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NOT A PERSONAL CHOICE

Dear Editor,

The Christian Bible has a lot to say about a great many things. Once one starts to pick and choose what to adhere to and enforce and what to ignore, they are no longer religious beliefs but personal choices and opinions.

Quick examples: Genesis 17:12-13 demands that every man child “must needs be circumcised.” Leviticus 20:10 states “the adulterer and the adulteress shall surely be put to death.” (This is in the same chapter that’s usually quoted as justification to punish homosexuality.) The Bible is absolutely clear about these, yet uncircumcised men and adulterers have never been denied marriage licenses no matter what the state and the county clerks profess to believe. That’s exactly the way it should be regarding sexual orientation.

I strongly suspect that people like Paxton and the recalcitrant county clerks [“Texas AG Faces Ethics Complaint,” News, July 3] never read the Bible. They just gobble down whatever their right-wing friends and preachers choose to spoon-feed them as the one and only truth. No thinking required. Nor studying of the Bible.

Finally, isn’t it the duty of Texas county clerks to ensure that relevant laws and regulations are duly observed, not to offer personal approval or disapproval about anything?

Ying-Da Lee

NO AFFILIATION

Dear Editor,

I read your article about the American Catholic Church and Rev. Jayme Mathias marrying two men [“Gay Marriage American Catholic Style,” News, July 3]. The Reverend is no longer a priest or affiliated with the Roman Catholic Church. The American Catholic Church is not related to the Roman Catholic Church in any way, and they are not “Catholic.” You are confusing the people because they are going to think that the Roman Catholic Church has approved same-sex marriage.

In the future please stop referring to them as Catholic or that the Catholic Church did so-and-so throughout the article. They should be referred to as the “American Catholic Church” did such-and-such always. Look up the differences.

There is no way the Catholic Church can approve of same-sex marriage because Jesus said clearly that a marriage is between a man and a woman. (Matthew 19:1-12)

Guadalupe Daravi

PIPE SCHEMES

Dear Editor,

I was an owner of the One Knite, where Stubb’s is now, back in its notorious days in the early...
Seventies. For over 30 years, though, I’ve lived in Marfa, one of the communities in the Big Bend, now up in arms over billionaire Kelcy Warren’s plan to force a gigantic gas pipeline through our area to connect with another pipeline, owned by even bigger billionaire Carlos Slim, under the Rio Grande at Presidio/Ojinaga. They’re calling, with straight faces, the Texas part an “intrastate” project because each company builds only to the river. A similarly sized 42-inch pipeline of Warren’s just blew up in South Texas, in a fireball visible 20 miles away. Talk about your Marfa lights. After all, who’s ever visited the Big Bend and left without wishing this part of the country had its share of the petroleum industry? In Austin, Warren is perhaps better known as the cacique of Music Road Records. If you’re a musician working for this outfit or a patron supporting it, you’re not doing the Big Bend any favors.

In case you needed further convincing, Rick Perry joined the board of Energy Transfer Partners, Warren’s pipeline company, in February. If you believe that the trouble with the Big Bend is that it doesn’t look enough like the Permian Basin, then you’ll love these sweethearts and their billion-dollar toxic scheme.

Gary Oliver
Marfa, Texas

“The tripwire here is the word ‘marriage’ … since so many people consider it as something sanctified by God, and the state must consider it simply a standard secular contractual arrangement between two people. We would actually all be better off if the state replaced the term ‘marriage’ with ‘civil union’ in all its codes, grandfathered in all legally performed marriages as civil unions, required all civil unions in the future to be presided over by a public official at the Courthouse or City Hall, and let people go to church (or Enchanted Rock, or Elvis Chapel, or wherever) to have a lovely wedding ceremony of their choosing that is totally divorced (no pun intended) of any legal significance.”

– Phil P

ON “GOVERNMENT MARRIAGE”:

“Republicans Versus ‘Government Marriage,’”
News, June 29

“If a state employee doesn’t like the law of land all they need to do is quit and seek employment elsewhere. How hard is that? There are plenty of jobs out there that do not involve issuing marriage licenses.”

– Walter Wellstone

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The Machinery of Death
SUPREME COURT CONSIDERS THE POISON OF CAPITAL PUNISHMENT

One dismal exception to welcome recent rulings of the U.S. Supreme Court was its majority opinion in Glossip v. Gross, a death penalty case out of Oklahoma. The case was nominally about the use of a possibly unreliable drug (midazolam) as the first in a “three-drug cocktail” – the evidence is disputed of midazolam’s effectiveness in inducing deep unconsciousness (thus painlessness) prior to the injection of a paralytic followed by heart-stopping potassium chloride. The principle opinions – Justice Samuel Alito for the majority, Justice Sonia Sotomayor for the four dissenters – become quite technical in their discussion of midazolam, almost as though the issue of state homicide could be reduced to the question of the right mix of poisons. The exchange forcibly recalls the 1994 opinion of Justice Harry Blackmun, who once supported executions but had come to his declaration: “From this day forward, I no longer shall tinker with the machinery of death.”

Alito has no similar scruples, and goes on at length in defending midazolam as a reasonable alternative for states left bereft by abolitionists and foreign drug manufacturers who will no longer supply them with their preferred killing agents. To do so, Sotomayor points out, he has to rely on a single state “expert” who appears to have relied “primarily on the Web site www.drugs.com” and who told the court that while he can’t be certain, he believes midazolam is sufficient to the task. Sotomayor was more dismayed by the majority’s assertion (Alito was joined by Chief Justice Roberts and Justices Kennedy, Scalia, and Thomas) that if the condemned object to midazolam, they should identify a less cruel alternative. “[U]nder the Court’s new rule,” she wrote, “it would not matter whether the State intended to use midazolam, or instead to have petitioners drawn and quartered, slowly tortured to death, or actually burned at the stake: because petitioners failed to prove the availability of sodium thiopental or pentobarbital, the State could execute them using whatever means it designated.” Alito could only respond, “That is simply not true, and the principal dissent’s resort to this outlandish rhetoric reveals the weakness of its legal arguments.”

LIGHTNING STRIKES
Alito’s opinion is mild in comparison to the independently concurring opinions of Antonin Scalia (Clarence Thomas concurring) and another by Thomas (Scalia concurring). If approved, the changes would bring new procedures, provisions, and curfews to concerts and festivals outside the city. See “Fests Vs. Farms,” June 5, for more.
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austinchronicle.com JULY 10, 2015 THE AUSTIN CHRONICLE
PUD Doesn’t Get ZAPped

ZONING WORK COMES THROUGH COUNCIL HIATUS

City Council and its committees are on hiatus throughout this month of July, but not so all of their citizen counterparts, the 73 city boards and commissions which advise Council on everything from African American Resources to Zoning and Planning. Especially Zoning and Planning, in fact: With its June 16 meeting canceled due to weather — and with several brand-new commissioners just seated — ZAP had 38 public hearings on its agenda this Tuesday, July 7, each with backup materials, ranging up to 258 pages of documents on the controversial Austin Oaks PUD proposal to build a regional center at MoPac and Spicewood Springs. On that one, even after a year of negotiations, said Jerry Ruthroven of the city Planning and Development Review Department, staff has yet to see a proposal they could recommend, but they’re unwilling to say they would never get to that point: “We continue to go back and forth on issues such as traffic, density, environmental — none of them have reached a hard landing point yet.” Still, said Ruthroven, PDRD wants another three months to try to work things out with the Dallas-based developers. Opponents, including six adjacent neighborhood associations, were asking for a decision now (which would clearly have to have been a rejection), and a number of commissioners appeared to agree. In the end, though, they voted to postpone the case to Sept. 15, with all sides agreed that this would be the final delay.

Some of ZAP commissioners were just getting acclimated in their first meeting; they’re among the new appointees — new and returning — to the city’s boards and commissions, whose terms began July 1. See the full list at www.austintexas.gov/department/boards-and-commissions. And if you’re itching to serve, it’s not too late; that same page also lists some 238 more B&C vacancies the city’s still trying to fill, along with a vacancy on the three-member Civil Service Commission overseeing employment issues regarding firefighters, police officers, and EMS personnel. Deadline to apply for that one is Aug. 8.

Talk about affordability. What does it mean to you? What does it mean to your neighbors, or the family across town? It’s time we talk about these issues, with total strangers, repeatedly, in scattered public settings around town. Conversation Corps is a partnership between Capital Metro, AISD, and the city of Austin, inviting public conversations on various topics, with the ultimate aim to “inform decisions and guide collaborative partnerships.” This month’s topic is household affordability, and the discussion begins Monday, July 13, 11am at Strange Brew, 5326 Manchaca Rd., and at noon in Spanish at the YWCA at 2015 S. I-35. See www. austalks.org for the full schedule.

NavigateLifeTexas.org is a new website providing comprehensive information for families who have children with disabilities and special health care needs. It’s presented by the Interagency Task Force for Children With Special Needs, and the Texas Health and Human Services Commission.

A GoFundMe page has been established for beloved Yellow Cab Austin driver Conrad “Conrad” Guadalupe Contreras, a victim of senseless violence, gunned down at the Omni Austin Hotel in the early morning hours of Sunday, July 5. The fund is intended to help Mr. Contreras’ family pay for funeral arrangements and other related expenses; www.gofundme.com/contradoncontreras. Yellow Cab Austin has already made its first donation and will match every dollar donated up to the first $2,500 in outside donations.
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Cost of Justice

NEW COUNTY COURTHOUSE TO BE ON NOV. BALLOT

On November 3, Texas voters will go to the polls to consider seven state constitutional amendments, including the ritual perennia tax cuts (expanding the homestead exemption for school property taxes, cutting taxes for the elderly and veterans, etc.) as well as the predictable rhetorical pandering: e.g., Proposition 6, confirming “the right of the people to hunt, fish, and harvest wildlife.” We’ll have more on the props later in the year. But for Travis County voters, a more substantive choice is likely to be the county bond vote, proposed by Commissioners Court in February: whether to authorize the construction of a new civil and family courthouse complex, to the tune of $291.6 million.

Anyone who enters the 84-year-old Heman Marion Sweat Courthouse (opened in 1931) – and more than 200,000 people, a steadily rising number, pass through its doors annually – sees immediately that the building is overcrowded, antiquated, and inadequate for contemporary uses, let alone the high-tech and high-security demands of a modern courthouse. Those who have business there, from judges trying to juggle too few courtrooms to jurors crowding the hallways, readily recognize that the building has outlived its usefulness. Although the courthouse has architectural distinction and has achieved historic landmark status (the eventual plan is to renovate it and convert it to house court-related services), it can no longer serve its judicial functions.

So the literal need for a new civil courthouse – the planning name is “Civil & Family Courts Complex” (CFCC) – is in itself unlikely to generate much public opposition. But the price tag is another matter – and the courthouse planners, drawn largely from the ranks of Commissioners Court, county judges, and the Austin Bar Association (along with their technical staffs) are attempting to anticipate those doubts by emphasizing the desperate need for the new complex, its functions for both civil and family legal matters, and what they describe as a cost-effective, efficient, “thoroughly scrubbed” proposal that will also include financial “offsets” to help defray the overall expense of construction.

On the promotional front, the planners are emphasizing the family courts side of the equation, not only because that’s a substantial courthouse obligation (out of a total of some 50,000 annual cases, estimates Judge John Dietz, more than 15,000 concern family matters), but because family law cases – divorces, child custody, restraining orders – raise particular security issues that have overwhelmed the current courthouse. Children await resolution of their parents’ cases in courthouse stairwells; victims of domestic abuse wait in hallways near their abusers, and so on. At a recent press conference hosted by the Women’s Community Center of Central Texas, SafePlace Executive Director Julia Spann emphasized that the lack of courthouse “safe rooms” for abuse survivors means that they are often confronted by their abusers in parking lots, elevators, and hallways. Newer courthouses routinely include safe rooms for family members and activity rooms for children. In addition to the strictly judicial matters, other services – child protection, adoption, marriage licensing, passports – fight for available county space.

The emphasis on family matters rather than the sort of high-profile civil lawsuits (public school funding, redistricting) that generally catch more headlines is intended to persuade a broader demographic swath of voters. On the cost side, it’s still early for questions to accumulate, but this project has been on the county drawing board for a decade, and early cost estimates ran from $300-$400 million – planners obviously worked to move the price tag to the lower end of that range. That said, also cited in that initial press conference (by Community Focus Committee Chair Martha Dickie) was a comparison to a recent courthouse project in Broward County, Fla. “When you make an apples-to-apples comparison,” said Dickie, “this project will actually be cheaper than the Broward County one.

Why Broward County? Because critics have been citing that project as presumably more cost-effective than the Travis County plan. Specifically, “affordability” advocate Bill Oakley posted on his blog in September 2013 that his Google search reflected the Broward project at “half the cost per square foot” of the proposed Travis County courthouse. Oakley began lobbying commissioners, and was duly appointed to the project’s Community Focus Committee, which adopted his resolution that the project achieve “a national model of cost effectiveness and efficiency.” Early this year (April 3), Oakley resigned from the committee, saying it had “gone far astray” and insisting that the cost of the project “cannot be justified” – repeating his claim that the Broward County project would be roughly half the cost per square foot. Oakley acknowledged the acute need for a new courthouse, but insisted the current plans are overambitious – he was also miffed that the committee hadn’t spent more time discussing his “cost effectiveness and efficiency” resolution.

If the planners had hoped to get Oakley inside the courthouse tent pissing out, that hope seems to have been dashed – his letter of resignation suggests that he will instead do what he can to defeat the November bond as too big a burden on local taxpayers. But the planners have responded that not only is the retired accountant’s opposition wrongheaded, so are his numbers. Commissioners asked project consultant George Tapas of URS Corporation (recused from bidding on the project itself) to review and compare the Broward County project. Tapas concluded that Oakley’s estimate of $277 per square foot was way off – he calculated that the full cost of the Broward project came to $448 per square foot, for a project slimmed down from an earlier failed bond and with no room for future growth. The current estimate for the Travis County courthouse complex is $447 per square foot, just below the regional construction average of $451.

Moreover, project supporters note that the plans allow for anticipated needs through 2035, and County Judge Sarah Eckhardt says several “offsets” – the leased office tower, income from parking, etc. – while not directly linked to the bond proposal, will in fact over time defray as much as 20% of the project costs.

With months to go before the arguments begin in earnest, there remains plenty of time to crunch the various numbers. Dickie reiterated that a “safe and secure” courthouse is not a “luxury item” but a “constitutionally mandated necessity”; she and other supporters noted that for the owners of a $325,000 home, the annual property tax hit would be $42, or “a $3.50 taco once a month.” (Not sure where they’re buying those gourmet tacos, but the original pitch was “one grande latte” a month – call it a sensible rewrite.) Genevieve Van Cleve, campaign manager for the Austin Bar Association PAC supporting the project, argues that “affordability” is not simply a taxpayer issue – rather, “it must include access to justice that we all citizens deserve, regardless of income. Affordability has to include access to services … That building [Heman Sweatt] is overwhelmed and unsafe. This is basic infrastructure spending by a very conservative Commissioners Court. It’s simply something we must do.”

– Michael King

Planetarium Group Still Vies for Permanent Spot

When the Austin Planetarium group announced that it would open its Texas Museum of Science and Technology in Cedar Park instead of in the city center, it seemed like another loss for the state capital. However, Executive Director Torvald Hessel argues that the location makes it more likely than ever that Downtown will get a permanent science center. He said, “The conversation has completely changed.”

Getting this far has been a bumpy 12-year process, but Hessel called the opening of this temporary home “a roller coaster.” The group announced on Feb. 15 it would be opening its new facility (see “Austin Finally Gets a Planetarium (Sorta),” Feb. 16); they took over the former SoccerPlex on March 1, and were ready to open their first exhibit, the traveling “Body Worlds” show, on March 20. Hessel admits that it doesn’t look like the average science museum so far, with the marking of the old indoor soccer pitch still on the floor. “When people arrive, they’re asking, where have I come?” But as people exit, he said, “they’re really impressed.”

There is still work to be done, including the construction of a planetarium, but Hessel restates that this is an interim facility. The current lease is for three years, with an option for two more, meaning the museum could remain at its current Cedar Park home until 2020. Hessel called the process to date “a humongous chicken-and-egg situation,” with donors and policy makers wary of backing the museum because there wasn’t a museum to back. “Now the doors are open,” he said, “we have the world’s most successful traveling exhibition, and we’re nearing 30,000 visitors in the first three months.”

While he’s already getting more traction for the permanent museum, it’s still a challenging proposal requiring a property around the size of the Bob Bullock Texas State History Museum. The project’s original desired site, the empty lot opposite the Bullock and the Blanton Museum of Art, now seems destined to become more state offices. So now the team is looking for other locations around Austin. “Right now, we are open to any and all suggestions,” he said. Whatever the eventual location, Hessel’s intent is that it will be a world-class facility. “We are going to be of the level that the state of Texas will be proud of our museum in its capital.” — Richard Whittaker
Marriage Equality Fight Not Over
A HANDFUL OF TEXAS COUNTIES CONTINUE TO RESIST SCOTUS

While progressive counties such as Travis were “overjoyed” to issue marriage licenses to same-sex couples following the recent historic U.S. Supreme Court ruling, some counties across Texas haven’t been as eager or willing to do the same. To the rescue come Austin-based attorneys and one local activist.

On June 29, Jim Cato and Joe Stapleton – a couple of 27 years – were denied a license in Granbury, Hood County (southwest of Fort Worth), over the phone; they were again denied in person on July 2, according to court documents. When visiting the office, Cato and Stapleton were told the clerk did not have the proper forms; when the couple pulled out a copy of a revised application they had brought along, the assistant deputy clerk wouldn’t accept it. Shortly thereafter, Clerk Katie Lang told them to exit the office, and requested the sheriff come “stand guard.”

That’s when attorneys Jan Soifer and Austin Kaplan stepped in, hand-delivering a notice of intent to file suit if the clerk continued to refuse the couple. The office then started the application process, but when the assistant deputy clerk began typing their basic information on the gender-neutral forms, she stopped and asked, “Which one of you will be the husband?” When Cato replied that they would both be, she responded with an “insulting” remark that it was not possible. At the end of the day, Lang refused to issue the license. The conservative clerk hasn’t been shy about her personal reasons for doing so – in a statement on the county’s website, she writes, “The religious doctrines to which I adhere compel me to personally refrain from issuing same-sex marriage licenses,” but goes on to say her staff would have to comply with the high court’s decision.

On Monday morning, Soifer and Kaplan filed a federal lawsuit on behalf of the distressed couple, claiming a violation of constitutional rights – within hours, Hood County is having more luck than some in other counties (not Lang herself, but a deputy clerk) granted them a marriage license. However, eventually issuing the license doesn’t change the fact that Lang has been “willfully violating” the U.S. Constitution, according to the two lawyers. The suit won’t be dismissed until Lang’s office issues marriage licenses to all couples without delay and agrees to pay legal fees the couple incurred by being compelled to file suit. (Lang has legal backing from the Plano-based Christian conservative Liberty Institute.) Moreover, the entire incident has left the couple with a “humiliating and degrading” experience.

“Jim Cato and Joe Stapleton are delighted that they finally have been issued a marriage license and can get married in their home county,” said Soifer and Kaplan in a statement. “It’s a shame that they needed to hire lawyers and file a lawsuit to make that happen. The license was filed, in handwriting on the existing license form, which proves that County Clerk Lang easily could have complied with the law without waiting ten days.”

Another fight may be looming in Irion County, which has its own Katie Lang-esque figure. County Clerk Molly Criner wrote an email to her fellow clerks stating her opposition to the ruling and attached a “Declaration of Obedience to Law and Defense of Natural Marriage” over the weekend, pledging to resist issuing licenses to same-sex couples “regardless of any court decision to the contrary.” Criner is seeing support from Liberty Counsel, a nonprofit closely associated with Liberty University and a Southern Poverty Law Center-designated anti-gay hate group.

But no reports yet indicate that the small West Texas county, with a population of roughly 1,500 residents, has received a same-sex marriage request. Glen Maxey, Texas’ first openly gay legislator and longtime gay rights activist, has been tracking resistant counties and couples who have faced discrimination and updating progress vigorously on his Facebook page. He vaguely alludes that some “brave plaintiffs” may be planning a road trip to Irion, with the possibility of a suit to follow if the county refuses.

Maxey recently filed a complaint with the State Bar of Texas, alleging Attorney General Ken Paxton violated professional conduct by disregarding the Constitution when he issued an opinion in support of county clerks wishing to flout the SCOTUS ruling. Among the violations, Maxey included a conflict of interest because Paxton’s representation of his client – the state – conflicts with his own self-interest in “demagogic self-promotion to pander to his right-wing Tea Party” base, even at the sacrifice of other Texas citizens.

According to Maxey and LGBTQ advocacy group Texas for Marriage, 246 counties (97%) are currently issuing marriage licenses or at least planning to do so soon; 23 (9%) are planning to issue marriage licenses to same-sex couples after software changes and/or receipt of updated marriage certificates. Three counties have not been reached, and five are noncompliant: Hamilton, Irion, Hartley, Loving, and Roberts.

The next frontier in the fight to ensure public officials don’t flout the high court’s ruling may be against unwilling justices of the peace and county court judges, who could be picking and choosing whom to marry or giving preferential treatment to some. “We hope to educate the JPs and judges soon about what the law means – you have to marry everyone or you can’t marry anyone,” said Maxey. “They need to understand that.”

Paxton Mired in Legal, Ethical Charges

It’s a good thing Attorney General Ken Paxton is a lawyer. He’ll need one as a triple whammy of legal and ethical challenges face his office.

