of Travis County, Texas
THE ABOVE SALE to be made by me to satisfy the above described judgment for \$2,826.81 Dollars in favor of plaintiffs, together with the costs of said

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 - Ghost story reaction
 - Drove
 - Make beloved
 - Be in session
 - A chip, maybe
 - "Stupid me!"
 - Packed
 - Fizzes out
 - ___ bit
 - Annoy
 - Go off script
 - Civil rights org.
 - Lennon's widow
 - Old-timer, perhaps
 - A pint, maybe
 - "___ of Two Cities"
 - Care for
 - "A pox on you!"
 - "To ___ is human ..."
 - "Darn!"
 - Dangerous diet pill ingredient
 - Keep out
 - Lab vessel
 - "Aladdin" prince
 - Work on a musical score
 - "I'm ___ your tricks!"
 - Get down to business



- Astute
- Border lake
- Angler's gear
- Mini-whirlpool
- "Gee whiz!"
- Inclines
- Broke off
- Big bird
- Forehead
- Reddish brown
- A yellow pigment
- Comic Carvey
- False god
- "If all ___ fails..."
- Small intake
- Colonel's insignia
- Pigtail, c.g.
- Biting
- Creole vegetable
- Home, informally
- Half of binary code
- Go over again
- Scoundrel
- Serious crime
- Carry on
- Bring to mind
- Yeamed
- More than unpopular
- Sleep spoiler
- Get up
- Hipbones
- Hammock holder
- Like, with "to"
- Be inclined
- Looks at
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LEGAL NOTICES CONTINUED FROM P.85

NOTICE TO ALL PERSONS Having Claims Against the Estate of Anita Mercedes Tecce, Deceased

Notice is hereby given that original Letters of Independent Administration for the Estate of Anita Mercedes Tecce, Deceased, were issued on June 2, 2015, in Cause No. C-1-PB-15-000405 in Probate Court No. 1, Travis County, Texas, to Erica M. Tecce. The post office address for mailing of claims is: Erica M. Tecce, Independent Administrator c/o Rash, Chapman, Schreiber, Leaverton & Morrison, L.L.P.

2112 Rio Grande Austin, TX 78705 512/477-7543 (PHONE) 512/474-0954 (FAX) 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 June 9, 2015. By: Mark B. Schreiber Attorney for the Estate

NOTICE TO ALL PERSONS Having Claims Against the Estate of Norman Trigg Forister, Deceased On June 16, 2015, letters testamentary

as Independent Executor for the Estate were issued to Ella Darlyne Forister by the Probate Court No. One of Travis County, Texas, in Cause Number C-1-PB-15-000985 pending upon the Probate Docket of said Court. All persons having claims against the Estate, which is currently being administered, should present those claims within the time prescribed by law to: James A. Williams, Attorney for Ella Darlyne Forister, Independent Executor 401 Congress Avenue, Suite

2424 Austin, Texas 78701-3711

NOTICE TO CREDITORS

NOTICE is hereby given that original Letters Testamentary for the Estate of Barbara Leininger Birrell, Deceased, were issued on May 28, 2015, in Cause No. C-1-PB-15-000734, pending in Probate Court No. 1 of Travis County, Texas, to: Michael S. Birrell The notice to the Independent Executor may be delivered at the following address: c/o Barnes Lipscomb Stewart & Ott PLLC Attorneys at Law

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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 28th day of May, 2015.
/s/ Patricia T. Barnes Patricia T. Barnes Attorney for Independent Executor

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary for the Estate of John Lawrence Stansbury, aka John L. Stansbury, aka John Stansbury, Deceased, were issued on June 9, 2015, in Cause No. C-1-PB-15-000945, pending in the Probate Court No. 1, Travis County, Texas, to: Lisa Anne Cowan.

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 Brad Wiewel Attorney at Law 1601 Rio Grande St., Ste. 550 Austin, TX 78701 DATED the 11 day of June, 2015.
Candice Bocock Attorney for Lisa Anne Cowan.