If Texas’ top attorney hoped for happy headlines after BP announced a legal settlement over the 2010 Deepwater Horizon catastrophe in the Gulf, then that optimism was washed away in the deluge of bad news. First, special prosecutors Kent Schaffer and Brian Wice announced that they will ask a grand jury in Collin County to indict Paxton on first-degree felony charges relating to suspected securities violations. Then, former state Rep. Glen Maxey filed an ethics complaint with the State Bar of Texas, alleging that Paxton had violated both his oath of office and the terms of his law license with his legal opinion on same-sex marriage that flouted the recent U.S. Supreme Court ruling. Next, the Austin American–Statesman reported that Paxton hired campaign insiders to staff his office, calling them inexperienced, and bizarrely blamed the prosecution on the fact they are from Houston. He went further, saying that neither the securities board nor Travis County or Dallas prosecutors had pressed for criminal charges (conveniently ignoring that the securities board had already fined Paxton).

Unsurprisingly, Paxton’s office has gone on the offensive. In response to Schaffer and Wice, Paxton’s spokesman Anthony Holm called them inexperienced, and bizarrely blamed the prosecution on the fact they are from Houston. He went further, saying that neither the securities board nor Travis County or Dallas prosecutors had pressed for criminal charges (conveniently ignoring that the securities board had already fined Paxton).

Schaffer and Wice fired back that Dallas and Travis County demurred because neither had jurisdiction in this matter. They added that Holm’s attack “recycles the usual sound bites, culled from the play book of any public official whose conduct places them in the crosshairs of a grand jury investigation.”

**Richard Whittaker**
La Lotería Returns

The restoration of the Eastside’s iconic Lotería mural, which was recently painted over during a SXSW-sponsored project, starts this week after receipt of a $13,000 check from SXSW to fund its repainting.

Bertha Delgado, president of the East Town Lake Citizens Neighborhood Association, confirmed she had received the funds from SXSW organizers to start the restoration on July 6.

The mural had stood for more than 20 years on the wall of what is now the Cycleast bike shop at 1619 E. Cesar Chavez. In March, as part of SXSW’s Impossible Wall Project showcasing international artists, Australian artist Rone was commissioned to paint a new image over the mural. This earned the ire of Eastside residents, who were not consulted beforehand, and who saw it as yet another example of the gentrification and commercialization that is changing the face of the neighborhood.

After the reaction to the new mural was reported (see “Eastward Expansion,” April 10), SXSW officials expressed contrition, issuing a public apology to residents and vowing to help restore the original Lotería.

The newly formed nonprofit has a board of directors comprised of artists and neighborhood leaders, including Deseree Alvarez, a youth coordinator who is studying for her master’s degree in San Antonio. The focus on future generations of Eastsiders will be further exemplified by participation in the Lotería restoration by students from Eastside Memorial and Stephen F. Austin high schools, Delgado said. “With everything that’s going on, we decided that no one is taking us seriously,” Delgado said of the motivation that spurred creation of the nonprofit. “We want to be in control of our own projects and be responsible for our own funding. Latinos need to have ownership.”

Painters will take advantage of the opportunity to update the Lotería mural – the watermelon will be replaced by the face of Selena, for example, and the card for “La Dama” will be replaced by “La Quinceañera” in something of a nod to a new generation. Crews from the Austin Film School and journalists from bilingual newspaper La Prensa will be on hand to record the restoration for posterity, Delgado said. The project is scheduled to be unveiled Aug. 1.

– Tony Cantú
Equal Treatment for Victims

RAISING AWARENESS ABOUT SAME-SEX DOMESTIC VIOLENCE

Although domestic violence is often portrayed as an act with a male aggressor and a female victim, in reality it knows no gender boundaries. And unfortunately, it is often overlooked when it occurs between same-sex partners. “Nationally, we’re seeing similar, if not higher rates of intimate partner violence in same-sex relationships,” says Lesbian and Gay Peace Officers Association President and Austin Police Department Detective Michael Crumrine, referring to the numbers released by the National Intimate Partner and Sexual Violence Survey in 2011. Conducted by the Centers for Disease Control and Prevention, the survey was the first national survey to look at intimate partner violence (IPV) in lesbian, gay, and bisexual relationships. “It’s important to be aware that it’s happening here in Austin too,” Crumrine adds.

Findings show that bisexual women are at the highest risk: 61% have experienced some form of physical violence, rape, and/or stalking, while 44% of lesbians have suffered some form of partner abuse. Bisexual cisgender men experience IPV at a rate of 38%, which is similar to that of heterosexual women (35%). Heterosexual (29%) and gay (26%) men reportedly suffered the least from IPV. The NISVS only looked at the LGB community, and large-scale numbers reflecting what IPV looks like within the transgender community are hard – if not impossible – to come by.

The survey has slowly been gaining traction in organizations working to end domestic violence. “We’re working to cover more LGBT topics – specifically intimate partner violence,” says Crumrine about APD’s training curriculum. “But adding to the syllabus is a process. It won’t just happen overnight. I’m hoping that within the year we’ll have more of a focus on these issues.” Once approved for cadet training, the LGPOA will lead the sections on queer violence.

The need for queer-specific IPV and sexual assault training might not be apparent to everyone, but Crumrine and Erin Goodison, the director of Supportive Housing for SafePlace, are clear that the issue needs to be specifically addressed. “There are a lot of aspects that are unique to the LGBT community,” says Crumrine, citing everything from the way mainstream society visualizes domestic violence (male aggressor, female victim), to the fear of being outed by either an abusive partner or a police report.

“Part of understanding the difference is recognizing the way [America] looks at intimate partner violence,” says Crumrine. “When it happens in a same-gender relationship, it’s hard for us to wrap our minds around, because in lesbian relationships we don’t look at women as aggressors. With men, and the trans community, we have a difficult time establishing an aggressor. As a society, we do a good job of preparing women to be victims, but we don’t warn men it can happen to them too. So men who’ve been victimized go through a huge mental processing.”

Mental Illness Claims Fail; Death Awaits

East Texan Clifton Williams heads to the gurney next Thursday, July 16, after nine years spent on death row for the murder of Cecelia Schneider.

Williams, 31, was 21 years old at the time of Schneider’s murder, July 9, 2005. Court records show that he broke into the 93-year-old’s Tyler home, stabbed, strangled, and beat her, then laid her body on her bed and set her bed on fire. He left Schneider’s house with her car and her purse, which contained $400. He argued at trial that his friend, Jamarist Paxton, forced him to break into the house with him, and coerced him into cutting his hand so as to leave his DNA on-scene. But police weren’t able to find any evidence that would substantiate Williams’ claims about accomplices, and Paxton denied involvement. In Oct. 2006, Williams was found guilty of capital murder (in addition to a number of other offenses) and sentenced to death.

Williams’ attorneys have argued in state and federal petitions for relief (as well as a petition for a Certificate of Appealability) that Williams suffers from a wide range of mental illnesses, including paranoid schizophrenia, with which he was diagnosed when he was 20. They have tried to argue that his mother suffered from mental illness, and that Williams had trouble functioning from an early age. They also claim Williams was the victim of incompetent counsel, as attorneys at trial failed both to establish Williams as the victim of mental illness and to mitigate his standing as a future danger to society. Most notably, his petitions for relief note, trial counsel erred by stating their intent to establish mental illness before Williams received a court-ordered psyh exam, giving prosecutors the ability to refute counsel’s claims without any established medical standing.

Last September, attorneys Seth Kretzer and James Volberding presented Williams’ case to the U.S. Supreme Court in hopes that the Justices would hear Williams’ mental illness claims. Specifically, records note, they wanted to prove that one ruling – ex parte Briseño, which lays out three basic conditions to determine competence – blocks Williams from arguing mental retardation on the basis of Atkins v. Virginia (which placed a categorial ban on executing the mentally ill, and was previously rejected by the Texas Court of Criminal Appeals). The Supreme Court denied that petition in early April, however, without comment or explanation. Williams’ attorneys do not plan to file any last-minute appeals.

Williams will be the 10th Texan executed this year, and 528th since the state reinstated the death penalty in 1976. However, his execution coincides with emerging reports that indicate the number of Texans being sent to death row has now significantly decreased. In fact, jurors around the state have yet to sentence anyone to death in 2015. The last person to receive such a sentence was former Kaufman County attorney Eric Williams (no relation), who shot and killed Chief Assistant District Attorney Mark Hasse on Jan. 31, 2013, before killing County D.A. Michael McLelland and his wife Cynthia two months later. He was sentenced to death last December. It’s the first time in more than 20 years that the state has made it to July without issuing a new death sentence.

The often unspoken belief that IPV does not penetrate queer relationships – nor happen to men – is no more than an urban myth. “Violence doesn’t happen in healthy LGBT relationships, but we’re humans who grow up in a really violent society, so it absolutely does occur in LGBT relationships and can be very hard to address,” explains Goodison. “One tactic that seems to come up again and again is the threat that ‘Well, no one will help you because you are X or we are Y,’ which is sometimes reinforced.”

And that reinforcement from police officers is exactly what Crumrine and the rest of the LGPOA want to end. In general, IPV is a hugely under-reported crime, and with the aforementioned barriers, seeking help and legal aid can be exponentially more difficult for queer victims. Crumrine, however, believes that with the June 26 passing of nationwide marriage equality, things might start to shift. “I suspect that ... we’ll see an increase in reporting. It’s important to remember that it won’t mean an increase in violence, but an increase in acceptance and normalization of LGBT relationships.”

Due to confidentiality, Goodison could not divulge the number of LGBT clients SafePlace serves, nor do they ask clients to identify their sexual orientation. But they do support the LGBT community – and want to prove that even in general, who, contrary to popular belief, are sheltered onsite. Melinda Cantu, vice president of SafePlace, notes that “members of the LGBT community often choose to not involve law enforcement and come directly to us,” so SafePlace could not speak to APD’s handling of queer IPV. However, an attorney with Texas Advocacy Project, a statewide nonprofit that offers legal aid to domestic violence victims, recalls a specific case where an officer made a point to respect a transgender victim’s correct gender pronouns despite having to use her legal name. “The officer treated them as a legally married couple and handled the case exactly as he would’ve handled a heterosexual couple,” says the attorney, who chose to remain anonymous. “Victims often are quick to let us know if they felt the police were disrespectful. All in all, I remember this victim being quite satisfied with her experience with APD, as much as one can be in the situation.” TAP reports that this year alone they’ve closed 32 LGBT cases. Already, that’s four more than last year, when they closed 28.

So even while Austin waits for a more comprehensive same-sex IPV training to come to APD, Crumrine still endorses the city’s police force. “In my experience, APD is sensitive to LGBT issues. Both my organization and APD want people to know that if they need us we’re here and we will believe you.”

– Sarah Marloff

– Chase Hoffberger
Three Deaths Before Dawn

Details are still emerging from the two separate incidents that left three people dead – two due to shots fired by Austin Police Department officers – on Sunday morning.

The first incident occurred in North Austin near the 10600 block of Golden Quail Drive, just south of Kramer Lane. Police were called to check on the welfare of an individual, later identified as 25-year-old white male Richard Munroe, after a 911 dispatcher described him as being suicidal. When officers arrived, they saw a weapon (later identified by APD as a BB gun) in Munroe’s waistband. APD Chief of Staff Brian Manley said at a press conference Sunday morning that one of the three officers – Stephen Johnson, Matthew Murphy, and John Nelson – attempted to use a Taser on Munroe, but it was “ineffective.” Munroe retreated into his residence before stepping back outside a minute later and reportedly reaching for his weapon. The officers then shot at Munroe, killing him. Manley said all three officers have been placed on administrative leave, as is standard procedure following officer-involved shootings. Officers Johnson and Murphy have each been APD officers for one year. Nelson joined the department more recently, in March.

One hour after Munroe’s death, police were dispatched to the Omni Hotel Downtown after someone called to report that an individual was walking around the lobby with a rifle. APD’s dispatcher reportedly heard crying and yelling in the background during the call. Shortly after, the caller told the dispatcher that the man – identified Monday as Michael Holt – had shot someone in the lobby. Police posted to the hotel at 4:51am and according to Manley, they “did engage in gunfire with the suspect.” The police chased Holt, eventually near the hotel’s restaurant. There, one officer – five-year veteran Carlos Lopez – shot and killed Holt at 4:55am. Lopez has also been placed on administrative leave while Internal Affairs and the District Attorney’s Office conduct reviews.

It’s currently unclear why Holt, 35, was at the Omni Hotel with a rifle at 4:45am on a Sunday, but on Monday it was confirmed that he was renting a desk at Capital Factory, a tech start-up incubator with offices on the hotel’s 16th floor. Holt had been an active member of the local start-up community since 2008, working for various tech companies throughout the city. The Statesman reported Tuesday that Holt submitted his bid for the U.S. presidency in early June.

The man Holt killed just before police arrived was identified by police on Monday as Conrado Guadalupe Contreras. Contreras, 60, was an Army veteran and a taxi driver for 15 years with Yellow Cab Austin. Fellow cabbies told the Chronicle that Contreras was a good man. “He was friendly with everybody,” said one, who asked to remain anonymous. “He was born here in the United States, grew up here. He was very nice to immigrants. He talked to us when we’d stand together, and was very friendly.” The driver said that Contreras was at the Omni and development firm Sackman, which could include a historical center and other amenities. But the opponents, wary of additional commercial encroachments on what was once a historical Hispanic neighborhood, charge that Sackman is rushing the decision to get its way, and is more interested in amenities for future condo-dwellers than for the neighborhood or the Hispanic community. Expect to hear the arguments rehashed Aug. 6, in Council chambers. – Michael King

Committee Punts on 64 Rainey Street

It appears City Council will have to consider the simmering 64 Rainey Street dispute without help from its Open Space, Environment, and Sustainability Committee. On June 24, after lengthy public testimony, the committee (chaired by District 7 Council Member Leslie Pool) declined to make any recommendation concerning the agreement proposed between the board of the Mexican American Cultural Center and development firm Sackman Enterprises. Sackman is planning construction of a residential tower at 70 Rainey Street, and is asking to use 64 Rainey (currently a vacant part of the future MACC complex) as a staging area for two years, in return for $400,000, the creation and maintenance of the tract as a “pocket park,” and several more concessions. The MACC board negotiated the agreement with Sackman and would maintain control over the design and contents of the park – but some neighborhood advocates insist that the deal is too weak and asked the committee to reject it.

C.J. Sackman told the committee that the company could use a different staging area, but it would require obstructing Rainey Street traffic, and cause other problems during the construction period. The company plans to break ground by Oct. 1, and Sackman said to do so he needs to have his city permits in order by mid-August – meaning the next regular Council meeting (Aug. 6) will likely be a staging area for more arguments over the proposed agreement.

The MACC advisory board, led by Chair David Carroll, argues not only that the proposed deal is beneficial to the Center (including a new master plan and additional overflow parking, a persistent MACC problem), but that the MACC will both gather public input and supervise the design and maintenance of the future parkland (to be funded by Sackman), which could include a historical center and other amenities. But the opponents, wary of additional commercial encroachments on what was once a historical Hispanic neighborhood, charge that Sackman is rushing the decision to get its way, and is more interested in amenities for future condo-dwellers than for the neighborhood or the Hispanic community. Expect to hear the arguments rehashed Aug. 6, in Council chambers. – Michael King
School’s Out, but AISD Pay Raise Talk Goes On

Austin ISD may have shut down for the summer, but the debate continues over how much staff will see in their pay packet when the next school year starts.

A planned pay raise is part of the 2016 budget, to be finalized when trustees reconvene in August. Originally, the administration proposed a 1.5% raise across the board, plus an extra 1.5% for teachers and librarians with more than five years experience, covering the district $10.43 million total. That base 1.5% runs ahead of the national inflation rate of 0.8% in 2014, but would still lag badly behind cost-of-living increases in Austin. Education Austin President Ken Zarifis said, “1.5 percent won’t make someone leave or not,” and he’s pressing for a 5% increase. That’s a significant divide, but it’s getting smaller, with a new board proposal of 3% for everyone.

The district increased staff salaries by 2% last year, after several years of pay freezes and one-off raises that effectively counted as bonuses, not wages. This time around, it’s not that the board blindly opposes the union’s latest request. Trustee Robert Schneider said, “I strongly believe in a 5 percent raise for teachers. In fact, I’d like to see more.” However, he went on, “given the amount of money we’re getting from the state, I don’t see a path to doing that.”

Board President Gina Hinojosa said she’s just trying to find a consensus position, and said the board broke for the summer with some unity over the 3%. There was some discussion about committing to an extra 2% in the 2016-17 school year, but, she said, “the administration did not feel it could commit dollars behind the second year of the plan.”

The district faces an even more complex balancing act, and that is driving ever more cautious budgeting. As the biggest single contributor to state coffers under theRobin Hood school property tax recapture system, AISD is in a multimillion-dollar hole that only gets deeper. As a result of this cash outflow, it was the worst-paying of Texas’ 10 biggest urban school districts in 2014, and the third-worst of 10 districts in the greater Austin metro area. Historically, it stayed competitive due to comparatively good and cheap health insurance for employees. But employee contributions and premiums have risen dramatically in recent years, making AISD less attractive to new employees, and even worse at retaining skilled staff. Without a raise, both trustees and union leadership predict those struggles will only get worse.

Lege Session Dealt Blow to AISD Budget

September 1: That’s the date set by the Texas Supreme Court to hear the long-running challenges to the state’s public school finance system. But with no ruling expected until next year, and new legislation unlikely before 2017, Austin ISD faces an increasingly desperate financial future.

After the legislative session, the district’s finance department calculated AISD would receive $10.6 million in recapture relief – the reduction in payments to the state under the Robin Hood recapture system. However, new calculations from the Texas Education Agency suggest that could fall to $2.4 million, a figure AISD Finance Executive Director Leo Lopez called “negligible for a budget our size.”

BlameHouse Bill 1474, which reformats the Instructional Materials Allotment. This portion of the state contribution, which covers instructional materials, technological equipment, and technology-related services, was previously paid out yearly. Under HB 1474, those funds will be doled out as one lump sum at the beginning of the biennium. Author Rep. Gary VanDeaver, RClerksville, said this would “allow districts to spend allotments more efficiently” through two-year planning. However, this is the unfathomably complex Texas school finance system: Pull one rope, and five more twitch. Because the IMA goes up, AISD suffers an $8.2 million cut in its per capita apportionment, thus the recapture relief cut.

There is even worse news for the total recapture payment. During the Lege session, staff calculated a $228 million bill for 2016 (see “The Education Session,” May 1). But revised provisional property valuations from Travis County put that projection at $261 million—close to 30% of all property taxes for maintenance and operations expenses.

Lopez said, “If current trends hold, we’ll be looking at over $300 million for next year.”

That’s another blow delivered by the 84th Legislature among a catalog of school finance failures. The closest thing to omnibus reform, HB 1759, by House Public Education Chair Jimmie Don Aycock, R-Killeen, sputtered out: a particularly savage blow locally, since its draft text delivered an extra $96 million to AISD in new money and recapture cuts. So now AISD faces two choices: deeper cuts, which board President Gina Hinojosa says will be hard to find; or creative new ways to generate revenue, like more aggressive student recruitment. The district has already gone down that path, she said, “but these are things that have just started, so we haven’t seen the fruits.”

The Donald Show

“Wow!” exclaimed a beaming Donald Trump as he stepped onstage, basking in the cheers of a throng attending his launch into the 2016 presidential race. “That is some group of people,” he gushed. “Thousands.”

It was a showbiz extravaganza. Literally. The crowd was cheering the self-promoting hypester who wants to be president – but not necessarily supporting him. That’s because some of these over-the-top enthusiasts were actors! Yes, hired at $50 a pop to do a three-hour gig as Donnie’s “crowd.” Extra Mile Casting had been retained to puff up the audience: “We are looking to cast people for the event to wear t-shirts and carry signs and help cheer him,” said Extra Mile in an email to its list of actors who work as extras in films, TV shows, etc. When the Donald Show was over, the extras dumped their signs in the trash and went to their next acting gigs.

For his part, Trump delivered a rambling, almost-incoherent 40-minute rant. Citing his chief qualification for the highest office in our land, he said: “I’m really rich. … And by the way, … I’m not even saying that … to brag …. That’s the kind of thinking you need for this country.” And his immigration policy is simply ... well, simplistic: “I would build a great wall. And nobody builds walls better than me, believe me.” Wow, apparently he intends to build the wall himself! Then he added a jingoistic gringoism to this Good Neighbor policy, declaring: “And I’ll have Mexico pay for that wall!” And what’s his economic policy, you ask? It’s a whopper: “I will be the greatest jobs president God ever created,” he bellowed.

No, no, Donnie – don’t even try to blame God for creating you or your nuttiness. You truly are a self-made man, spawned from the fumes of your own gaseous ego. Yet, you’re a godsend for those of us seeking comic relief in politics.

California inventor Matt McMullen, who makes the world’s most realistic life-sized female doll, the RealDoll (with exquisite skin texture and facial and body architecture, and which sells for $5,000 to $10,000, depending on customization), is working with engineers experienced in robotics to add animation – but according to a June New York Times report, faces a built-in problem. As a pioneer Japanese robotics developer observed, robots that become too humanlike tend to disgust rather than satisfy. Hence, the more lifelike McMullen makes his RealDolls, the more likely the customer is to be creeped out rather than turned on – perhaps forcing the virtuoso McMullen to leave enough imperfection to reassure the customer that it’s just a doll.

Cultural Diversity
A low-caste minor girl was beaten up by several higher-caste women in the village of Ganeshpura, India, in June (in retaliation for the girl’s having disrespected a male relative of the women – by allowing her shadow to partially cover the man). The girl’s family managed to get to a police station to file charges, but in some remote villages like Ganeshpura, higher-caste aggressors can intimidate the victims into silence (and in this case, allegedly threatened to kill the girl and members of her family for the shadow-casting).

Yunessun Spa House in Hakone, Japan, recently began offering guests supposedly soothing, skin-conditioning baths – of ramen noodles (elevating to health status what might be Japan’s real national dish). The pork broth that fills the tub is genuine, but because of health department regulations, only synthetic noodles can be used, and it is not clear that the artificial ramen achieves the same (allegedly) beautifying collagen levels as actual noodles.

Government in Action
The federal Medicare Fraud Strike Force obtained indictments of 243 people in June in a variety of alleged scams and swindles, and among those arrested was Dr. Noble U. Ezukanma, 56, of Fort Worth, Texas, who once billed the government for working 205 hours in a single day (October 16, 2012). Other indictees were similarly accused of inflating the work they supposedly did for Medicare patients, but Dr. Ezukanma clearly had the most productive day of the bunch.

Republican presidential contender Carly Fiorina, who with her husband earned $2.5 million in 2013, disclosed that the U.S. tax system required her to file not just a federal return but returns in 17 states, as well, and a June New York Times report chose one state (Michigan) to highlight the Fiorinatas’ plight. Ultimately, the Florinatas determined that they owed Michigan income tax of $40, but they had no way of knowing the exact amount until they had completed 58 pages of documents (to rule out various Michigan attempts to collect more because the tax they owed was more justly payable to other states and could thus be excluded).

Canada’s naval vessels stationed in Halifax, Nova Scotia, currently lack supply-ship services, according to a May Canadian Press report. One of the two supply vessels has been decommissioned, and the other, 45 years old, is floating limply because of corrosion, and work on a replacement will not begin until 2017. Consequently, according to the report, the navy has been forced to order repair parts for the ship by advertising for them on eBay.

News You Can Use
A brief Washington Post review in June heralded the new edition of the Routledge International Handbook of Ignorance Studies, covering “different types of ignorance” in a range of subjects by authors from various countries. Among the valuable conclusions in the book is that while “individual ignorance” may be rational in some cases, it is unlikely that “collective ignorance” advances the society. In any event, the author concluded, “The realm of ignorance is so vast that no one volume can fully cover all of it.”

Florida!
Because the walkway in front of a Publix supermarket in Fort Lauderdale had seen its share of Girl Scout cookie sellers, Patrick Lanier apparently thought the venue a natural for his product. On June 4, he plopped down a live, 5-foot-long shark he had just captured, and which he hectored shoppers to buy, asking $100 (and occasionally tossing buckets of water on it to keep it shimmering). He had less success than the cookie-peddlers, and in short order loaded it back into his truck, took it to an inlet and released it. However, he did avoid the police; it is illegal to sell fish without a commercial license.

Oh, Dear!
The New York Court of Appeals ruled in June that, when a body is taken for official autopsy and organs are removed (including the brain), the deceased’s family does not necessarily have a right to receive the body with organs re-inserted. “[N]othing in our common law jurisprudence,” the judges wrote, mandates “that the medical examiner do anything more than produce the... body.” The family had demanded the entire body back for a “proper” Catholic burial.

Sounds Like a Joke
In May, police in Anglesey, North Wales, called for a hostage negotiator to help with two suspects (aged 21 and 27) wanted for a series of relatively minor crimes and who had holed up on the roof of a building. However, the building was a one-story community center, and the men (whose feet were dangling over a gutter about 8 feet off the ground) had refused to come down. Even as a crowd gathered to watch, the men managed to hold out for 90 minutes before being talked down.

Least Competent Criminals
Marijuana is purported to make some heavy users paranoid, and the January arrest of alleged Bozeman, Mont., dealers Leland Ayala-Doliente, 21, and Craig Holland, 22, may have been a case in point. Passersby had reported the two men pacing along the side of Golden Beauty Drive in Rexburg, Idaho, and, when approached by a car, would throw their hands up until the vehicle passed.

When police finally arrived, one suspect – as the men claimed. – had they been followed by undercover officers. Ayala-Doliente, 21, and Craig Holland, 22, may have been a case in point. Passersby had reported the two men pacing along the side of Golden Beauty Drive in Rexburg, Idaho, and, when approached by a car, would throw their hands up until the vehicle passed. Idaho Falls rounded. The drugs (20 pounds of marijuana) were [over there].” According to the Idaho Falls Post Register, faces a built-in problem. As a pioneer Japanese robotics developer observed, robots that become too humanlike tend to disgust rather than satisfy. Hence, the more lifelike McMullen makes his RealDolls, the more likely the customer is to be creeped out rather than turned on – perhaps forcing the virtuoso McMullen to leave enough imperfection to reassure the customer that it’s just a doll.
New Name, Same Game

Immigrant rights advocates called for an end to Secure Communities, and they got it. But has anything actually changed?

BY TONY CANTU

On Nov. 20, 2014, Homeland Security Secretary Jeh Johnson announced, “The Secure Communities program, as we know it, will be discontinued.” The widely reviled program invited municipalities to assist Immigration and Customs Enforcement with deportations by holding immigrants in custody until ICE agents could pick them up for processing. In S-Comm’s place would be the Priority Enforcement Program (PEP), supposedly a kinder, gentler version of S-Comm, less likely to result in the deportation of immigrants stopped by cops for minor violations, and instead focused on deporting those with significant criminal records.

The switch from S-Comm to PEP was part of a larger attempt at executive branch immigration reform undertaken by the Obama administration. It expanded eligibility under the Deferred Action for Childhood Arrivals (DACA) program, and created the Deferred Action for Parents of Americans and Lawful Permanent Residents (DAPA), which would allow undocumented parents of U.S. citizens or legal residents to apply for work permits, if they’ve been in the U.S. for at least five years. Together, an expanded DACA and DAPA would provide about five million undocumented immigrants a temporary stay in the U.S., renewable every three years.

Both presidential initiatives are mired in litigation. DAPA would’ve launched in May were it not for an ongoing, multistate lawsuit led by Texas claiming President Obama’s action to be unconstitutional. In May, the 5th Circuit sided with the 26 state attorneys general seeking to block the programs’ immediate implementation. Following the decision, Department of Justice officials said they wouldn’t resort to an emergency appeal to the U.S. Supreme Court, but rather would follow a more traditional appeals process to ensure safeguards of both programs that could avoid deportation of some 4.9 million undocumented immigrants; oral arguments on the merits of the case itself are scheduled to be heard by the court this Friday, July 10.

Meanwhile, those working to help undocumented immigrants avoid deportation report that nothing has changed. Despite the advent of new rules of enforcement focused on deporting only the criminal element, otherwise law-abiding immigrants are being deported at the same rate as they were before, and those still here live with daily anxiety of being deported.

LOOKING FOR SHELTER

“My record is clean,” says Sulma Franco, a Guatemalan immigrant who made her way June 11 to the First Unitarian Universalist Church in Downtown Austin to seek sanctuary against deportation. After five years of running a successful food truck off Ben White, Franco suddenly found herself in the crosshairs of ICE, threatened with deportation. “I’m not a criminal. I was paying taxes on my business, was contributing to society, had a work permit, driver’s license, business permits all in my name, inspection reports that always passed.”

Today, she spends her days behind the walls of the landmark church, whose ministers welcomed her with open arms. Despite that embrace, Franco’s freedom is, for the moment, suspended. Franco was an LGBTQ activist in Guatemala. She fled the country in 2009, in fear of her life because of her activism. After entering this country without documentation, she was held in a detention center in Hutto, but released after four months. She began the process of applying for a U visa, which allows foreign victims of crimes to seek refuge in the U.S. Franco reported to immigration officers every three months, as she was required, deportation proceedings against her have begun because of a failure to file certain paperwork.

During an hourlong conversation with the Chronicle in her native Spanish, Franco wonders if her sexual preference had anything to do with her current situation. Her now-shuttered food truck, “La Ilusión,” was a manifestation of her relationship with her longtime partner, featuring Guatemalan fare from her birthplace as well as culinary staples from her partner’s native Mexico. For Franco, who now spends her days behind the walls of the church – unable to leave the premises for fear of being detained – PEP’s “priority” of focusing on criminals is not being put into practice. “I’m just an immigrant trying to survive and forge ahead,” she says. “It’s an injustice.”

WHAT’S IN A NAME?

S-Comm first began in 2008 as a federal initiative to identify and hold deportable detainees. When a person was arrested and taken to a local jail, that person’s fingerprints would be sent to not only FBI databases (standard practice), but also to immigration databases. If ICE flagged a detainee, that person could be held 48 hours after they would have otherwise been released, in order to give ICE time to assume custody.

One of the program’s major flaws, according to immigration rights advocates, was that anyone arrested was subjected to the same treatment, regardless of whether they were, on one end of the spectrum, a convicted felon, or, at the opposite end, accused and not yet convicted of minor violations. Another problem was that the 48-hour holds were counted in business days, so could extend much longer in instances of weekends and holidays. Finally, people flagged by ICE weren’t always undocumented immigrants; documented immigrants and others found themselves flagged due to problems with ICE’s database.

The specter of S-Comm bred fear of law enforcement within immigrant communities, and local jurisdictions began to worry about potential liability in wrongful imprisonment suits. Many jurisdictions, including Baltimore, Berkeley, Chicago, New York City, Philadelphia, Newark, New Orleans, and Washington, D.C., and Alameda, San Diego, and Santa Clara counties in California ultimately repudiated S-Comm and refused to comply with it. However, Travis County wasn’t one of them.

Despite outcry from the immigrant community, a resolution passed by the Austin City Council condemning S-Comm, and Austin Police Chief Art Acevedo’s characterization of S-Comm as “bullshit,” Travis County Sheriff Greg Hamilton stood firm in his belief that he was required by federal law to comply with ICE’s detainer requests. Since its Travis County implementation in 2008, S-Comm aided in the deportation of some 5,000 Travis County residents, at a
rate of 19 per week. In part, PEP was introduced to stem the tide of deportations of otherwise law-abiding undocumented immigrants. In his memo announcing the end of S-Comm, Johnson wrote, “unless the alien poses a demonstrable risk to national security, enforcement actions through the new program will only be taken against aliens who are convicted of specifically enumerated crimes.” But that change has yet to occur in Travis County, according to immigration rights advocates.

“The last time I checked, which was about a month ago, the number of deportations was the same as it was the previous month,” said Alejandro Caceres, former executive director of the Austin Immigrant Rights Coalition (see “AIRC Changes Leadership,” p.22). “As far as we know, nothing has changed. None of the priorities have changed; they’ve just been reworded.”

Case in point: Caceres points to the strict adherence under new PEP guidelines to a maximum 48-hour hold for detainees held by the Travis County Sheriff’s Office at ICE’s behest. While adhering to that new rule, the sheriff’s office has heightened its contact with ICE officials to give them specific details on where they can pick up former detainees for deportation once they’ve been released.

“People are now getting picked up more at home,” Caceres says. “We’re seeing this as a pattern throughout the U.S., not just in Austin and Travis County.”

Immigration attorney Amelia Ruiz Fischer called the new emphasis on keeping detentions to 48 hours a “first step” in easing draconian measures under S-Comm. But she, too, suggests the spirit of that new rule is not being met. She also questions a reworded definition under PEP of what constitutes “probable cause” to detain someone. “ICE is going to push the boundaries as far as they can until someone comes along and checks them on it,” she says. “Under PEP ... they’ve defined probable cause for themselves,” she adds, while noting the time-honored standard established by the Fourth Amendment of the U.S. Constitution. “They don’t get to define that!” The PEP definition of probable cause amounts to a probable cause for removability from the country – not necessarily because a crime has been committed – and should be treated as a civil matter, Fischer said.

“And this is just what’s out in the open,” she adds, wondering what goes on behind the scenes as the county’s sheriff’s deputies enforce PEP.

“NOT MUCH HAS CHANGED”

Attempts to gain insight behind the scenes were summarily quashed. Sheriff Hamilton – who emerged as one of the nation’s most aggressive practitioners of S-Comm and one of its staunchest defenders – declined to be interviewed by the Chronicle, sending word of his unavailability via spokesman Roger Wade. Wade, in turn, first declined to answer questions, then relented a bit, before referring further questions to ICE.

“The sheriff has a meeting scheduled with reps from DHS/ICE so they can explain the new program,” Wade conveyed in a June 22 email in response to questions on the new PEP program. “You will have to confirm with ICE but it is our understanding that the new program is not in force and is slated to kick off in June after their new forms for the program are vetted and approved. Any other questions about the program should be directed to DHS/ICE.”

At press time, the Chronicle confirmed that the switch from S-Comm to PEP had taken place at the end of June. In a July 8 email to the Chronicle, Wade further elaborated, “We continue to work with ICE as we do with all law enforcement agencies. It is important to note that, as the Sheriff’s Office, we do not investigate immigration violations nor do we deport anyone. It is our understanding that there is no choice given to opt in or out of the PEP program.” He then reiterated, “For details about the PEP program or how it works you will have to contact ICE.”

Wade’s counterpart at ICE, Adelina “Nina” Pruneda, was similarly less-than-transparent when asked for insight into the new PEP program, sending instead a formulaic response:

“ICE endeavors to work collaboratively with state and local law enforcement agencies to take custody of certain removable convicted criminals before they are released into the community. PEP will rely on fingerprint-based biometric data submitted during bookings by state or local law enforcement agencies to the FBI for criminal background checks.”

And this: “However, as outlined in Secretary Johnson’s memorandum, unless an individual poses a demonstrable risk to national security, enforcement actions through the new program will only be taken against individuals who are convicted of specifically enumerated crimes or who have intentionally participated in criminal gang activity.”

While Franco’s threat of deportation isn’t a result of PEP, or S-Comm, it highlights the fact that the Obama administration’s attempt at immigration reform has yet to bear much fruit. ICE continues to focus on the deportation of non-criminals, despite claims to the contrary. Up to the point of seeking sanctuary in a church, Franco had been shuttling back and forth between Austin and San Antonio, where she has a home with her partner. She says her missing wife is due to the inattention of a since-replaced attorney who failed to submit it to ICE in a timely manner.

Pruneda sees it differently: “Sulma Franco-Chamale, a national of Guatemala, has been afforded full due process and exhausted all legal options,” she writes. “After she illegally entered the United States, 21, on Oct. 5, 2010, a federal immigration judge on July 30, 2012 ordered her removed to Guatemala. On Nov. 18, 2013, the Board of Immigration Appeals dismissed her appeal of the immigration judge’s decision. And on Feb. 25, 2015, the 9th Circuit Court of Appeals dismissed Franco-Chamale’s Petition for Review.

Asked to reconcile the sudden move to define Franco-Chamale’s application of PEP’s heightened focus on a criminal element, Pruneda claims up: “We are not providing any additional details surrounding the Sulma Franco case,” she wrote.

In light of the dearth of official details related to PEP and its practice, others have initiated informational sessions aimed at educating the affected communities. As part of her office’s community outreach, Travis County Judge Sarah Eckhardt helped organize an informational session on PEP in April, and plans to launch another in the future. The effort is aimed at not only explaining PEP, DACA, and DAPA to affected residents, but also to guard against unscrupulous elements offering to assist them with eligibility who seek to prey on their vulnerabilities for personal profit.

“The point was to bring together all the service providers,” Eckhardt said in a telephone interview. “Not only to identify individuals who are able to avail themselves of these programs, but make sure good information gets to the community and they’re not taken advantage by people who say they can take applications but aren’t really qualified.”

On the enforcement front, Eckhardt also reports nothing has changed post-Secure Communities, with business as usual under PEP. “The word I’m getting from the sheriff is not much has changed since S-Comm now that we have PEP. But I’m grateful to the Obama administration and the executive action. Once that clears the courts, I want us to be prepared to get everyone who is eligible to get in line and sign up, to reduce the vulnerability of the community to be deported when they are stopped on a traffic stop.”

For immigrants awaiting their fate, the promise of PEP has not materialized. The lone hopeful sign is that Hamilton himself has decided not to run for re-election, raising hopes that his replacement will be less enthusiastic in focusing on this area of law enforcement normally practiced by immigration officials rather than sheriff’s deputies.

CONTINUED ON P.22
AIRC CHANGES LEADERSHIP

Long the public face of the Austin Immigrant Rights Coalition, Alejandro Caceres recently left his post as executive director. But his exit is mired in mystery, with hints of infighting between Caceres and the AIRC board over the coalition’s vision.

Caceres had worked for AIRC since 2010—starting as a volunteer before ascending to the top leadership position. Something of a fixture at various immigration-related events, Caceres has distinguished himself as one of the most vocal critics of Travis County’s participation in S-Comm. (See “AIRC, S-Comm, and the Fight for Immigrants’ Rights,” Aug. 13.) Since his departure from AIRC, Caceres has been working closely with Grassroots Leadership.

“The board decided local campaigns are not something they wanted to engage in,” Caceres told the Chronicle. “The board wants to handle Texas legislative comprehensive immigration reform. I’ve always found that to be tiring and doesn’t produce enough wins for people,” he added, noting that about 15 AIRC members have opted to follow him out the door.

AIRC disputes Caceres’ account. Interim Executive Director Antolin Aguirre said the AIRC would continue its local grassroots campaigns while keeping an eye on state and federal issues that impact the Latino community. He pointed to today’s scheduled vigil outside the Governor’s Mansion (see p.21) as an example. “From the beginning, the mission of the coalition was to work for the community, whether it be at the local, state, or federal level,” he said in Spanish. “When things work, it’s because the community is involved.”

Case in point is current work dubbed En Comité, where Aguirre meets 10 undocumented immigrants at a time to inform and educate them on their rights should they be ensnared by immigration officials. They then each meet with 10 others, spreading their knowledge through the community. “With that education, they are able to defend themselves and, in turn, educate others in all the areas that affect us,” Aguirre said.

NEW NAME CONTINUED FROM P.21

A CAT-AND-MOUSE GAME

But until then, daily anxiety is normal for immigrants—not the hardened criminals supposedly making their way here that PEP is rooting out, but members of a hardworking immigrant class.

Antonia Mendoza Rodriguez is among those worried about her fate. The 59-year-old mother of seven arrived in 2001 from Guanajuato, Mexico, and worked for eight years at a center caring for disabled individuals before taking a job at a local restaurant. As a parent, she had hoped to qualify for DAPA but now faces an uncertain future as conservatives block its implementation through litigation.

“I’ve wanted nothing but the best for them,” she says of her children, for whom she made the journey, escaping an abusive husband after 27 years of marriage for a better life on the horizon. Her journey en route to Texas was harrowing. She clutched tight to her daughter when the two slept, for fear of her being raped by the “coyotes” paid to help her enter the U.S.

“I realize now how beautiful it is to live for myself, and not endure beatings,” she says in Spanish. “Why didn’t I do this before?” she asks herself repeatedly. But given the lack of reception to people like her, she sometimes wonders if she should’ve stayed back home: “They don’t like us, they don’t support us, and think we’re here to rob them. If they only knew what it is like to flee one’s country. I endured my husband’s beatings, but the blows that life has given my children hurt me even more.”

Juan Orozco, a native of Guatemala working in Austin as a construction worker, also experiences daily anxiety as he heads to work in helping to create the city’s skyline. He ticks off the projects on which he’s worked with palpable pride, including the W Hotel and the Callaway House luxury dormitories for university students. But despite his contributions, he feels besieged by heightened anti-immigration rhetoric. As a 28-year-old single man, his anxiety is further fueled in falling through the cracks in terms of eligibility for either DACA or DAPA.

“I have a clean record, but I’m not able to apply for DAPA since I have no children,” he says in Spanish. “I’m not even in a position where I’m secure enough to start my own family,” he adds, noting he’s seen co-workers get deported and forced to leave their children behind—a fate he wouldn’t want for his own progeny.

While he mulls his fate, he speaks to the hypocrisy of the anti-immigrant camp in conversing about inconsistent enforcement measures. If law enforcement were truly interested in deporting every single immigrant, he wonders, why don’t they hit any number of construction sites in Downtown Austin—a stone’s throw from the county jail—where they would hit the motherlode of undocumented workers. But the labor force is needed to build the city, so a blind eye is thus turned. “It’s a cat-
and-mouse game,” he says of the current state of enforcement.

The type of back-breaking work he performs is an example of the type of job to which many Americans are averse, Orozco notes. As evidence, he points to the decreasing number of construction sites employing the e-verify system for would-be applicants. Where he once saw an uptick in such adherence, he now sees fewer employers using the verification system. “It’s being done quietly because the city needs the work of immigrants,” he says. “Most of them don’t check. But even as we build the city, we still have to live in the shadows.”

Franco is living in the shadows, too, behind the walls of her sanctuary. But she sees light at the end of the tunnel, a resolve rooted in optimism and buttressed by her studies in psychology during her university years in Mexico: “My knowledge of psychology helps me to be strong, and lets me know I am able to do this, and maybe help inspire others to emerge from the shadows. This will pass.”

For their part, church officials are emboldened by Franco’s presence in calling attention to what they view as ineffectual immigration laws. The church has a history of advocacy for immigrants dating back to the Eighties, when it operated something of an underground railroad for immigrants from war-torn El Salvador seeking transport to safer environs, including Canada. But this is the first time the church has offered sanctuary. “We respect the laws of this nation,” Rev. Meg Barnhouse asserts. “But the immigration system is broken and needs to be revamped, and we want to call attention to that. We want to be part of the conversation of fixing the system in a way that’s not just with words. Women and children are being detained, and families are being broken up.”

Sometimes, the fate of immigrants is far worse. On March 3, 51-year-old Roberto Serrano-Garcia was arrested by Austin Police officers for possession of a controlled substance – a charge that was later dropped. But Serrano-Garcia remained in the Travis County jail at the request of immigration officials. Two days later, he was found in his cell unresponsive.

“On March 5th, at 7:45 p.m., Mr. Serrano-Garcia was found in his cell,” Wade wrote in a prepared statement distributed to the media. “He was not responsive and it appeared that he was attempting to take his life by hanging himself. On March 6th, because all detainers were withdrawn from federal authorities, he was released from custody.”