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary for the Estate of Patricia B. Oliver, aka Patricia Brawner Oliver, aka Pat Oliver, aka Patricia Rae Oliver, Deceased, were issued on June 9, 2015 in Cause No. C-1-PB-15-000815, pending in the Probate Court No. 1, Travis County, Texas, to: Elaine Camille Oliver. 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: Brad Wiewel Attorney at Law 1601 Rio Grande St., Ste. 550 Austin, TX 78701 DATED the 12th day of June, 2015
Candice Bocock Attorney for Elaine Camille Oliver

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary for the Estate of Stephen Ray Mynes, Deceased, were issued on June 4, 2015, in Cause No. C-1-PB-15-000845, pending in the Probate Court No. 1, Travis County, Texas, to: Carol Dearlove Mynes.

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. The claim shall be addressed in the care of: Carol Dearlove Mynes c/o: Stephen Van Winkle Attorney at Law 5750 Balcones Dr., Ste 207 Austin, TX 78731 DATED the 12th day of June, 2015

Stephen Van Winkle Attorney for Carol Dearlove Mynes
State Bar No.: 20462700
5750 Balcones Dr. Ste 207 Austin, Texas 78731
Telephone: (512) 921-2181
Facsimile: (512) 861-6210
E-mail: svanwin150@aol.com

NOTICE TO CREDITORS

On June 9, 2015, Mark Montgomery Miller and Banks Lee Miller, III qualified as Independent Co-Executors without bond of the Estate of Martha Bonner Miller, Deceased, in Cause No. C-1-PB-15-000834 pending in the Probate Court No. 1 of Travis County, Texas. The address of the Independent Co-Executors is c/o Claude E. Ducloux, 400 W. 15th, Ste 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.
Mark Montgomery Miller and Banks Lee Miller, III Independent Co-Executors of the Estate of Martha Bonner Miller.

NOTICE TO CREDITORS

Notice is hereby given that Letters Testamentary for the Estate of PAUL M. EDWARDS, Deceased, were issued on February 28, 2015, in Cause No. C-1-PB-08-088083, pending in the Probate Court No. ONE, Travis County, Texas, to: LINDA CHERYL EDWARDS. 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: Daniel Loveland Attorney at Law 17300 Henderson Pass, Suite 240 San Antonio, TX 78232 DATED the 16th of June, 2015
Daniel Loveland Attorney for LINDA CHERYL EDWARDS
State Bar No.: 12606500
17300 Henderson Pass, Suite 240 San Antonio, TX 78232
Telephone: (210) 495-0700
Facsimile: (210) 495-0706
E-mail: loveland@djloveland.com

NOTICE TO CREDITORS

Notice is hereby given that original Letters of Administration for the Estate of John C. Harper, aka John Clyde Harper, Deceased, were issued on June 16, 2015, in Cause No. C-1-PB-15-000546, pending in the Probate Court No. 1, Travis County, Texas, to: Lucia Harper. 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: Brad Wiewel Attorney at Law

1601 Rio Grande St., Ste. 550 Austin, TX, 78701 DATED the 16th day of June, 2015.
Candice Bocock Attorney for Lucia Harper

NOTICE TO CREDITORS

NOTICE is hereby given that original Letters Testamentary for the Estate of Clifford Ray Sinclair, Deceased, were issued on June 4, 2015, in Cause No. C-1-PB-15-000788, pending in Probate Court No. 1 of Travis County, Texas, to: Kathryn S. ("Kitty") Sinclair. The notice to the Independent Executor may be delivered at the following address: c/o John M. Lane Law, PLLC - 13785 Research Boulevard, Ste 125, Austin, Texas 78750. 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 4th day of June, 2015. - /s/ John M. Lane - Attorney for Independent Executor

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary for the Estate of David W. White, Deceased, were issued on June 2, 2015, in Cause No. C-1-PB-15-000751, pending in the Probate Court No. 1, Travis County, Texas, to: Barbara L. White. 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: Barbara L. White, 7308 Marywood Circle, Austin, Texas 78723. Dated June 4, 2015.

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary for the Estate of Dennis Harold Rubel, Deceased, were issued on June 9, 2015, under Docket No. C-1-PB-15-000921 pending in the Probate Court No. 1 of Travis County, Texas, to FLO-



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