Twenty days later, Serrano-Garcia died in a local hospital. Caceres has reached out to his family, including his nine daughters, to offer any assistance they might need. “They don’t know what they’re going to do now,” Caceres says.
RECOMMENDATIONS FOR THE WEEK-MINDED

THE NIGHT ALIVE
Hyde Park Theatre, 8pm

THE GROWNUP LADY STORY COMPANY
Casa Byington, 8pm

MUSIC UNDER THE STAR
Bullock Texas State History Museum, 6pm

MIRÓ QUARTET
Bates Recital Hall, 3pm

JAZZ CIGARETTE
Spider House Ballroom, 9:30pm

THEATRE: The Night Alive
Hyde Park Theatre, 8pm

FILM: Beetlejuice
Paramount, 7pm

MUSIC: Mos Def
The Mohawk

MUSIC UNDER THE STAR
Bullock Texas State History Museum, 6pm

VISUAL ARTS: “Raw Austin: Glimpse”
The Belmont, 8pm

THEATRE: Heathers: The Musical
Salvage Vanguard Theater, 7:30pm

MUSIC: American String Quartet
AISD PAC, 7:30pm

THEATRE: The Trojan Women
Curtain Theatre, 8pm

MUSIC: First Aid Kit
Stubb’s

LITERA: BedPost Confessions
The North Door, 8pm

FILM: The Silence of the Lambs
Paramount, 9:35pm

LITERA: Aziz Ansari: Modern Romance
BookPeople, 7pm

DANCE: Rhythm on Stage
The Long Center, 7pm

COMEDY: Homegrown Comedy
Cap City Comedy Club, 8pm

MUSIC: Walker Lukens
Moody Theater

LITERA: Louisa Hall: Speak
BookPeople, 7pm

CLASSICAL MUSIC: Break of Reality
The North Door, 7:30pm

VISUAL ARTS: "Raw Austin: Glimpse"
The Belmont, 8pm

LITERA: Marshall Ryan Maresca
BookPeople, 7pm

FILM: Beetlejuice
Paramount, 7pm

COMEDY: Matt Bearden
Cap City Comedy Club, 8pm

COMEDY: Bad Example
The New Movement, 9pm

THEATRE: The Night Alive
Hyde Park Theatre, 8pm

MUSIC: Mellowfest II
Empire Control Room

THEATRE: Heathers: The Musical
Salvage Vanguard Theater, 7:30pm

CLASSICAL MUSIC: American String Quartet
AISD PAC, 7:30pm

MUSIC: Mos Def
The Mohawk

MUSIC: Walkin’ Lukens
Cap City Comedy Club, 8pm

MUSIC: Walker Lukens
Moody Theater

LITERA: Aziz Ansari: Modern Romance
BookPeople, 7pm

DANCE: Rhythm on Stage
The Long Center, 7pm

COMEDY: Homegrown Comedy
Cap City Comedy Club, 8pm

MUSIC: Walker Lukens
Moody Theater

LITERA: Aziz Ansari: Modern Romance
Paramount, 7:30pm

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A Whole New World

A DISNEY-INSPIRED MUSICAL: IMPROV EDITION

by Alexa Harrington

When I learned that Hideout Theatre would be doing a show called Happily Ever After in which actors would improvise musical fairy tales inspired by Disney, I thought, “Finally!” But also thought, “How the hell are they going to pull this off?” How do you capture the special magic of a Disney musical: the beautiful, catchy songs that get stuck in your head, the jokes that are funny to audiences of any age, the story that has you laughing, crying, and clapping your hands when it’s all over, and, most of all, that magic – the princesses, heroes, villains, animals, snowmen, and teacups that talk and sing and dance? You can’t just throw together a few songs and costumes and hope that it ends up resembling a Disney musical.

So I asked Roy Janik, co-director of Happily Ever After, after promising me that everyone involved in the show has put a lot of practice, study, hard work, and heart into creating their own version of that Disney magic, he described the process behind the production.

**Austin Chronicle:** What is the rehearsal process like for this show? Especially considering it is improvised?

**Roy Janik:** We get asked this a lot: “How do you rehearse for improv?” I thought it was all made up on the spot.” Our rehearsals share more in common with sports practices, I think. The cast learns how to move together as a team. We build up a common vocabulary of techniques that carry on into each show. We learn how to work with Chad Wellington’s lighting moves (he’s our technical director). We practice nailing the tone and acting style appropriate to Disney stories. We improvise scenes and then discuss what felt appropriate and what felt overly complicated or out of the genre and why. We’re basically doing reps – building up our Disney muscles so that in the show it’s second nature to play the types of characters and do the types of things that might happen in a Disney film. So while none of the content from rehearsals will make it into the show, the rehearsals are where we learn how to do the show.

**AC:** How do you rehearse music for an improv show?

**RJ:** Rehearsing songs has actually been the bulk of our rehearsal process. Our goal is to keep the stories super-simple and focus on creating compelling songs. Musical improv is hard work, but the payoff is enormous. Our musical director, Ammon Taylor, is basically a genius. He came in to the first rehearsal with a specific, simple breakdown of how Disney songs work, and he’s been drilling the cast on it since day one. So while every song is wildly different and the lyrics are always unique, there are some basic rules of thumb that we can practice. And practice. And practice. Lately, we’ve been hitting up group songs, like the opening of Beauty and the Beast, or songs that are sung while time passes, like “Do You Want to Build a Snowman?” from Frozen, and those bring their own unique challenges.

Improvising is that the thing that the actors are the most nervous about, but it’s also what will make this show stand out. And from my point of view, they’re totally nailing it.

**AC:** Has the show become something different since rehearsals started?

**RJ:** The kind of awesome thing about doing an improv show is that you really have no idea what the show will be like until you’ve got the cast assembled and playing together. Ryan [Austin, the show’s co-director], Ammon, and I knew that we wanted to do a Disney-inspired show with fully improvised songs, but that was about it. How the scenes progress, how the songs are structured, how the narration works, and a thousand other details all come out of rehearsals.

In improvised productions, the cast are not only the actors, but also the writers, voice-overs, and editors on any given night. Because of that, their personalities and performance styles really do inform what the show becomes. As one of the directors, it’s my job to notice what the actors are already doing inherently and say, “Yes! More of that!”

**AC:** How do the actors prep themselves outside of the rehearsals?

**RJ:** By watching a ton of Disney films, soaking them in, and discussing them. We’ve had cast viewings of Beauty and the Beast, Tangled, and The Little Mermaid. It hasn’t been hard. By and large the cast and crew are superfans, so having an excuse to revisit our favorite childhood films has been awesome.

**AC:** Can the audience expect to have a say in where the show goes?

**RJ:** The audience will explicitly give us the setting and world that our story for a given night takes place in. We’ll have them shout out ideas at the beginning and go from there. You know, things like underwater or in a village or in the desert. But as with any improv show, the audiences’ reactions in the moment will inform every part of the show. Their laughter or tears – will tell the performers when something is working, and that feedback loop will make the show follow the rhythm of the audience. It’s one of the things I love most about improv. Because the script isn’t set, the show is created for the people that are in that particular room on that particular night. And everyone is a part of that.

Happily Ever After runs July 11-Aug. 29, Saturdays, 8pm, at the Hideout Theatre, 617 Congress. In the tradition of the work that inspires it, the show will be family-friendly and suitable for all ages. For more information, visit www.hideouttheatre.com.

For a 1-year-old, LOLA’s sure been busy: Since last July, the arts group – its initials stand for Local Opera, Local Artists – has raised $30,000, mounted two operas in a bar, and won three Austin Critics Table Awards. No wonder it wants to party. Executive Producer Liz Cass and Artistic Producer Rebecca Herman promise complimentary cupcakes, LOLA swag, and live music from sopranos Julia Taylor, Amelia Love, Lauren White Arthur, Amy Hacker, and Cara Johnston Firestone; mezzo Katherine Altobello; composer Peter Stroppinski; artists from One Ounce Opera and Spotlight on Opera; and more! Sun., July 12, 3pm, the North Door, 502 Brushy. www.LOLAAustin.org
In Austin, bookmobiles aren’t just a thing of the past; they’re the literary wave of the future

“Books on Wheels

In Austin, bookmobiles aren’t just a thing of the past; they’re the literary wave of the future.” — Margaret Atwood

5TH DIMENSION BOOKMOBILE

For book lovers, it’s easy to conjure that familiar intoxicating scent of aged paper and ink conjoined to deliver a story. “It’s strange to hear people come in and say, ‘I love the smell of gasoline and books.’ But we totally get that,” says Patrick McMahon. His wife and business partner Sukyi McMahon agrees: “You just can’t bottle or duplicate that scent.” Step inside their 1987 Chevy P30 bookmobile, 5th Dimension Books (nicknamed SDB), for a whiff of instant nostalgia, with a futuristic twist.

The Mahons are bringing back the bookmobile experience. “Kids just don’t know about the bookmobile anymore, and it’s important for them to experience this thing that their parents and grandparents had.” Usually parked at its home base of 43rd and Duval, right next to Quack’s, the mobile bookstore specializes in used, rare, out-of-print, and collectible books in science fiction, fringe, and fantasy. The wacky little book bus includes genre-centric reads from a truly unbelievable collection whose backstory is as far-out as the stories themselves. “People come in and ask where we get the books from. ‘Is it Half Price Books or garage sales?’ And we’re like, ‘Ohhh, no,’” says Sukyi. “What you’re looking at is a single person’s life work.”

When longtime Texas Tech University chemistry professor Dr. John N. Marx died in 2012, he left behind one of the largest private collections of science-fiction books in the world and possibly the largest paperback collection in the U.S. His son Sam, who lives in Austin, grew up friends with Patrick, and as the Mahons had already been considering opening a bookstore, the conversation about the future of Dr. Marx’s books arose naturally. Patrick and Sukyi wound up purchasing the Marx Collection’s more than 100,000 books – 10 times the number they expected to open their store with. “It would’ve taken us years to amass even the 10,000,” says Sukyi. “We had this immediate street clout. She adds that the Marx family, who held on to 30,000 or so of the professor’s most beloved pieces, is extremely supportive of their store and thinks that Dr. Marx would be thrilled.

Marx collected from the 1960s until the day he died, storing the books in catalog bags in two basements, a giant outdoor shed, and a narrow spiral staircase that led to rows and rows of handmade cabinets, tightly packed with books. When asked if Marx, a “really quirky guy,” left the books organized, the Mahons laugh. “No, but he was an old geek, so he programmed a database. He couldn’t tell you where a book was, but he could tell you which books he owned with his own sort of Dewey decimal system,” says Patrick. Once a teacher, always: Marx also kept journals logging the thousands of books he’d read, each assigned a grade from A to F. With so many first and early editions, Patrick and Sukyi carefully researched the history and market value of each book, sometimes finding a scratch note with rogue chemistry formulas and

**“NEIGHBORHOOD BOUND: AUSTIN’S MOBILE LIBRARIES” & UNBOUND: SIN FRONTERAS**

In the fall of 1951, around the time that *I Love Lucy* premiered on television, the first bookmobile service in Travis County was launched. The American Association of University Women donated $7,000 to the city of Austin for a book bus, which started a three-decade run for the Austin Public Library’s bookmobile fleet. Rising fuel costs and budgetary issues put the brakes on the bookmobiles in 1979, but now the APL is bringing the idea back in a whole new way, while paying homage to its roving predecessors.

We caught up with part of the library’s active transportation outreach team – Betsy Evans, Andrew Murphy, and Conor Walker – to view “Neighborhood Bound: Austin’s Mobile Libraries,” an exhibit of photographs organized by the Austin History Center, currently on view at the APL Terrazas Branch, 1105 E. Cesar Chavez. The 12 black-and-white images were favorites from the boxes of photos amassed from the private community. One shows a line of smiling women and children waiting for their turn inside the bookmobile. Another features people riding bikes down an old Austin street, a nod to the coming rollout of the APL’s bike-powered pop-up library service.

Carrying the baton of community literacy outreach is as integral to the library’s mission as the books themselves. The midcentury fleet of four trucks and a trailer focused on communities on the fringe and those with difficulties reaching a brick-and-mortar branch. A reconstructed 3-D model of their route hangs in the exhibit, showing the regular 75 stops, including the School for the Blind, the School for the Deaf, the State School, apartment complexes, nursing homes, and, of course, schools.

Turns out the “future of Austin Public Library’s mobility services” is a nod to the past success. Reconceptualizing the same idea to make the library accessible to everyone, Unbound: Sin Fronteras aims to “stretch geographic reach in an environmentally conscious and economical way.” That is, what’s been a growing resurgence of pop-up library tables at events across Austin will now be transported throughout the city on a brand-new custom-built tandem cargo bike and a separate, custom book-hauling trailer.

“In addition to reaching people that have a hard time getting to the library, we just want to have a presence at all sorts of events. We can just ride around and say, ‘Do you need *Mice and Men* today?’” quips Murphy. Evans adds, “People get excited just seeing us at a table at the farmers’ market: ‘Whoa, the library is here?!’ So just imagine how excited they’ll be about the library to see us riding down Third Street waving.”

Translated, “sin fronteras” means “without borders,” a sentiment that rings true. “It’s for everything and everyone,” says Murphy. “It’s also unique in the fact that it’s two city departments coming together for the program,” says Walker. “Although it’s a library bike, it’s also with the Active Transportation Division.” The team has already partnered with HOPE Farmers Market and the Ghisallo Foundation, a nonprofit organization for youth bike advocacy. “I really hope it reaches some disadvantaged communities, too. We hope the viability of being out riding around will also bring other organizations to us to partner.” It’s already working. After meeting the *Challenger Street Newspaper* at a pop-up event a few weeks ago, the group at Terrazas Branch helped facilitate the first of several writing workshops for people experiencing homelessness.

The little library-on-wheels crew will bring a wi-fi hot spot, scanner, and relevant selection of books to pop-ups. Those in need of a library card just need a picture ID and proof of address (many options will work, even finding documents via smartphone), and they’ll be ready to check out books and materials.

For logistical reasons, the bookcycle won’t be able to accept fines or returns to start, but it will be able to accept donations. Whatever event we go to, ‘we’ll be able to curate a collection to fit,’ Walker explains. “So if we’re going to a birdwatching event, we’ll bring ornithology books.”

“If we roll up to an Alamo Drafthouse screening,” adds Murphy, “we could have books and DVDs on related subjects. There is no end to event possibilities.”

“We just want people to know the library is cool – and probably more cool than they think it is,” says Evans. Look for the bookbike pedaling to a spot near you this summer.
gaining a lifetime’s education in otherworldly stories. “We love sci-fi and thought we knew enough about sci-fi to open a bookstore, but now we feel like we know nothing,” Sukyi jokes. “I have a B.A. and M.A. in literature and did my thesis on Aldous Huxley. Means nothing. Patrick and I have been reading sci-fi our whole lives, but when you buy that many books, you realize you’ve read just the smallest amount of books.”

“The paperback collection really is the treasure,” says Patrick. Their oldest book, There Is No Devil, by Maurus Jokai, is the first English translation of Hungarian science fiction, complete with a hand drawing of the author, and dates back to 1899. That they kept in their personal collection. “That’s kind of the great thing about having 100,000 books: We said we’ll keep 1 percent, and that’s still 1,000 books, but it’ll probably end up being more,” admits Patrick. That still leaves tens of thousands of choices for the rest of us. The Mahoms beam, recounting tidbits from their research. From the Forties magazines to Isaac Asimov’s series of short stories to the origins of mass-produced sci-fi as wartime paperbacks for soldiers’ pockets to the wild story of Ray Bradbury’s Fahrenheit 451 expurgation, every tale is riveting.

They have Sukyi’s favorites – Margaret Atwood, Octavia Butler, Ursula K. Le Guin – and Patrick’s obscure short stories, plus Harlan Ellison and H.P. Lovecraft. They have cyberpunk and nanopunk, soft and hard sci-fi, military and alternate history, space operas. Marx had tons of foreign works, too: Cold War-era Russian, Chinese, French, etc. Sukyi was particularly fascinated by the “mind-blowing and twisted” Japanese science fiction. She adds, “We also sell a lot of cat sci-fi.” Patrick goes on, grinning: “He had a bunch of weird stuff like Cat/Fantastic,” which is basically an anthology of short stories starring cats. “People love those books! We can’t keep them on the shelves. When it comes to animals and Austin, well, they just fly off the shelves.”

Even if fringe, fantasy, or science fiction have never been your thing, Sukyi and Patrick insist that 5DB has something for you. Their active social media profiles and programs like kids’ storytime at In.gredients are part of their community outreach efforts. With Austin’s plethora of weird, geeky, tech-centric activities and flocks of attendees for game and comic conventions, it’s a perfect match. Just last year, Austin City Council made mobile retail possible, and 5DB led the pack in picking up the permit. “We’re literally the first of our kind, which also means we have to tread carefully. We’re very careful to be good neighbors,” says Sukyi. “We really want people to feel like we’re a staple part of the community. We’re not just hawking books.”

So next time you visit Asti or Quack’s, step inside 5DB, a trippy little spot on the space-time continuum, bringing the past so close to the future.
When it rains, it pours. And pour it does in Andrew Bovell’s When the Rain Stops Falling, a tightly written drama in which the trope of rain and its ability to shape geography is salient throughout. In light of Central Texas’s recent torrents, Different Stages’ production felt a bit like proof of the adage that art imitates life—particularly after the somewhat eerie coincidence was pointed out by director Norman Blumensaat during his curtain speech. But water droplets are not the only things falling from the sky in Bovell’s play. It’s also raining fish.

That curious object descending from the clouds provides the start to a surrealistic time warp of a ride. From the moment the actors take the stage in the opening tableau vivant, their umbrellas popping ominously as they open against sound designer Jeff Miller’s persistent rain effect, nothing ever feels too far from potential reality—this isn’t magic realism—but keeping track of the different narrative threads in the writing process must have been daunting, to say the least.

(Thanks to Different Stages for including a diagram of the family tree in the playbook so we’re able to follow the proceedings more closely.) It’s a dark ride, full of themes that aren’t suitable for the kids. And it’s definitely not a piece of theatre geared to provide an evening of escape; this is an experience that requires a heightened level of focus and a desire to think on the part of its audience. Bovell’s dialogue is smart, intense, and direct, and the ways in which the playwright develops Rain’s intricate character relationships is tour de force writing.

Staging by Blumensaat and assistant director Carol Ginn is simple and effective, allowing the text to breathe and strongly cast the girth to plumb its depths. Similarly streamlined is Ann Marie Gordon’s set, which smartly provides everything needed to support the story while steering clear of any intrusion. Emily Cawood’s costuming does its own work in clarifying elements of character connections and time periods, and Bill Peeler’s lighting design creates appropriately low-tech and beautiful, appuritional visuals. A robust cast delivers the tragic story convincingly, with many standout performances.

The rain does eventually stop falling over London and Australia in this play. But the fluidity of the writing and execution of Different Stages’ production stay with you long after.
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**Saturday, July 11**

6-10PM

At the Historic French Legation Museum

802 San Marcos Street

Christine Albert’s French Show

& Chico Chico Hot Jazz

Artisan Bistro, Baguette House, Mom & Pops Frozen Ice, Pascal’s Catering

Proceeds allow the Alliance Française d’Austin to offer cultural events and scholarships

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**Alliance Française d’Austin presents**

**The 20th Annual Bastille Day Party**

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At the Historic French Legation Museum

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Christine Albert’s French Show & Chico Chico Hot Jazz

Artisan Bistro, Baguette House, Mom & Pops Frozen Ice, Pascal’s Catering

Proceeds allow the Alliance Française d’Austin to offer cultural events and scholarships

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**For Tickets and Info Visit AFAUSTIN.ORG**
HE'S BAAAAACK! They all come back, y'all, and this one is we’re happy to see, SRDub, aka Stanley Roy Williamson, aka Fantassxy, is back to beg for love and $. Our dear festival departed for NOLA hot on the fresh trail/tail of luz. But he’s still been working his magical musical craft for lucky Louisianans, and he’s got the GoFundMe to prove it. This Saturday at Dozen Street, lucky Texans can get in on the fun and throw some luz back to a favorite native son.

ON OUR GAYDAR

GENDER PORTRAITS EXHIBITION

FRIDAY NIGHT LADIES NIGHT

STANLEY ROY’S FUNDRAISING FANTASY SHOW
Prove your love and donate to Fantassxy’s GoFundMe, and catch up with the o’ boy! Sat., July 11, 8pm-2am. Dozen Street, 1808 E. 12th. www.gofundme.com/ & Dandy with Kate & Andy (oh, hush) will make you say ‘Be still my heart horizons.’ Fri., July 10, 6-8:30pm. 3010 W. Anderson, 512/489-7000. $125. www.asaustin.org.

TRANSITION WITH ERICA NIX
Erica Nix will PUMP YOU UP! Errr, we mean: Erica Nix will help facilitate your process of change. Thursdays, 6-45pm. The Center Spot, 213 W. North Loop. $10-15, sliding scale. www.northlooptheorder.com.

BEDPOST CONFESSIONS
Whisper your secrets to the post. Third Thursdays, 8-10:30pm. The North Door, 502 Brushy. $10. www.bedpostconfessions.com.

ALLGO: MAKING AUSTIN HERSTORY
Movie, munchin’, music and茬话 with allgo, the Women’s Community Center of Central Texas, and featuring Regina Byye, Morgan Robyn Collado, Sylvia Orozco, China Smith, Cristina Tzintzin, and more. Tue., July 14, 6:30-9pm. Picturebox, 701 Tillery Ste. 7-A. www.allgo.org.

VELVEETA ROOM


TUESDAY NIGHTS!
OPEN MIC with Rob Gagnon
8pm-

EXHIBITION: MARGARITAVILLE

COMEDY

AUSTIN PRIDE COMEDY SHOW

ATTENTION ALL COMEDY LOVERS

BUT WAIT – THERE’S MORE!

TUESDAY NIGHTS!
OPEN MIC with Rob Gagnon
8pm-2am. Dozen Street, 1808 E. 12th. www.gofundme.com/.

ALLGO CABARET WITH FOXY BLUE ORCHID
Do you know Foxy Blue (aka Dino Fox)? Trust us, the host could carry the whole show, but doesn’t need to with an entire drag burlesque celebration of QPQC lineup. Super sexy dance party after.

SIX TO THE CENTER CONCERT

AUSTIN CHAMBER MUSIC FESTIVAL
Classical music events all summer long! Visit www.austincb.org.

THE CONTEMPORARY AUSTIN: SPECIAL BLEND
Please note that this celebration is 1) happening at the Pump Project space, and 2) it’s the culmination of the Contemporary Austin’s annual Teen Artist + Mentor program: Seasoned professionals teach young up-and-comers the ways of creative self-expression, FTW. Bonus: music by DJ Traparella. Fri., July 10, 7-9pm. 702 E. 6th. www.thecontemporaryaustintx.org.

CUT YOURSELF A SLICE
This month’s cake(s) are
The Opposites - Improvised movie sequels.

GOLDEN DAWN ARKESTRA
Brittany Charles, the Harp-in-apters and Stone Cold Snugglas round out the trippiness. And beer? And snacks? Hell, yes! Thu., July 23, 7-10pm. $10. www.fb.com/thegoldendawnarkestra.

AUSTIN CHAMBER MUSIC FESTIVAL

COMEDY

LAST COMIC STANDING
The classic game of Improvised movie sequels.

THE LADIES ROOM
While the Happen-Ins and Stone Cold Snugglas round out the trippiness.

DANCE

LIP SYNCH BATTLE
Grab your favori

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OPENING

AUSTIN ART GARAGE:
GROUNDED
Through July 17. Open daily 11am-5pm. ALLGOS: MAKING AUSTIN HERSTORY
Movie, munchin’, music and jive with allgo, the Women’s Community Center of Central Texas, and featuring Regina Byye, Morgan Robyn Collado, Sylvia Orozco, China Smith, Cristina Tzintzin, and more. Tue., July 14, 6:30-9pm. Picturebox, 701 Tillery Ste. 7-A. www.allgo.org.

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OPENING

AUSTIN ART GARAGE:
GROUNDED
Through July 17. Open daily 11am-5pm.
I didn’t survive HIV so I could die from lung cancer.
I had to stop smoking.

— Paul
As Austin's art scene grows, new mediums evolve to become gallery staples. Installation and digital work almost appear to be the norm nowadays while some of Austin's mainstay mediums, namely painting, have become less visible. For "There's a Summer Place Where We Can Go," a group show featuring 21 Davis Gallery-presented artists, as well as a few guest artists, painting receives priority — and for an exhibition that captures the ethos of Austin in the summer, it seems an apt return to the medium that helped lay the foundation for the city's visual arts community.

With work from artists such as Mark Nesmith and Julie Davis, painting fans will find expertly crafted work that walks the line between traditional and contemporary. "There's a Summer Place Where We Can Go" certainly anchors itself in work that depicts natural settings in accordance with the seasonal theme, but in places it veers in entirely different directions. Joseph Hammer, for example, takes a more sculptural approach to his work, while Faustinus Deraet provides a darker take on abstract realism in his photography — these two artists in particular seem to act as outliers for this group show, but their inclusion provides sharp contrasts to its larger, ambient tone.

Austin galleries often wind down during the summer months, so the depth and variety of mediums here — the exhibition also includes photography, mixed media, collage, and print — make "There's a Summer Place Where We Can Go" a pleasant surprise. All that variety, however, makes the show somewhat cluttered, in both its presentation and its relation of a singular narrative. "There's a Summer Place Where We Can Go" gives viewers a small glimpse into the memories and aesthetics that connect people with summer, but overall has a disjointed current that distracts from the exhibition's laid-back ambitions.

— Caitlin Greenwood

**The Blanton Museum: The Brothers Grimm**

Here the Blanton invites us to explore the "unsanitized" version of those ancient and grisly tales compiled by the legendary Brothers once upon (you might say) a time, and this exhibition is predicated on the belief that every work serves as a sort of handwritten page that the Brothers themselves would have filled with anything from strands of hair or strips of fabric to watercolor and gouache. The Curators have selected works that are often intimate and personal, such as a 19th-century manuscript. The Blanton Museum's presentation is an act of discovery and a celebration of the Brothers' original works. The exhibition includes over 300 pages of illustrations and text, many of which were never published during the lifetime of the Brothers. The exhibition is open through July 30. Visit www.blantonmuseum.org for more information.

**Art, Science, Gallery: The Mother Art**

This group exhibition celebrates the nonhuman architecture of the animal kingdom — structures built by birds, bees, ants, coral, and more — and explores how to use those works in a variety of media by Calder Kamin, Monica Kortsha, Annel Livingston, Marjorie Moore, and others. The exhibition opens July 18 in the Canopy compound, 516 Southpark #102. Visit www.artsiencegallery.com for more information.

**Kathryn Goodnite Gallery**


**La Peña Gallery: Wake Up, Dead Men**


**Lora Reynolds Gallery: Hope Goes With Man to the Foot of the Gallows**


**Macc: Regeneration**


**Mexic-Arte Museum: Young Latino Artists 20**


**THE MUSEUM OF NATURAL & ARTIFICIAL ENHEDERATA**

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.

**Southpaw: Last Honky Tonk Standing**

This show's all about ‘The Broken Spoke,’ of course, that storied bastion of boot-scootin’ and barroom braggadocio that keeps on keepin’ on, though the condos are lining in on all sides. What a history this place has! And you can see it for yourself, citizen, right here at the South Austin Popular Culture Center. 1516 B. Lamar, 512/440-8318. www.sampcc.org.

**The Contemporary Austin: Robert Therrien**

The artist has selected variations on rooms to be his primary theme; and it’s like, we always come back to the Land of the Giants. And we always like that sort of thing. Through Aug. 20. 700 Congress, 512/453-5312. www.thecontemporaryaustin.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.

**Literature**

**READINGS, SIGNINGS, AND PERFORMANCES**

**Marshall Ryan Maresca: A Murder of Mages**

Local author Maresca presents the follow-up to his popular The Thorn of Dentonhill. Note:
AUSTIN SYMPHONY
JULY FOURTH CONCERT & FIREWORKS
Vic Mathias Shores
July 4

This year, for instance, the maestro followed “The Star-Spangled Banner” with a tour of the West via a pair of motion picture scores and a prime example of 20th century American regionalism. Now, How the West Was Won (1962) and Silverado (1985) likely don’t command the kind of widespread recognition they did a generation ago, but both of their Oscar-nominated scores – by the masterful Alfred Newman and Bruce Broughton, respectively – hold up well, evoking our frontier spirit in that robust, sunny way only Hollywood can: French horns sounding out majestic vistas, percussion thundering the gallop of horses, strings racing alongside. This is music that drops you in the middle of Monument Valley, barreling along like a rider for the Pony Express. Similarly, Ferde Grofé’s 1812 Overture – an ancestor to those great scores of the movie Westerns from which many a film composer borrowed – takes you right to the rim of that natural wonder. Bay really responds to the drama in film scores, and he’s able to inspire his musicians to the heights and depths of emotion in the music, to tease out the tension, the conflict, the wonder. And in works like Grofé’s and Tchaikovsky’s 1812 Overture, he’s able to mine the drama from them almost as if they were scored for the silver screen. Sitting under the darkening skies over Vic Mathias Shores on Saturday, I could almost see the Russian armies clashing with Napoleon’s forces and ultimately turning the French cannons against them.

The ASO’s reading of that July Fourth staple came across as fresh in part because Bay had taken us on that bracing journey into the Western landscape, reminding us of the great expanses of our homeland and what it took to settle this nation. The drama in it, and in the National Anthem and the Armed Forces medley and the 1812 Overture and yes, those Sousa marches, seemed of a piece: all part of this year’s drama of the U.S. of A. Getting the attention of 100,000 people picnic-nicking in the open air and waiting for explosions in the sky isn’t easy, but Bay and his orchestra managed it, and made their 39th Independence Day concert, quite literally, a rousing success.

– Robert Faires
META PHYSICAL LIFE FAIR

If your physical life just isn't cutting it anymore, why not dive into the metaphysical? This event will have lectures, intuitives, and teachers (and no shortage of related vendors) to help you get in touch with the less visible side of things. Sat., July 11-12. The Marchesa Hall & Theatre, 6406 N. I-35. $7. per day. www.themarchesahalltheatre.com.

BAZAAR BRUNCH

Enjoy some food while you peruse vintage and handmade goods. Sun., July 12. 10am-3pm. Bouldin Creek Cafe, 1900 S. First, 512/416-1601. Free with purchase.

BASTILLE DAY

This year’s Texas-French connection will have Christine Albert and Fanfare Skroks as the musical highlight. If you’re a fan of the French wine, you’ll love this party, it’s a fête (with the requisite French cuisine) at this vintage market. Wed., July 15, 8pm. Opal Divine’s Penn Field, 3601-K S. Congress, 512/472-0100. Free. www.wildflower.org.

AUSTIN ORGANIC GARDENERS MEETING

Trisha Shirley, the head gardener at Lake Austin Spa Resort, will discuss her favorite things. We imagine she’ll keep it focused on plants. Mon., July 13, 7pm. Zilker Botanical Garden, 2220 Barton Springs Rd., 512/477-0672. Free. www.austorganicgardener.org.

BASTILLE DAY CELEBRATION

Party in the park with your culinary friends at LaV, Appetizers, drinks, live music, and more will have you partying like you’re in France. Tue., July 14, 6-10pm. Lady Bird Johnson Wildflower Center, 4801 La Crosse, 512/472-0100. $5. www.wildflower.org.

RUNS, WALKS, & RIDES

COUPLES TRIATHLON

A couple that swims, bikes, and runs together, stays together. Or they learn to hate one another. Either way, at least you’ll know if your relationship was built to last. Sun., July 12, 8am. Walter E. Long Park, 6601 Blue Bluff Rd., 512/472-5646. $95 ($190, couple). www.couplestri.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 31. Thinkery, 1830 Simond, 512/469-6200. www.medialiteracyproject.org.

SUMMER READING PROGRAM

Need encouragement to read during the summer months? Sign up at your local library, set a reading goal, and your reward will be a free book. The library is also lousy with films, arts, crafts, presentations, and enough book-related shenanigans to keep the kids satisfied until the next school year. Go online for a schedule of events. Free. www.austinsummerreading.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.

NATURE NIGHTS

Bring the kids to get a taste of the outdoors with hikes, garden fun, interactive education, and more. Every week has a theme: go to their website for more info. Thursdays through July 23, 6-9pm. Lady Bird Johnson Wildflower Center, 4801 La Crosse, 512/232-0100. Free. www.wildflower.org.

DEEPER DIVES

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

SUMMER SATURDAYS


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, 10am. Scottish Rite Theater, 207 W. 18th, 512/809-7799. $3. www.njohnny.com/kidsclub.

FAMILY SATURDAY

Kids make their own pinhole cameras to help them get a better sense of the massive sculpture on display at the outdoor gallery. Sat., July 11, 11am-3pm. Laguna Gloria, 3809 W. 35th, 512/458-8191. $10/ family. www.theccontemporaryaustin.org.

FAMILY DAY


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. Warnings: Parents must stay in the store with their kids at all times. Ages 7-14. The Microsoft Store, 3309 Esperanza #104, 512/582-6503. Free. www.microsoftstore.com/austin.

FAMILY STORY TIME


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, 9:30-12:30am, through July 29. Symphony Square, 1101 Red River, 512/476-6064. 50¢ per child; free for adults accompanying a child. www.austinsymphony.org.

SENIOR DISCOUNT


RECREATION & FITNESS

BAT CITY PINBALL LEAGUE All skill levels are welcome to test their flipper mettle against other pinball fanatics. Eight weeks of league play is followed up by the championship in late August. Sundays through Aug. 23, 4-6:30pm. Buffalo Billiards, 201 E. Sixth, 512/479-7665. $5. www.batcitypinball.com.

The USA won the World Cup!

Sunday's 5-2 demolition of defending champion Japan capped a magical tournament for the U.S. women—they truly did get better in every outing in their seven-game run to the title. Carli Lloyd’s hat trick within 16 minutes won her the Golden Ball award as best player. Hope Solo was named best goalkeeper, and most all-tournament teams were packed with more Americans: Meghan Klingenberg, Julie Johnston, Becky Sauerbrunn, Ali Krieger, Megan Rapinoe, Alex Morgan.

And people noticed. The championship final averaged 25.4 million viewers on Fox, making it the most-watched soccer match in U.S. history, according to Nielsen. The previous U.S. viewing record was 18,220,000 for the USA-Portugal game at last summer’s men’s World Cup, and before that it was the 17,975,000 for the 1999 Women’s final, the last time the U.S. won the Cup. Sunday’s average audience beat every game of the NBA Finals, and average viewership throughout the tournament was up 21% from 2011.

Telemundo broke records as well, and between the two, they topped the previous mark of 26.5 million viewers set for last year’s men’s World Cup final between Germany and Argentina. Austin ranked fifth in the nation in market share at 19.1% of all viewers; Kansas City and St. Louis led the way at 20.6% and 20.5%. The words “Pearl Harbor” typically get around 500 Twitter mentions per day, according to the analytics website Topsy. On Sunday this spiked to more than 50,000.

Now it’s the men’s turn: The U.S. opened group play in the CONCACAF Gold Cup Tuesday night in Frisco, Texas, with a less-than-convincing 2-1 win over Honduras, a fellow qualifier for last year’s World Cup, and likely the Americans’ toughest opponent in Group A. Both goals came from Clint Dempsey, recently demoted from his captain’s role “to take the pressure off” and let him concentrate on scoring goals — so again, coach Jurgen Klinsmann looks kind of like a genius. Group play in this continental championship continues against Haiti, this Friday, July 10, 7:30pm, in Boston, and Panama, Monday, July 13, 8:30pm, in Kansas City; both games will be shown live on FS1, which is just loving this crazy two-month soccer spree. The knockout round starts Saturday, July 18, heading up to the July 26 final in Philadelphia, with every match live on Fox networks.

The Austin Aztecs suffered a 2-0 loss at Colorado Springs last Friday, and they’re back on the road this Saturday in Salt Lake City, desperately needing a win to stay in the playoff chase. The next home game is Friday, July 17, 7:30pm, against Arizona. See www.austinaztex.com for info on ticket packages, including a family four-pack that includes food and drink vouchers.

Pachuca and Chivas of Guadalajara will play in a “Clash of Champions” at 7:30pm Tuesday, July 14, at Dell Diamond in Round Rock. Tickets ($33-55) at www.roundrockexpress.com…

Frank Lampard and Andrea Pirlo joined New York City FC this week.

KEEP AUSTIN PLAYING Kids will be busy with the climbing wall, obstacle course, bike rodeo, batting cage, and more while the parents learn about the city’s various programs for keeping kids active. Wed., July 15, 3-7pm. Palmer Events Center, 500 Barton Springs Rd., 512/974-3909. Free. www.austintexas.gov/parks.

OUT OF TOWN

SAN LUIS SPIRITS TOURS AND TASTINGS The distillery off US 290 West has added Saturdays to their schedule of tours. Register online: 12 persons per tour walk through the process of making vodka and gin in batches. Tuesdays, Wednesdays, Thursdays, and Saturdays. Dripping Springs, 512/858-1199. $10. www.drippingspringsvodka.com.

SPRING HO FESTIVAL The springs around Lampasas are a reason to celebrate and this year that includes a carnival, rodeo, games, arts and crafts shows, barbecue, and music. Fri.-Sat., July 10-11. Lampasas, 512/556-5172. www.springho.com.


HARVEST GRAPE STOMP Take a hayride to pick grapes that you crush with your bare feet while enjoying the winery’s wines. Sat.-Sun., July 11-12, 10am-6pm. Windy Winery, Brenham, 979/836-2325. www.windywinery.com.

AMERICA ON TAP CRAFT BEER FESTIVAL Take a tour to sample more than 100 beers from 50 American craft breweries along with food and vendors. Sat., July 11, 11:30-6pm. Corpus Christi, 361/826-4700. $5. www.americanceatap.com.


Change the way you experience Austin this summer by using Austin B-cycle. 375 bikes, 46 stations. $0 sign-up fee and unlimited rides of up to 30 minutes for a full month. Just visit AustinBcycle.com, click sign up, choose the Local30 access and use promo code Chron30Bfree by 7/16.
AC Date Night: Three Little Pigs & East End Wines

WINE ’EM AND SWINE ’EM IN EAST AUSTIN

There’s no shortage of great drinking and dining spots in Austin, but choosing the right one for a first Tinder date can carry a lot of weight. Five courses with pairings is too much commitment for an initial meet-and-greet, but hitting up a neighborhood dive for cheap drinks is unoriginal. And what if dinner goes well? You’ll want a plan for continuing the good times. That’s why we’re here to offer delicious ideas that won’t break the bank and will earn you plenty of style points.

On a recent date, I tried two Eastside businesses – a pork-focused food trailer saddled up to a wine shop, conjoined by a shared dining space with picnic tables and shady awnings. The trailer – Three Little Pigs – is from renowned chef Raymond Tatum, a 12-year veteran of Jeffrey’s. That training shines in the menu, half of which is dedicated to changing daily specials. It doesn’t have a liquor license, of course, but its close proximity to East End Wines takes care of that.

The Queen Anne home-turned-wine-emporium houses nearly a thousand hand-picked wines. And the gentleman at the counter was more than happy to help with pairings. After the knowledgeable clerk and my date – a sommelier-in-training – needed out on southern France varietals, we settled on a 2013 Cote 125 Corbieres Rouge ($13.57). After the $7 corkage fee, it still came in well under what we’d pay at most restaurants in town. In fact, about 90% of East End Wines’ offerings (including an extensive cider selection) sell for $35 or less.

Back at the table, the pork belly slider ($7) arrived as a nearly two-inch-thick slab slathered with a salty-sweet soy-maple glaze – balanced by cool slices of crisp green apple and crunchy fried onions. The sesame coleslaw side would bring me back here all on its own. Pig cheek ($9), cooked in lime juice and fish sauce, was tender and tangy. Garnished with a generous portion of fresh mint, it was the perfect accompaniment for white rice. We ordered a third dish, which was more than enough food, but we couldn’t help but want one of everything. Tatum recommended a special of twice-cooked pork belly ($10) with Chinese broccoli and hon shimeji mushrooms. The texture – crispy on the outside, soft and chewy on the inside – had me and my date locking eyes and nodding in silent approval. Who knew pork could be so varied?

The casual setting (and the wine) takes all the edge off a first date. And if things go well, you can take a post-dinner stroll down East 11th to catch some live music at Kenny Dorham’s Backyard. Whether your OkCupid date actually turns out to be an 89% match remains to be seen, but Three Little Pigs and East End Wines are one couple we think will make it.

“Date Night” is a recurring column featuring drinking and dining options for a great night on the town. Got an idea for a great “Date Night”? Email us at food@austinchronicle.com
VOTE!

BEST OF AUSTIN

BEST OF AUSTIN 2015 BALLOT

ARCHITECTURE & LODGING

Skyscraper
Building (under 11 stories)
Historic Site
Restroom
Sign
Window Display
Downtown View
Patio/Deck
Hotel
Motel
Hotel/Motel Room Decor
Small Lodging (under 11 rooms)

ENTERTAINMENT

Party of the Year
Scenester/Mover & Shaker
Movie Theatre
Non-Theatre Film Venue
Local Filmmaker
Video Game Studio/Developer
New Club
Club Night/Theme Night
Place to Dance
Live Music Venue
Live DJ
Bar
Happy Hour
Hotel Bar/Lounge
Cocktails
Jukebox
Karaoke
LGBTQ Hangout
Drag Show
Burlesque/Cabaret Show
Underground Event
Outdoor Venue

ARTS & CULTURE

Museum
Independent Art Gallery
Visual Artist
Streit Artist
Arts Festival
Performance Space
Theatre Director
Actress
Actor
Composer
Classical Performer(s)
Dancer or Dance Company
Live Comedy Show/Series
Local Author/Poet
Comic Artist/Graphic Novelist
Clothing Designer
None-of-the-Above Show

FOOD

New Restaurant
Restaurant Design/Interior
Date Restaurant
Late-Night Dining
Outdoor Dining
Prepared Grab & Go
Food Delivery
Food Trailer
Coffee
Tacos
Barbecue
Pizza
Burger
Seafood
Noodles/Ramen
Vegan/Vegetarian
Bakery
Ice Cream/Gelato
Cure for the Munchies

KIDS

Shoes
Toys
Costumes
Gaming Hangout
Bookstore
Teen Hangout
Club for Teen Performers
Texas Amusement Park
Afterschool Activity
Sports/Rec Program
Restaurant
Birthday Cakes
Party Place

MEDIA

Journalist
Film Critic
Food Writer
Photographer
Local Non-Chronicle Publication
Radio Station
Radio Personality/Radio Show
Locally Produced TV Show
Web Series
Local TV News
TV Anchor
TV Reporter
Sportscaster
Weatherperson
Spanish-Language Radio
Local Blog
Local Podcast
Local Tweeter

OUTDOORS & RECREATION

Outdoor Festival
Scenic Drive
Cheap Thrill
Not-So-Cheap Thrill
Social Bike Ride
Place to Skate
Day Trip
Romantic Escape
Place to Tube
Place to Camp
Swimming
Sports Venue
Bowling Alley
Pool/Bliards
Golf/Driving Range
Yoga/Pilates
Gear/Sporting Goods

POLITICS & PERSONALITIES

News Story
Political Scandal
Local Controversy
Elected City Official
Elected State Official
Nonprofit
Grassroots Group
Legal Silver Lining
Civil Rights Activist
Neighborhood Activist
Environmental Activist
March or Rally
Event on the Capitol Steps
Local Politics Blog
Political Gadfly
Use of Tax
Disaster Response

LOOSE CANNON

We seek your fresh ideas and best-kept secrets. What award would you give and to whom?

SERVICES

Haircut/Style
Tattoo Shop
Spa
Dry Cleaner
Laundromat
Shoe Repair
Tailor/Alterations
Florist
Psychic/Tarot Reader
Auto Service/Repair
Bicycle Repair
Computer Repair
Appliance/TV Repair
Music Services
Pet Services
Landscape Services
Pest Control
Movers

SHOPPING

New Local Business
Clothing/Accessories
Shoe Selection
Thrift Store
Naughty Business
Vintage
Costume Shop
Hats/Boots
Antiques/Collectibles
Furnishings/Home
Hardware Store
Garden Supply Store
Grocery Store
Neighborhood Grocery/Convenience
Farmers’ Market
Pet Store
Bookstore
Comic Book Store
Fandom/Nerd Supply Store
Computer Store
Music Gear
Record/CD Store
Vape Shop
Video Game Store
DVD Rental/Purchase

RULES

No photocopied ballots.

Do not allow anyone to ballot-stuff on your behalf. You may be taken out of the running for an award you otherwise might have won!

Only one Web ballot or mail ballot per person/per envelope.

Only ballots with name, address, and phone number will be accepted.

Hand-delivered entries must be in Chronicle offices by Monday, July 20, 5pm.

Send your completed ballot to:
Best of Austin
PO Box 49066
Austin, TX 78765

Postmark deadline: Monday, July 20

REQUIRED INFORMATION

Please print carefully. Ballots without complete information will not be counted. All information will remain confidential.

Phone
Email
Age

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austinchronicle.com JULY 10, 2015 THE AUSTIN CHRONICLE 37
It’s no secret that snakes have a seriously bad rap. From the apple-obsessed serpent in the Bible to the forked-tongued mascot of Slytherin, they aren’t exactly celebrated. My own Texas-bred, debilitating ophiophobia always meant avoiding them at all costs—until I saw a heart-stopping picture on Facebook that gave me pause. Gabe Hernandez, sous chef at Sway, posted a photo of a skinned, coiled rattler on a plate, ready for the grill, with some vibrant accoutrements. Could this scaly nightmare actually be useful, sustainable, and tasty?

“People have a very visceral reaction to certain critters here, snakes being one of them,” says Hernandez. “If you can present it to them in a format that’s a little more familiar, I feel like people are more receptive, more adventurous, and willing to try something new and different.” It’s a little more of a hard sell when culture portrays serpents as slimy, cold-eyed, even evil. While herpetological societies have built community around snakes and some brave souls keep them as pets, they have had little culinary reputation outside of redneck novelty. Now a slow-growing number of restaurants and online vendors are reconsidering the reptile, giving a whole new meaning to farm-fresh and free-range.

In Larry McMurtry’s Lonesome Dove, Gus McCrae’s camp cook serves up a memorable rattlesnake stew, but cowboys certainly didn’t invent the idea. Snakes have been a food and medicinal source for thousands of years. Chinese culture believes that consuming snake—different parts, different ways—promotes immunity, energy, eyesight, and sexual vitality. In South America, powdered snake meat promises a range of health benefits, and in Vietnam, drinking an angry cobra’s blood is said to promote virility. Globally, there are snake bile liquors (rattlesnake venom, stored in cranial glands, is hemotoxic, or toxic to the blood, which means the venom does not affect the human body through digestion), snake penis wines, venomous soups, snake skin salads, fried snake nuggets, and more.

Of course, as with any meat, ethics are essential, and some overseas tourist industries have exploited the novelty of cobra blood, for example, resulting in animal rights and quality control issues, creating obstacles for the slithering movement of snake cuisine to the West. Large-scale animal agriculture stays perched on a crossroads of public perception, and responsible education on sustainable protein includes multiple options—even reptiles. With about half the calories of beef, a boatload of other nutritional benefits, plus a pleasant, malty flavor, the aversion to eating snake is relatively new.

A growing appreciation of game meat harvested from thriving or overpopulated species makes exotic meats like rattlesnake a viable option in our region. “There are a lot of animals out there, proteins out there, that we don’t touch,” says Hernandez. “If we start to look at these as potential for protein on our plates, we can alleviate some of the problems with overfarming tension with our more traditional farm situation.” Hernandez’s fascination with wild game started early. “Growing up, my best friend and I used to hunt on a fairly regular basis. When we came across rattlesnakes, they just ended up on our grill that night.” His prep was simple then: salt, pepper, and a little oil, straight onto the grill. “It’s really tasty, somewhere between a really gamy chicken and [wild-caught] fish, with a lot more bones. If you’ve ever had a proper farm chicken that scratches for its meals and runs around outside doing exercise and just being a chicken, it tastes very different than a factory farm or commercial farm chicken. You get more complexity of flavor.”

On a creative whim, the Sway crew recently acquired Texas western diamondback rattlesnake at a whopping $57 per pound through US Foods. They grilled it in sections, glazed with green Nanjing chile sauce—citrus based with lots of cilantro and some palm sugar—and served over green mango salad with microgreens, green coriander seeds, and African buzz buttons from their garden. The reaction? “We thought the experience of eating rattlesnake would make them more open to working harder to get their food. Not the case,” Szekeretar laughs. “The action of eating it was a little more involved than they were willing to put up with for not that much meat. It’s a high ratio of bone to muscle.” Hernandez said they had expected the feedback and prepped the servers.

The next iteration—rattlesnake cakes—was much more successful. Szekeretar decided on a spin-off from his land o’ crab cakes background. They poached the snake “low and slow” with lemongrass and other Thai aromatics, until fork-tender for shredding, and used a Fresno chile base and some Panko. Szekeretar explains, “I don’t want to mask the flavor of the snake. There are large chunks in there, so you can see it and taste it. It’s kind of like a steamed or fried clam—a little chewier, a little more toothsome—and definitely good flavor.” Of the second go-round reaction, Hernandez said, “People were really excited about them. They had a nice crunch and they were served in a manner that wasn’t quite as daunting. A little more approachable than a section of snake.”

Sway isn’t the only restaurant experimenting with the nontraditional protein, but it’s still not exactly commonplace. Turns out snake was once a restaurant anomaly, but it’s still pretty reticent to serve reptiles. Aside from Sway, there are only two choices I could find with staple snake dishes. Hudson’s on the Bend, with 30 years of wild-game-focused fine dining, was an obvious choice. Currently, they have an appetizer of smoked rattlesnake sausage, served with jalapeño and mustard, and a few other snake dishes. With impeccable presentation on a triangular black granite slab, the dish is impressive. Another snake-savvy spot is the new Austin location of Fort Worth’s Lonesome Dove Western Bistro. Chef/owner Tim Love’s “urban Western cuisine” menu features rabbit-rattlesnake sausage with spicy Manchego rosti and crème fraîche as the house specialty to such delicacies as the yak cheeseburger, we thought Wild Bubba’s Wild Game Grill in Elroy would be game. Owner Wyman “Wild Bubba” Gilliam says, “Sometimes for parties I’ll sell a mix of rattlesnake and rabbit sausage. It’s got a nice bite to it,” but went on to explain that because of cost and USDA inspection for restaurant sales, they don’t feature it on the menu. “That’s too bad, because on our ranch you never can know when you might trip over one,” he added. Snakes, snakes everywhere, and not a one to eat.

Sourcing and access are big parts of this equation. Despite necessity, U.S. regulations result in problems with cost, making commercial snake meat a hard sell for smaller restaurants or home cooks. Broken Arrow Ranch is a local, fully inspected, year-round source of wild game meat, but their website did not have snake listed at press time. Hunting is an option, but obviously that’s tricky business with venomous snakes. The wild western diamondback rattlesnake is native, and not a protected species, meaning it can be legally harvested with a proper hunting license, but cannot be sold in restaurants because it’s not inspected. Like most commercially popular meats, snake carries potential for bacterial issues like salmonella, or remnant poison from its wild-caught dinner.

Risks aside, Americans may take some convincing to get down with eating snake. But wild boar was once a restaurant anomaly too. With enough open-minded diners, access will improve. Hernandez explains, “A lot of people eat snake, even if it’s not on the big radar. They grew up around it and know it tastes good. They learned from family and friends, so it’s definitely part of the culture. For new generations, it’s one from one generation to the next. I think at this point it’s about allowing those things to spread in [American] culture in a bigger way. That’s what will create awareness in the long run. Trying to reach as many people as you can, and make them aware that there are other sources of protein that are perfectly edible. Not only edible, but also delicious.”
Quesoff V

Who is Austin’s big cheese? Who rocks the guac? An esteemed panel of judges (including Chronicle Food Editor Brandon Watson) dip some serious chips.


PRANOM THAI POP-UP
Get your Thai street food cravings fixed by Chef Dream Kasestatad.

Thursdays: Hotel San Jose, 1316 S. Congress, 512/852-2360. Saturdays: Jo’s Coffee, 1300 S. Congress, 512/444-3800.

SUPPER FRIENDS: MEXICAN SUMMER SUPPER
Five-course dinner with local produce and meat from the Jacoby Family Ranch.

Fri., July 10, 8pm. Jacoby’s Restaurant & Mercantile, 3235 E. Cesar Chavez, 512/366-5808. $100.

OIL, VINEGAR, AND THE MEDITERRANEAN DIET

JACOBY’S RESTAURANT & MERCANTILE FARM DINNER
Five-course dinner with local produce and meat from the Jacoby Family Ranch.

Fri., July 10, 8pm, Jacoby’s Restaurant & Mercantile, 3235 E. Cesar Chavez, 512/467-6600. $100.

O B A S T I L L E D A Y
Live music and an open bar. Tue., July 14, 6-10pm. La V, 1501 E. Seventh, 512/391-1888. $40 in advance, $50 at the door.

1% WEDNESDAYS

BLUEGRASS, BEERS & BBQ
Bluegrass music and complimentary treats from the Water Trough bar on the third Thursday of the month through the summer.


WINE, CHEESE & CHOCOLATE
Treat yo self.


Nearly 2 out of 3 Austin ISD children qualify for low-cost school meals. Your donation makes sure the meals don’t stop when school does.
Ego Trip
PRELOG’S ALMOST LIVES UP TO ITS POTENTIAL

For chefs, ego is often a very good thing. It would be crippling for them to send out plates to a very particular public were it not for a conviction in their craft. That goes double for fine dining, where chefs ask folks to forgo a new Kenzo backpack for a couple of hours of choreographed bonhomie. We buy into the image of a chef like we do a designer. Self-assuredness, if not arrogance, surely erases some of the intrinsic weirdness of people wanting to fetishize their name.

I wouldn’t accuse the folks at Prelog’s of arrogance – there’s too much honest hospitality to say that – but there is definitely some ego involved. For one, the dining room includes a giant mural that details chef Florian and wife Romana Prelog’s journey from Austria. And the open kitchen, no novelty in Austin, was one spotlight short of staging the musical adaptation.

Of course, it’s natural that the Prelogs would want to put their own stamp on the place, especially since it housed a popular restaurant with another chef’s name and an entirely different concept. Garrido’s, the former occupant, tailored the space to Shoal Creek, keeping the warm interior neutral and textural. Garrido’s doors remain, but the rest of the interior gets a smear of black eyeliner. It’s a glitzy place now, although that’s slightly undermined by fussy place mats and the large TV tuned to sports at the bar. The patio thankfully is largely unchanged – the lush Shoal Creek plant life is still the star, and it is still one of the nicest spots in town to sip a mimosa.

The offerings, however, have changed from Garrido’s everyman affordability to fine if not altogether formal dining. But like the servers’ wooden bow ties, the eatery seemed to aim for a little bit of both. There are craft cocktails for the chattering set (the mezcal-based Smoky Spring, $12, was a highlight) and a surprisingly accessible wine list. Dinner started simply enough with fish and chips ($12) – plump nuggets swaddled in thin batter and served with thick pomme neuf. Those titular components held up, but the whole dish turned out to be capricious. The journey from land to sea was waylaid by an inexplorable place mats and the large TV tuned to sports at the bar. The patio thankfully is largely unchanged – the lush Shoal Creek plant life is still the star, and it is still one of the nicest spots in town to sip a mimosa.

The same was true of the dusting of coffee grounds on the beef tartare (we ordered the $65 tasting, but it’s available for $45 à la carte). The dish was one of the most beautiful of the evening, two circles of beef

with revolving satellites of avocado and sour cream. And save for the unnecessary bitter of coffee, it was also one of the most delicious. The egg yolk confit may have lacked the traditional ooze, but it did add uncommon voluptuousness.

The tendency toward ornament continued throughout the meal. It’s clear that chef Prelog has technique. There’s no floating spoonful of cream in his green pea soup ($9); there’s an unsettling pink of frankfurter froth. The trout ($25) is rolled into a cigar, festooned with microgreens and shaved radish (Prelog’s sprinkles those like pixie dust), and set just so in a shallow pool of bacon broth (a bit of fried skin has some “me” time on the corner of the plate). The Fig Newton dessert ($10) flourishes the cookies with candied prosciutto, Brie ice cream, and pistachio purée. And the veal (only available via prix fixe) presents Pollock splashes of sauce with cucumber-soaked polenta rounds and sweetbreads on an actual ceramic palette. One half expected the kitchen to wear berets.

I don’t begrudge the back of house for wanting to show off. At this price point, everything has to be beautifully plated and the chef has to use a full volley of ingredients that can be paraded on the menu in lowercase. But those flavors and textures should serve the whole, and that wasn’t always the case at Prelog’s. And the array of techniques used on each plate also significantly slowed down service. It’s not uncommon for dinner to take two or three hours in Austin, but the key is that the patron should never notice.

Our second meal moved a little more quickly by dint of being a buffet. The “bubbly brunch” was a $60 indulgence, but came with an unlimited pour ofmade-to-order items before. Although my companion ate hers up, I found the baby shrimp cocktail a little perplexing. One might euphemistically call it iceberg-forward. But the pastries were made to order for that, including a croissant good enough to put an end to Austin’s biscuit obsession.

The made-to-order items had a couple of missteps too. The fatty pork belly (served with shaved radishes) welcomingly enriched the potatoes, but the egg was over hard, not easy. The French toast ($14) was lovely and classic, and the prosciutto-thin bacon served alongside delighted, but the breakfast sausages seemed a bit Jimmy Dean.

Chef Prelog definitely has the talent (and the CV to warrant the “P” logo on the door), but his restaurant is also an example where assuredness in Austin can slide into hubris. Most of the dishes would benefit from one less ingredient, one less preparation, one less shaved radish. We would like to see technique used with a little less flash and a little more heart. Stumbles aside, the takeaway from Prelog’s is potential. We’ll be watching.

– Brandon Watson
Mushrooms And Mycorrhizae

FREE
1 HOUR CLASS
PRESENTED BY JASON AVENT
SATURDAY, JULY 11
SOUTH LOCATION  NOON-1PM
Mushrooms are a delicious, nutritious food and are fun to grow at home. These make your compost into a food source. Beneficial mycorrhizal fungi make your plants healthier, more drought tolerant and more flavorful. Come get both at Brite Ideas!

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Storm the Bastille
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austinchronicle.com JULY 10, 2015 THE AUSTIN CHRONICLE 41
AMY CHARTS SINGER’S TRAGIC PATH by Nina Hernandez

Brandishing a lollipop like a cigarette, 14-year-old Amy Winehouse belts out “Happy Birthday.” It’s unexpected, initially bursting from outside the camera frame, but once the lens found her it would refuse to let go.

Deeply unhappy in the final years of her life, the jazz siren stumbled through sets bleakly drunk, a wreck with a whiskey drawl that couldn’t be covered up by substance. At 27, the London native had two LPs under her belt: 2003 debut Frank, detailing her illusory romance with an older man, and 2006’s Back to Black, an at times heart-wrenching musing on lost love. The tortured diva, whose every move drew what seemed like a thousand camera flashes, succumbed to alcohol poisoning in July 2011.

In America, which got a taste of Frank four years after its UK release, the flameout appeared to make sense on the surface; we’d only seen the beehive and toothpick-thin limbs. But another Londoner, filmmaker Asif Kapadia (2010’s Senna), found himself consumed not with simply her death, but the rugged path she’d stumbled down to get there. Amy, the resulting two-hour documentary, in theatres this week, follows the descent.

“One of the differences between a feature film and a doc – it’s all about twists and turns and how you’ll end it,” Kapadia told the Chronicle. “Whereas here, I know how it ended, I just don’t understand the journey. It all becomes about that journey. I haven’t met a person who hasn’t heard of Amy. So it’s always about: When did you jump on that train? When were you aware of her?”

In carefully woven footage, Winehouse’s ascent unfolds from the raw talent of a teenager, to the calculated raunch of Frank, then eventually the hip-hop-infused follow-up that propelled her to mainstream success. Early film of the sheepish singer devolves into a media swarm which molestes both subject and audience mercilessly.

“My job is to make you feel this intense, visceral … to be honest, it’s not a nice feeling to be photographed and attacked like that,” Kapadia said. “[It’s] to make you feel attacked. For us to be her. So I’m glad you felt like that, because it was an awful situation. It was like that every day – everywhere she went. Why wouldn’t you want to numb the pain of having to exist like that?”

The director, who admits that during Winehouse’s life he was inevitably “caught up in the music,” completed around 100 interviews (including now-controversial ones with the singer’s family), all the while connecting important moments in her life to the lyrics in her songs. Serving to introduce key themes throughout the film, the excerpts form a posthumous narration.

“Every time, I’d go back to the songs and say, ‘That’s what she was talking about,’” Kapadia recounted. “What is this song about? What does this mean? It became very important that the lyrics became front and center. I wanted people to listen to the songs in a different way. You have to pay attention. And the song you know, that you’ve heard a hundred times, suddenly has a different meaning.

“It’s a bit like a detective story,” he continued. “Making a film was trying to unravel her life. We all thought we knew her, but we didn’t. Nobody knew everything.”

The word “sharing” has changed radically over the course of our lives. When we were kids, we were taught to share toys and candy. Sharing was supposed to be the opposite of selfishness. Then, with the Internet, sharing became a euphemism for publishing. We could share pictures, share how we were feeling with the world, share an article we liked. “Oversharing” became a code word for narcissism.

Finally, in the “sharing economy,” we’ve monetized sharing. In parts one and two of this series, we went through all the ways you can make or save money by “sharing” (i.e., selling) things to strangers – your spare room, your backseat, your bike, even your leftovers. Don’t get us wrong, we enjoy partaking in the many benefits of the new sharing economy. But it also seems like the “sharing is caring” credo we learned in kindergarten has been replaced by something more like “sharing is a way to make a quick buck.”

In this final installment of our advice for CATLADY, we’re returning to the older definition of sharing: no-money exchanges of goods and services with friends, families, neighbors, and other people we actually know. It’s how human beings have survived for millennia without high-rise condos and tech-bubble salaries – by banding together and pitching in. The same technology that makes the capitalist engines of Airbnb and Uber work can also help us share more effectively in the old-fashioned sense.

This isn’t pie-in-the-sky idealism. Austin has long been famous for its cooperative communities. It’s part of the culture here, part of what attracts so many new people and businesses to Central Texas in the first place. Most of the action is offline, but check the AustinCooperatives.coop website for a rundown of some of the more established groups, like College Houses (dorm rooms), Wheatsville (food), Black Star (beer), and Ecology Action (recycling).

The current technology boom isn’t just making Austin less affordable, it’s also threatening to destroy cooperative communities, formal and informal, that took root here in cheaper, bygone days. It’s up to all of us – new people and old – to build the next generation of communities that are about people and ideas, not money and conspicuous consumption.

You can start by building your own mini-cooperative community among friends and family. Shop together, splitting bills with Splitwise and paying off IOUs with Venmo. Share household chores and other communal tasks with Fairshare. Organize a carpool with friends, co-workers, or fellow parents – not strangers hustling for money – with GroupCarpool.com.

On a bigger level, get involved with Nextdoor to help organize your neighborhood more affordably and equitably, or with the many local political and social-issue groups on Facebook. Where technology destroys, it can also help us create new sustainable communities in Austin. Stick around, CATLADY, and let’s build it together.
Breaking
Language Barriers
Deaf drama forgoes interpretation

BY JOSH KUPECKI

As a first feature, *The Tribe* astonishes with its formal beauty. The Steadicam work by Valentyn Vasyanovych is breathtaking. Every scene is a single, long take, and the way the film follows the rhythms of the teenager's everyday life is hypnotizing. All sound is diegetic, a van's engine humming away while the girls prowl the truck stop cleverly juxtaposes the lack of connection to sound that these characters have. Oh, and did I mention that the major ity of actors in this film are nonprofessionals? *The Tribe* investigates a hidden world, a marginalized subculture that is sometimes con founding, but endlessly exhilarating. It hearkens back to silent films by Joris Ivens and Dziga Vertov — the future of cinema. Uncompromising and supremely controlled, it is a demanding film that will leave you shaken and shattered. How's that for hyperbolic?

*THE TRIBE*―D: Myroslav Slaboshpytskiy; with Grigoriy Fesenko, Yana Novikova, Yaroslav Biletisky. (NR, 132 min.)★★★★

A version of this review ran as part of the Chronicle's Fantastic Fest coverage. For an interview with Yana Novikova, see “Bad Education,” p.44.

ALAMO SOUTH LAMAR

NEW REVIEWS

AMY
D: Asif Kapadia. (R, 128 min.)

This movie will mark the end of the Amy Winehouse jokes. They should have stopped when she died of alcohol poisoning at the age of 27 four years ago this month, and really, they never should have begun. Watching a supremely talented hot mess spiral downward into the black maw of too much, too soon, isn't merely the great American pastime, but the not-so-great human pastime. We love slowing down for bloody roadside distractions, and with the advent of reality TV, we don't even have to leave the darkened confines of our homes anymore. This revelatory, occasionally funny, but ultimately deeply devastating documentary by Asif Kapadia (director of the equally excellent doc *Senna*) on Winehouse's swift rise and all-too-public fall is one of the finest and most personal music docs yet made. Even though Winehouse never truly broke through into the American music scene in a seriously major way — other than her grimly prescient hit “Rehab,” that is — her story is compelling, if by now predictable (which doesn't make it any more depressing). Fame ought to come with a label attached: “Warning: Toxic.” What elevates Kapadia's doc to being more than your standard *Behind the Music* celebrity downfall tell-all is his ability to get Winehouse's family and her best friends from middle school onboard, along with the wealth of home video they shot back in the day. The friends — Juliette Ashby and Lauren Gilbert — paint a picture of the young singer as a typical teen with talent and attitude. At one heartwrenching point, a teenage Winehouse speaks to the camera (wielded by her first, best manager and friend Tyler James) and says, “I don't think I want to be famous … I couldn't handle it. I'd go mad.”

Director Kapadia underscores that fear with footage of Winehouse's naff dad Mitch Winehouse, a father who either failed to recognize troubling signs early on or, more likely, blithely ignored them in his own ridiculous quest for fame of a sort. (What sort is never fully explained, although he is the “daddy” in the “Rehab” lyric who declares Amy “fine.”)

Other fame-adjacent enablers of the downfall include Winehouse's notoriously drug-ridden boyfriend-then-husband Blake Fielder-Civil, and the feckless music press and paparazzi who laughed and taunted the mascara-smeared Winehouse as she toppled headlong into the abyss of unfettered — and unwanted — fame. The gut-wrenching Amy is, in the end, as much an indictment of our celebrity-obsessed (global) pop culture as it is of the perils of the fame-adjacent enabling professionals?

As if Kapadia hadn't delivered his gut-wrenching Amy to us, his *Amy* is fully explained, although he is the “daddy” in the “Rehab” lyric who declares Amy “fine.”

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See “Done Girl,” p.42, for our interview with the director.

★★★★

Marc Savlov

ALAMO SOUTH LAMAR, ARBOR, BARTON CREEK SQUARE, VIOLET CROWN

BAAHUBALI: THE BEGINNING
D: S.S. Rajamouli; with Prabhas, Rana Daggubati, Anushka Shetty, Sudeep, Sathyaraj. (NR, 159 min., subtitled)

Not reviewed at press time. Tamil, Telugu, and Hindi versions of this part 1 of a planned two-part epic will screen. It's a big-budget action production.

Marjorie Baumgarten

TINSEL TOWN NORTH, TINSEL TOWN SOUTH

CONTINUED ON P.45
Bad Education

Spellbinding film offers up a look inside a Ukrainian school for the deaf

BY MARC SAVLOV

Often the most original and enduring movies come out of nowhere. That’s why we have film festivals, to usher fringe or first-time filmmakers into the limelight, or at least the darkness of the red velvet theatre seat. Some ingenious and intellectually intriguing festival films still manage to end up going straight to VOD, or, worst-case scenario, no platform release at all. It happens all the time … but not this time, thanks to Austin-based Drafthouse Films, which acquired Myroslav Slaboshpytskiy’s already award-drenched Ukrainian film The Tribe after it debuted here at Fantastic Fest 2014.

Set in a grim, icy, and eerie boarding school for hearing-impaired youths somewhere in the hinterlands of Ukraine, The Tribe uses nonprofessional actors, extended takes, and an almost clinical dissection of already-outcast youth further crushed – yet surviving, for the most part – by their school’s familialic microcosm of the land of the hearing. Part political allegory aimed at Russian (and neighboring Ukrainian and Belarusian) oligarchy and part experiment in pure cinema, The Tribe is a landmark film by any one’s measure.

There are no subtitles to clue the audience in to what these troubled teens are actually “saying” when they sign, and thus this silent-but-for-snowfall portrait of state-sponsored dehumanization is all the more powerful. Yana Novikova, in her film debut, is ravishingly pragmatic as a resourceful student pimped out by her classmates. Twigthin and blond but with hands that sign like a scattering of scared sparrows, Novikova is the film’s heart and soul. Rarely does a nonactor leave this kind of instant, permanent impression on an audience.

With the help of two interpreters, Kristi Kallina signing in American Sign Language to Yuriy Shayman for the ASL-to-Russian sign language translation, which was then signed in Russian to Novikova, and back again, The Austin Chronicle “spoke” to the young no-longer-nonprofessional actor about her childhood dream of becoming an actor, The Tribe’s unorthodox shooting, and the difficulties of making a movie in the Ukrainian winter.

Austin Chronicle: What were some of your favorite films growing up, and was there one in particular that made you want to be an actor?

Yana Novikova: I saw Titanic when I was about 16 or 17 years old, and that’s when I really began having aspirations to become an actress. I asked my mom if I could become an actress, and she was honest and said that because I was deaf, she didn’t really think so. I had always wanted to be an actress but I didn’t know how to become one. My mom tried to persuade me to become an artist and forget about the movies. In Belarus, where I lived, there were no acting programs or anything like that. Eventually I went to college, and that was where the team from The Tribe asked me to get involved. Now, being in the movie, I feel it’s just like I woke up from a dream and, wow, I’m an actress and I’m traveling the world! My mom is still in shock about it all.

AC: The Tribe’s director, Myroslav Slaboshpytskiy, used long sequences with few or no cuts. That had to be pretty difficult with a troupe of nonactors, right?

YN: Absolutely, yes. The extended scenes were really hard to do. The director wanted really long scenes, and everything had to be just right. He didn’t want to have to cut everything together. If there was even a tiny mistake then we would have to start all over from the beginning, to match the director’s vision for how he wanted it. Often you’d be doing it great but then you’d get to the end of the sequence and make one tiny slip-up and have to do it all over again. Some directors do smaller scenes so it’s a lot easier, but oof! this director wanted it a different way.

AC: The Tribe is intense in so many ways. What part of the filming gave you the most trouble?

YN: When myself and the other actor [Grigoriy Fesenko] were walking in to do the whole [sex] scene, that was very difficult because it was such a long walk through the snow and it was such a freezing temperature. It was really difficult having to, you know, get undressed. And then of course the director would decide he had to retake it all. [We] had to get dressed and go back up there to where the scene begins. I feel that was the most difficult. I think they did 20 takes of that. It was exhausting and I had to do it in a very difficult position. It took a long time to get that one exactly right. Also difficult were the fight scenes with the boys. If the fighting went wrong, they’d be just so exhausted. If you think about it, in real life, when you have that first fight, your energy level is way up, but as you keep going and doing it over and over [as in the film], it took so long and was a very exhausting experience for everyone involved.

AC: How much rehearsal time did the cast have prior to the first day of shooting?

YN: Well, when [the cast] met for the first time, we didn’t know each other at all. Most of the other actors were Ukrainian, and then there was a gentleman who was a Russian, and I’m from Belarus. The first time we integrated was awkward, you know? But the director gave us partial pieces of the script and then [the actors] would interact, talk about it, have lunches and meals together. After we got to know each other and started really meshing with the script, it all began to come together.

AC: How long did that take?

YN: After about a week of us practicing and getting to know each other. We’d practice scenes that we felt comfortable with. And then while doing that, if someone had a new vision for the film, we’d try to work that [into the script].

AC: So how much rehearsal time did the cast have prior to the first day of shooting?

YN: Yes, definitely. He was very much about us feeling as though we had liberty in how we wanted to own our characters. He wanted everybody to feel very free with each other and get to those great emotions, because there is so much emotion in the movie. He didn’t want anything to come across as being “acted,” so we took a lot of time to get into character and then get into the right mood for the scene.

AC: So he allowed room for you to improvise on the spot?

YN: Yes. For instance, in the van scene where my character kisses [Roza Babiy’s] character, that whole thing was totally improvised, just going with the moment. We were playing prostitutes, and of course they want to look their best, so that whole scene was about my fixing the other character’s makeup and then a kiss happened spontaneously. It just seemed like something the character would do.

AC: So how has it been for you – a nonprofessional actor at the start – to suddenly find yourself traveling all over the world promoting this remarkable film?

YN: It’s given me the opportunity to check a lot of things off my bucket list! America is where all the famous films are made. Hollywood is known worldwide and so I just wanted to go and see that. Not just Hollywood, but America itself. I grew up watching all these famous films from America and always having that dream to someday come here. Now that’s no longer a dream, although sometimes it feels like one.

The Tribe opens at the Alamo Drafthouse Friday, July 10. See Film Listings, p.43, for showtimes and review.
Vigilante groups fighting the Mexican crime cartels are the subject of this harrowing documentary. Filmmaker Matthew Heineman embedded himself with groups on both the U.S. and Mexican sides of the border, a dangerous endeavor that creates an immediacy and effectively conveys the protagonists’ sense of desperation. Shooting in a run-and-gun style with additional camerawork by Matt Porwoll, Heineman earns major props for his courage under fire while also capturing striking and indelible images. The film attracted The Hurt Locker’s Kathryn Bigelow as an executive producer, and when Cartel Land premiered at Sundance this year, Heineman was acknowledged with an award for Best Documentary Direction and a Special Jury Award for Cinematography.

In the Altar Valley of Arizona near the Mexican border, Tim “Nailor” Foley, an American veteran, heads a paramilitary group called Arizona Border Recon. The group’s initial aim is to stop the drugs from Mexico’s cartels from seeping into the U.S. With experience, they also begin to see that the cartels are also smuggling human beings as well as drugs across the border. Meanwhile, in the Mexican state of Michoacán, Dr. José Manuel Mireles, a small-town physician, heads up the Autodefensa, a citizen resistance to the violent Knights Templar drug cartel that has terrorized the region for years. Foley and Mireles are both charismatic and effective leaders, and even viewers morally opposed to vigilante justice will find themselves heavily swayed by their arguments. Autodefensa has elements of a populist uprising, and the grisly sights of such things as heads of decapitated victims lined up like ducks in a shooting gallery or a woman’s story about the barbaric murder of a little child cannot help but win sympathy for their argument for self-defense—especially when the Mexican government is, at best, ineffective when it comes to protecting its citizens. Yet a daring concluding sequence shot out in the woods where the drugs are being cooked gives little hope of anything ever changing.

If only Cartel Land were as rigorous in its thinking as it is in its filmmaking methods, the film might strike an even deeper blow than it presently does. Too few questions are asked about the wisdom of vigilantism and its efficacy. Heineman seems so wrapped up in the details of capturing his furtive images that he neglects explaining what makes the film might strike an even deeper blow than it presently does. Too few questions are asked about the wisdom of vigilantism and its efficacy. Heineman seems so wrapped up in the details of capturing his furtive images that he neglects explaining what makes

 Saving Face
Dr. Alice Wu, with Jean Chen. (2005, R, 91 min.)
Asian-American Resource Center. In this breezy Chinese-American coming-out comedy, ethnic, generational, and family identities collide with the anything-goes ethos of modern love. (*) @Asian-American Resource Center, Friday, 7pm.

has more to do with a movie studio’s bottom line than anything else. 2007’s Paranormal Activity was shot for around $15,000 and subsequently earned Paramount Pictures almost $200 million. Blumhouse Productions produced that film, and continues churning out sequels (the sixth one drops this fall) as well as producing the Sinister and Insidious franchises. And they have now released The Gallows, a potential new series based on shaky footage, endangered teens, and a bogeyman who Dispatches with his victims with a noose. Except The Gallows offers exactly none of the frisson or pleasure of a found-footage film done right.

Imagine the most obnoxious, annoying teenager in your high school, one who vomits a constant stream of bullying sexist commentary to fill the void of silence (or in this case, plot exposition). Multiply that by 10 and you have Ryan (Shoos), a football-playing dud who is stuck taking drama (it’s apparently a requirement) for a semester at a Midwestern high school. In charge of documenting the production of a play being put on (also called The Gallows), he likes to wield the camera in his off-time, too, showing it into the face of his girlfriend Cassidy (Gifford), and friend Reese (Mishler). Reese is the lead in the play—which, in the few scenes we’re shown, appears to be a riff on The Crucible/The Scarlet Letter, as penned by a 6-year-old—and he has a secret crush on his leading lady, Pfeifer (Brown). But the play is possibly cursed, you see, for when it was first performed 20 years ago, an actor, Charlie Grimalle (Cross), was accidentally killed during the performance when he was actually hanged from the gallows onstage. But hey, NBD, let’s put on the play again as a memorial.

When a series of plot contrivances way too overwrought to describe here have our four leads stuck in the school the night before the play’s opening, the film opens its jump scare bag of tricks. Creepy doors, spooky lighting, disorienting camerawork, convenient power outages, and wonky cell-phone reception all factor into an evening of screaming bodies being dispatched by the ghost of Charlie, now wearing a hangman’s mask. Or is it? The final plot twist will have you simultaneously scratching your head and working out math problems that don’t add up. For a similar and more rewarding experience, I would recommend this afternoon. 2007’s Paranormal

INFINITELY POLAR BEAR
D: Maya Forbes; with Mark Ruffalo, Zoe Saldana, Imogene Wolodarsky, Ashley Aufderheide, Keir Dullea. (R, 90 min.)

Writer/director Maya Forbes decided to go the semiautobiographical route for her first film as a solo director. It’s easy to understand why this professional screenwriter looked inward after co-authoring scripts for the popular but creatively impersonal kids’ features Diary of a Wimpy Kid: Dog Days and Monsters vs. Aliens (although plenty of grownup fare can be found in her résumé, too, including a stint on The Larry Sanders Show). With Infinitely Polar Bear, Forbes has created a warm family portrait, even though it sugarcoats the specter that mental illness casts on this group’s well-being. It helps tremendously that the bipolar character is played by Mark Ruffalo, whose acting skill and sensitivity add untold reservoirs of depth to every role in which he is cast. Ruffalo here plays Cam Stuart, husband of Maggie (Saldana, awfully good) and father of two pre-adolescent girls, Amelia (Wolodarsky) and Faith (Aufderheide). Amelia (who is Forbes’ real-life daughter) narrates the film, which is mostly told from

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“Written with wit and nuance, this is a movie that informs and entertains, with a centerpiece performance by the great, often underrated Mark Ruffalo.”

THE GUARDIAN

ME & EARL & THE DYING GIRL
MANGLEHORN

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MUSIC

THE LATE SHOW
D: Robert Benton; with Art Carney, Lily Tomlin, Bill Macy. (1977, PG, 93 min.) Iron and Wine Presents. In this gem, Carney plays an over-the-hill P.I. who comes out of retirement to find out who killed his old friend. The twisty plot puts him in close contact with a flaky woman (Tomlin) who wants to partner with him. @Paramount, Thursday (7/16), 7pm.

FILM LISTINGS CONTINUED FROM P.45

The kids’ perspective. Set sometime in the mid-Seventies, the film shows the early love between Cam and Maggie through what seems like old home movies. Even though Cam received his diagnosis before they met and fell in love, Maggie married him anyway because she thought everyone in the Sixties was crazy and having breakdowns. Born a Boston blue blood, Cam’s inability to hold a job drives the family’s downward mobility, and the couple’s inter racial status, though largely unmentioned, does not help them in getting ahead in life. So Maggie applies to Columbia Business School and gets in with a scholarship. Her plan is to move to New York and come home on weekends, while Cam stays in Boston to mind the girls for the 18 months that the program will take to complete. Cam’s girls become subject to the mania and depression that marks bipolar disorder. He is like a big kid and can be a lot of fun, except for the times when he is an irresponsible guardian who creates dangerous and unhealthy situations for his children. Mostly, he’s portrayed as a big, lovable goof, whose resilient family learns to roll with the punches. If the scariness of Cam’s illness is portrayed through rose-colored glasses, the realism of the characters shines through in dozens of other small ways. And, hey, we all had moments of wearing pastel-lensed glasses in the Seventies. – Marjorie Baumgarten

MUSIC

ED
D: Mia Hansen-Lve (2015, R, 131 min.) Austin Film Society. A young Parisian DJ is caught up in the international explosion of French house music and the rise of Daft Punk in the Nineties and early Aughts. @Marchesa Hall & Theatre, Friday, 8pm. $10 general admissions, AFS members free.

FUNNY BUNNY
D: Allison Bagnall; with Olly Alexander, Kentucke Audrey, Jolyn Jensen, Anna Margaret Hollyman. (2015, NR, 85 min.) Cinema East. In this indie drama, a hapless anti-childhood obesity crusader and a maternally neglected trust-funder bond as they vie for the heart of a troubled animal activist. A few laughs in a sometimes cute.Q&A @French Legation Museum, Sunday, 9pm.

FIRST RUNS

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

DOPE
D: Rick Famuyiwa; with Shameik Moore, Tony Revolori, Kiersey Clemons, Kimberly Elise, Chanel Iman, Keith Stanfield, De’Andra Bonds, Roger Guenver Smith, Blake Anderson, Zoi Kravitz, ASAP Rocky, Forest Whitaker. (R, 103 min.) Growing up and going to high school in the roughest area of the black community in Inglewood, Calif., hasn’t been easy for Malcolm (Moore) and his best pals, Jib (Revolori) and Diggy (Clemons). They’re nerds, focused on getting good grades – as well as Nineties hip-hop culture, Game of Thrones, and other “things white people like.” Lured in by neighborhood drug dealer Dom (ASAP Rocky), Malcolm, Jib, and Digg soon end up at his birthday party, and – after a raid sends everyone scrambling – Malcolm discovers drugs and a gun in his backpack. With Dom in jail, the three high schoolers decide to sell the MDMA themselves. Appearing at first like a coming-of-age movie, Dope quickly transitions into a peppy caper film, with writer/director Rick Famuyiwa delivering messages about learning to be comfortable in one’s own skin and the hypocrisy of the ruling class with genial humor and mild pokes. (06/19/2015) – Marjorie Baumgarten METROPOLITAN

I’LL SEE YOU IN MY DREAMS
D: Pete Docter, Ronaldo Del Carmen; with the voices of Amy Poehler, Phyllis Smith, Richard Kind, Bill Hader, Lewis Black, Mindy Kaling, Kal Penn, Diane Lane, Kyle MacLachlan. (PG, 94 min., subtitled) 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 long-time widow partic ular in her ways and wary of anything that might compli cate her routine, which involves long walks with her aging dog, garden work, golf, and cards with her best gal pals, who keep needing 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 thirty-something failed poet who becomes Carol’s unlikely 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) – Marjorie Baumgarten

INSIDE OUT
D: Pete Docter, Ronald Del Carmen; with the voices of Amy Poehler, Phyllis Smith, Richard Kind, Bill Hader, Lewis Black, Mindy Kaling, Kal Penn, Diane Lane, Kyle MacLachlan. (PG, 94 min., subtitled) Pixar really swings for the brass ring of seemingly unmarketable concepts with its latest, which throws a couple hundred million dollars at a movie about the life of the mind, but Inside Out’s audacity is entirely matched by its artistry. The film personifies the voices in our heads, giving them shape and common cause: in this instance, the care and maintenance of an 11-year-old Minnesota-bred girl named Riley (voiced by Diane). Inside Riley’s mind is a hive of activity, wherein five emotions – Joy (Poehler), Anger (Bluenero), Fear (Hader), Disgust (Kaling), and Sadness (Smith) – take turns at the console that controls Riley’s brainwaves. Like the very best Pixar movies, Inside Out’s dazzlingly inventive universe can speak to multiple generations, in multiple guises, from zippy entertainment to meaningful drama. Be it this century or next, I suspect Inside Out will still be something worth talking about. These feels are built to last. (06/19/2015) – Marjorie Baumgarten

JURASSIC WORLD
D: Colin Trevorrow; with Chris Pratt, Bryce Dallas Howard, Ty Simpkins, Nick Robinson, Irrfan Khan, Vincent D’Orio’o, 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 away for it, and the CGI is light years away from Spielberg's monstrously entertaining 1939 original, but the storyline relies far too heavily on the tried and true and decidedly clichéd Aliens (which, as in 1985, 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 intimate and deeply coveted "Gosh, wow" sense of wonder that the original mustered so easily. Roar more, bite less. (06/12/2015)

**MANGLEHORN**

D: David Gordon Green; with Al Pacino, Holly Hunter, Chris Messina, Harmony Korine, Skylar Gaser, Herculean Trevino. (PG-13, 97 min.)

The self-isolating A.J. Manglehorn (Pacino) floats through life like a ghost in this shot-in-Austin drama from David Gordon Green. A stubborn, aging eccentric eking out a living in a small Texas town, this loner-by-design reserves his emotional life for Clara, a woman he foolishly lost many years ago — endlessly writing lovesick letters to her, all of which always come back unread – but is it love or lunacy? It’s difficult to distill the substance of Manglehorn, given the film’s narrative sparseness. Nothing much happens, and when it does, the drama is low-key, the story arc subtle. Yet, there are some powerful moments here, thanks to some terrific work from the supporting actors – and, of course, the old lion, Pacino, who roars here with a quiet dignity. Refreshingly optimistic about people’s ability to change, Manglehorn is a reminder, for any of us entering life’s third act, that hope springs eternal.

(07/03/2015)

**THE OVERNIGHT**

D: Patrick Brice; with Adam Scott, Taylor Schilling, Jason Schwartzman, Judith Godrèche, R.J. Hermes, Kyle Field. (R, 80 min.)

In the tepid Generation X comedy The Overnight, two straight couples spend 12 or so hours asking themselves – whether and how – to scratch that inevitable “seven year itch” over the course of one long night’s journey into day. It’s an Abbe all-night free-for-all for four thirtysomethings in the midst of their marriages, but as hard as the film tries to challenge bourgeois notions of wedded bliss, it’s all very civilised. No question, director/screenwriter Brice makes some perceptive obser-
vations about the inexorable wane of physical attraction in a relationship, but the film’s numerous diversions – penis envy, anonymousmassage-parlor sex, anal art – are more silly than shocking. In the end, the preordained ménage à trois that culminates the evening’s funny games titillates neither mentally nor erotically. Without any such catharsis, the whole thing just feels like a big waste of time. Can’t wait for the next happy ending. (06/26/2015)

** – Steve Davis

ARBOR

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THE AGENT OF ADALINE *** LAKE 7

ALOHA *** MOVIES 5, LAKE 7, TINSHEET NORTH

AVENGERS: AGE OF ULTRON *** GATEWAY, METROPOLITAN

CINDERELLA *** MOVIES 5, LAKE 7

THE DIVERGENT SERIES: INSURGENT *** LAKE 7

EX MACHINA *** ALAMO VILLAGE, LAKE 7

FAR FROM THE MADDING CROWD *** ARBOR

FURIOUS 7 *** ALAMO VILLAGE, MOVIES 5, LAKE 7

HOME *** MOVIES 5, LAKE 7

HOT PURSUIT *** MOVIES 5, LAKE 7

INSIDIOUS: CHAPTER 3 *** LAKE 7

MONKEY KINGDOM *** LAKE 7

PAUL BLART: MALL COP 2 *** MILLIENNUM, TINSHEET SOUTH

POLTERGEIST *** MOVIES 5

SAN ANDREAS *** CM SOUTHPARK MEADOWS, TINSELE NORTH, TINSHEET SOUTH

TOMORROWLAND *** METROPOLITAN

WOMAN IN GOLD *** LAKE 7

 ALSO PLAYING

Full-length reviews available online at austinchronicle.com.

 SPECIAL SCREENINGS

BY MARJORIE BAUMGARTEN

TERMINATOR: GENYSYS

D: Alan Taylor; with Arnold Schwarzenegger, Emilia Clarke, Jai Courtney, Jason Clarke, J.K. Simmons. (PG-13, 126 min.)

Oh. Michael Bliehn, where art thou? Suffice it to say that Terminator: Genysys’ Kyle Reese (Courtyiah) is laughably coursed in this last installment of James Cameron’s original apoc-


callypse sci-fi franchise. Equally incident is Jason Clarke, as the by now superhumanized father who, with the help of a flying helicopter chase from the movie’s flying helicopter chase in the last film, manages to save himself from the menacing T-800 cyborg. (PG-13, 126 min.)

** – Marc Savlov

ALAMO LAKELINE, ALAMO LAUGUET LAKE, ALAMO SOUTH LAMAR, BARTON CREEK SQUARE, CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTHPARK MEADOWS, GATEWAY, IPC, MOVIEHOUSE, TINSELTOWN NORTH, TINSELTOWN SOUTH, WESTGATE

TOMORROWLAND

D: Brad Bird; with Tom Cruise, Jeremy Renner, George Clooney, Matt Damon, Julia Roberts, Simu Liu, Riz Ahmed. (PG, 135 min.)


** – Marc Savlov

ALAMO LAKELINE, ALAMO LAUGUET LAKE, ALAMO SOUTH LAMAR, BARTON CREEK SQUARE, CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTHPARK MEADOWS, GATEWAY, IPC, MOVIEHOUSE, TINSELTOWN NORTH, TINSELTOWN SOUTH, WESTGATE
The Story of Trip-Hop (2015) Applied Pressure Presents. This is an audio-visual, interactive journey into the music genre. The Austin band, Applied Pressure Orchestra, re-creates the music of Massive Attack, DJ Shadow, Portishead, and Bjorn, and accompanies the documentary footage. The Sunday show is sold out; tickets remain for the Monday show. @Alamo Ritz, 10pm.

** Totally Eighties Sing-Along Dance Party Action Pack. @Alamo Slaughter Lane, 9:30pm. (See Saturday.) **

** Tremors (1990) ** D: Ron Underwood; with Kevin Bacon, Fred Ward (PG-13, 96 min.). Staff Favorites. A good cast keeps the above-ground energy high, and the below-ground creepy crawlies are plenty scary. @Alamo South Lamar, 7pm.

** VSA Texas Filmmakers Showcase VSA Texas Side by Side. On the program are short films completed by filmmakers in the organization's Summer 2015 Filmmaking Intensive. (See Saturday.) **

** Hedwig and the Angry Inch (2001) ** D: John Cameron Mitchell; with Mitchell. (R, 91 min.) Q Austin. Sold out. (Sale of the evening. @Alamo South Lamar, 7pm.

** Mission: Impossible – Ghost Protocol (2011) ** D: Brad Furman; with Tom Cruise, Simon Pegg, Ghostly girl. (PG-13, 115 min.) Staff Favorites. This is the first part of the Tom Cruise’s “Agu Trilogy,” which follows the life of young Agu from his childhood with his family to his marriage and adulthood. The film’s original music is by a young Ravi Shankar. @Marchesa Hall & Theatre, 7:30pm.

** Skyfall (2012) ** D: Sam Mendes; with Daniel Craig, Judi Dench, Javier Bardem, Ralph Fiennes, Naomie Harris, Berenice Marlohe, Albert Finney, Ben Whishaw, Rory Kinnear, Olga Rapace. (PG-13, 143 min.) Craig’s gum third go-around as 007 is enhanced by fun turns by the rest of the cast, as well as the film’s exciting camerawork. (Sale of the evening.) @Alamo Village, 4pm.

** The Third Man (1949) ** D: Carol Reed; with Alida Valli, Joseph Cotten, Trevor Howard, Elisha Cook Jr., J.M. Simmons. (Double bill: The Third Man, 10:30pm.) @Alamo Ritz, 7:15pm. (See Saturday.)

** The Good, the Bad and the Ugly (1966) ** D: Sergio Leone; with Clint Eastwood, Lee Van Cleef, Eli Wallach. (R, 176 min.) Austin Public Library, Western. (Sale of the evening.) @Alamo Ritz, 9:05pm.

** The Last Picture Show (1971) ** D: Peter Bogdanovich; with Paul Newman, Jeff Bridges, Cybill Shepherd. The film’s world premiere was scheduled to be at the Paramount, 9:15pm. (Double bill: The Silence of the Lambs) (*) @State House at the Paramount, 9:15pm.

** Kentucky Fried Movie (1977) ** D: John Landis. (R, 78 min.) Weird Wednesday. John Landis got his first crack at directing with this skit-based comedy film that launched the careers of John Belushi and Jerry Zucker (Airplain!). (*) @Alamo Ritz, 10pm.

** La Fille du Régiment (2008) ** D: Olivier Assayas. Metropolitan Opera: Encore Presentation. Natalie Dessay stars as the titular soprano in Donizetti’s opera; legendary actress Marian Seldes makes a special appearance; and Marco Armiliato conducts. (Sale of the evening.) @Alamo Ritz, 7:15pm.

** Pather Panchali (1955) ** D: Satyajit Ray; with Kanu Banerjee, Karuna Banerjee, Sudhir Banner, Uma Das Gupta. (R, 115 min., subtitled) Austin Film Society: Newly Restored. This film is the first part of the Satyajit Ray’s “Apu Trilogy,” which follows the life of young Apu from his childhood with his family to his marriage and adulthood. The film’s original music is by a young Ravi Shankar. @Marchesa Hall & Theatre, 7:30pm.

** Spaceballs (1987) ** Classics. @Alamo Hill Country Galleria, Tinseltown North, 7, 2. (See Sunday.)

** Wait Until Dark (1967) ** Staff Favorites. Summer Film Classics. (Sale of the evening.) @Paramount, 9:25pm. (See Monday.)

** Ghostbusters (1984) ** D: Ivan Reitman; with Bill Murray, Dan Aykroyd, Sigourney Weaver. (PG, 107 min.) D: John Landis. (R, 78 min.) Weird Wednesday. John Landis got his first crack at directing with this skit-based comedy film that launched the careers of John Belushi and Jerry Zucker (Airplain!). (*) @Alamo Ritz, 10pm.

** The Silence of the Lambs (1991) ** D: Jonathan Demme; with Jodie Foster, Anthony Hopkins, Scott Glenn, Ted Levine. (R, 118 min.) Summer Film Classics. The film’s world premiere was scheduled to be at the Paramount, 9:15pm. (Double bill: The Silence of the Lambs) (*) @State House at the Paramount, 9:15pm.

** The Karate Kid ** Q Austin. Sold out. (See Saturday.)

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** Desert Fox: The Story of Erwin Rommel ** D: Frank Sivero; with Jack Donohue, John Ireland, Sara Haden. (NR, 91 min.) Staff Favorites. The film’s world premiere was scheduled to be at the Paramount, 9:15pm. (Double bill: The Karate Kid) (*) @State House at the Paramount, 9:15pm.

** Funny Bunny ** See p.46. **

** Muppets Most Wanted ** Q Austin. Sold out. (See Saturday.)

** National Lampoon’s Christmas Vacation ** D: Jeremiah S. Chechik; with Chevy Chase, Beverly D’Angelo, Randy Quaid. (PG-13, 97 min.) @Long Center for Performing Arts, 8:30pm.

** Pee-wee’s Big Adventure ** D: John Landis. (R, 99 min.) Staff Favorites. Summer Film Classics. @Alamo Ritz, 9:05pm. (See Monday.)

** The Thing You Do (1996) ** D: Tom Hanks; with Tom Hanks, Tom Everett Scott, Lyle T. Johnson, Schaeffer Steinfeld, Steve Zahn. (R, 108 min.) Austin Film Society: Chronicle: Scoot Dine-In. Free. (*) @The Scoot Inn, 8pm.

** 2K Pop Sing-Along: Lady Gaga Action Pack. @Alamo Ritz, 10pm. (See Saturday.)

** Goodbye, Momo ** Q Austin. Sold out. (See Saturday.)

** Pencils of Promise ** Q Austin. Sold out. (See Saturday.)

** Shapiro’s #30th: The Third Man ** D: Carol Reed; with Alida Valli, Joseph Cotten, Trevor Howard, Elisha Cook Jr., J.M. Simmons. (Double bill: The Third Man, 10:30pm.) @Alamo Ritz, 7:15pm. (See Saturday.)

** The Story of Trip-Hop (2015) ** Applied Pressure Presents. This is an audio-visual, interactive journey into the music genre. The Austin band, Applied Pressure Orchestra, re-creates the music of Massive Attack, DJ Shadow, Portishead, and Bjorn, and accompanies the documentary footage. The Sunday show is sold out; tickets remain for the Monday show. @Alamo Ritz, 10pm.

** The Impressionists: And the Man Who Made Them (2015) ** (NR, 90 min.) NCM/Fathom: Exhibition on Screen. This film is an ode to the impressionist art collector Paul Durand-Ruel, and features works by Cezanne, Monet, Degas, Renoir and many more. @Tinseltown North, Arbor, CM Hill Country Galleria, CM Southpark Meadows, 7pm.

** Pather Panchali (1955) ** D: Satyajit Ray; with Kanu Banerjee, Karuna Banerjee, Sudhir Banner, Uma Das Gupta. (R, 115 min., subtitled) Austin Film Society: Newly Restored. This film is the first part of the Satyajit Ray’s “Apu Trilogy,” which follows the life of young Apu from his childhood with his family to his marriage and adulthood. The film’s original music is by a young Ravi Shankar. @Marchesa Hall & Theatre, 7:30pm.

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** The Last Picture Show (1971) ** D: Peter Bogdanovich; with Paul Newman, Jeff Bridges, Cybill Shepherd. The film’s world premiere was scheduled to be at the Paramount, 9:15pm. (Double bill: The Last Picture Show) (*) @Stateside at the Paramount, 7:30pm.

** Back to the Future Quote-Along (1985) ** Action Pack. @Alamo Slaughter Lane, 6:50pm. (See Saturday.)

** Do I Sound Gay? (2015) ** See p.47. **

** Enter the Dragon (1973) ** D: Robert Clouse; with Bruce Lee, Jim Kelly, John Saxon. (R, 97 min.) With Enter the Dragon – one of the all-time best martial arts action films and the first to be produced in the U.S. – master Bruce Lee exited the scene, his mysterious death and expert physical prowess cementing his legacy for eternity. @Alamo Ritz, 7pm.
The document contains a list of movie showtimes at various theaters. The information is organized by location and includes details such as movie titles, showtimes, and any special notes such as ratings or events.

For example, the showtimes for "Chicken Run" are as follows:
- Fri-Sat, 4:00, 6:35
- Sun, 9:30am, 12:40, 4:00, 7:00, 10:00pm

The document also includes details for other movies like "Minions," "Inside Out," "The 10th Victim," and many others.

Additional information includes a section on NCM/Fathom events, showing times for "Terminator: Genisys 30th Anniversary," "Humpback Whales 3D," and "Humpback Whales (3-D)."

The document concludes with information on the location of the theaters, including addresses and contact numbers.

Overall, the document provides a comprehensive list of showtimes and events for various movies and special screenings.
Doug Sahm for the Rock & Roll Hall of Fame!

“I’m proselytizing for Doug Sahm,” proclaims Texas music sophisticate and first-time filmmaker Joe Nick Patoski, who’s penned bios on Lone Star monyolists Willie and Selena. “Sahm’s among the most important players in the history of Texas music. He defined it as a musician, singer, bandleader, arranger, guitarist, fiddler, and steel player by using indigenous Texas sounds authentically. No other person could do all that.”

Patoski’s Sir Doug & the Genuine Texas Cosmic Groove premiered in March at South by Southwest Film and recently landed distribution from music doc disseminates Submarine Entertainment, which will likely lead to a run on Netflix in the late fall. The movie traces the late Austinite’s mind-blowing musical legacy from child prodigy sitting on Hank Williams’ knee through his regional teen fame, unlikely British Invasion emergence, Summer of Love Americana insti-

CROOKS BLAZES A WILDFIRE

Josh Mazour is the rare country singer who’ll cite Kurt Cobain and Ennio Morricone as influences. Such disparate musical mile-

posts might lead lesser artists down a dead end, but Crooks’ new sophomore LP Wildfire, maps both into a drunken dirt-road ride that’s uniquely rugged and cinematic.

“My turning point in giving a fuck about songwriting was Nirvana’s Unplugged,” admits Mazour. “That’s the door I walked through as a writer. So I try to keep things structurally simple, which comes from that Nirvana-style rock.”

Wildfire spins succinct and hard-edged with a prevailing thrust of personal freedom. In the band’s more elaborate moments, they channel the whistles and whips of Morricone’s spaghetti Western landscapes into Southwestern outlaw ballads. Those tracks, including “New Mexico” and “The Hunted,” lean on Crooks’ diverse personnel, which includes mariachi scion Anthony Ortiz Jr. on accordion and trumpet/percussion maestro Doug Day.

Crooks also rotates the odometer more than most Austin bands. Dedicating the last two years to near-constant touring, the sextet powers its passenger van through deserts and snowstorms for endless one-night stands in dance halls and dive bars. The distance traveled between 2012’s scrappy debut The Rain Will Come and Saturday’s release party at the Scoot Inn and a Waterloo Records in-store next Tuesday evidences full-speed maturation.

On the road is where we learned who we are,” says Mazour. “The last record we were reaching in different directions, trying to see what we could grab on to. Now, we’ve figured out what we want to do.”

Thus, Crooks’ vocation is increasingly direct and accessible, with Mazour’s nasally vocals cutting clear with lyrics that sound like they were written in the front seat of a van, notably lead single “Fork in the Road.”

“It’s all about the road,” says Mazour. “The struggles, the competition with other bands, being broke all the time, never seeing your family, and the good nights when you’re riding high. That’s what defines life these days.”

County Delays Mass Gathering Permit Revisions

The County Commissioners Court delayed voting on proposed regulations to impose tighter restrictions on music festivals held in greater Travis County on Tuesday. The court did unanimously approve making the Fire Marshal Office the single point of contact for mass gathering permitting, but postponed voting on the controversial changes, which could impact festivals’ music cutoff times, until August 11.

Judge Sarah Eckhardt and her fellow commissioners spent nearly two hours absorbing public comment from music event affiliates and concerned neighbors. While attendees expected debates about Carson Creek Ranch, which hosts the Euphoria and Levitation gatherings, speaking time was monopolized by a large group of Spicewood residents voicing opposition to a forthcoming concert venue on the corner of Highway 71 and Fall Creek Road. They’re worried the new destination spot will create traffic concerns.

Shocking, that venture was represented by former Austin concert kingpin Jonathan Horne, who appeared alongside partner and property owner Frank Davis. The latter described the planned use of the 25-acre fruit farm as “re-creating the original Backyard,” owned and operated by his partner. O’Connor described the size of events ranging from 1,200 to 4,000 attendees.

If not now, when?” asks Patoski. “I really think it’s the last chance to get him in. There’s no more compelling argument than this film telling Doug’s story. I want him to get the recognition so people can discover the breadth of Texas music.”

“Doug always turned people on to music. Now we’re turning people on to his,” says Patoski. “It’s payback.”
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“I loved my version and I always will, but I also loved the Brothers Johnson version,” affirms the song’s author. “When I first heard it, it blew my mind. I was elated when I heard about them doing it.”

A dreamy wonderland of psychedelic soul and paisley funk, 1974’s Inspiration Information took the better part of three years to complete. A sonic masterpiece, it sounds every bit the missing link between Hendrix and Prince. Otis took creative control of the project, writing, arranging, and producing every track and playing nearly every instrument. It’s intricate yet airy. Layers of strings, synths, harps, horns, flutes, and vibraphones weave together a perfect top-down Southern California sun/haze moment. The hypnotic tick-tock of the Maestro Rhythm King drum machine keeps Inspiration forever fresh.

“During that time I was very introspective and very reclusive,” says Otis of the three-decade gap in his career. “I shied away from wanting to be the guitar star because people were expecting that of me. I was more interested in composing for orchestras and experimenting with drum machines. It was a strange sound, because he was mixing a drum machine with a drum. It was really a different sound, so I went and bought one. I realized it’s just a metronome with all these different beats and you could just jam with it for hours. I would come up with songs jamming on it. I just experimented and had fun with the ideas I was coming up with.”

The world wouldn’t hear from Otis again until the album was reissued by David Byrne’s Luaka Bop label in 2001, cementing its place as a cult classic and its creator as one of pop music’s great mysteries. During that time I was very introspective and very reclusive,” says Otis of the three-decade gap in his career. “I shied away from wanting to be the guitar star because people were expecting that of me. I was more interested in composing for orchestras and experimenting with drum machines. It was a strange sound, because he was mixing a drum machine with a drum. It was really a different sound, so I went and bought one. I realized it’s just a metronome with all these different beats and you could just jam with it for hours. I would come up with songs jamming on it. I just experimented and had fun with the ideas I was coming up with.”

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SUNDAY, AUGUST 23
11AM-5PM AT FIESTA GARDENS

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ENTRY FORMS AT austinchronicle.com/hotsauce

PROCEEDS BENEFIT CAPITAL AREA FOOD BANK OF TEXAS

Volunteer at the festival
We need folks who can handle the heat for a couple of hours to help with load-in, set up, load-out, and the tasting tent. Early shifts fill up fast!
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Proceeds benefit Capital Area Food Bank of Texas

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PROCEEDS BENEFIT CAPITAL AREA FOOD BANK OF TEXAS
LEON BRIDGES
Coming Home (Columbia)

Live, Leon Bridges’ voice hasn’t broken. Ft. Worth’s 25-year-old soul sensation registers m-a-n, of course, recalling no less than Sam Cooke in high-waisted pants and croon, but the cracks and pops in his otherwise porcelain delivery deft a late-Fifties 78 rather than the digital tabula rasa of the 21st century. On disc, major label bow and overall ground-zero debut Coming Home, that peacock fuzz around the edges retros back to the future faster than a DeLorean time machine. Leon Bridges’ initial online demos promised a second coming of gospel’s satin robes donning the secular wool of Nat King Cole and his musical progeny – Cooke, Ray Charles, Texas’ Charles Brown – and Coming Home fills both the house of God donation basket and speakeasy tip bucket. Simplicity can be deceptive – 10 songs over 35 minutes at first feeling slight – yet not a sax bleed, organ snap, or female choral echo combs out as less than true-blue. Replay it until the vinyl scratches for real. The title cut, opener and Bridges’ earliest hallmark, sets a late-night tableau of fireplace romance, White Denim’s rhythm tandem Josh Block (drums) and Austin Jenkins (guitar) laying down a glowing four-track groove over which Andrew Skates’ keyboards inch the thermostat to moist. Jeff Dazey’s saxophone coil gives “Brown Skin Girl” a New Orleans/Allen Toussaint Sixties chic, and nudes “Lisa Sawyer” into babymaking doowop territory. Upbeaters “Smooth Sailin’” and “Flowers” keep the candies from blowing out, but closer “River” elbs a gentle tribute to Cooke’s “A Change Is Gonna Come” that manages to walk a few feet on the water. Baptism by Leon Bridges. – Raoul Hernandez

ROXY ROCA
Ain’t Nothing Fancy (Stag)

Soul music quickly weeds out the poseurs. The pressure of James Brown’s and Sam Cooke’s perfection (or perception of it) lurks over every generation. Then there’s the self-imposed pressure of labeling yourself “dynamite Texas soul.” Dynamic Austin septet Roxy Roca withstands some of the pressures of bygone icons on Ain’t Nothing Fancy simply by forgoing reinvention of the wheel. Lead talent Taye Cannon shaves the aforementioned elders vocally, appropriating just enough without turning into a blue-eyed clone. His singing resonates emotionally with the best contemporaries, employing the lower timbres of loneliness on standout “I Don’t Wanna Dream No More.” After that, the overarching issue becomes the starved cleanliness of the material. Everything’s played so strung and arrangements puzzle-pieced together, yet as demonstrated on “Cornbread” and unofficial single “Try My Love,” some subtle untidiness is missing. All the edges have been sanded off. Sticking to bread-and-butter basics remains the point to Ain’t Nothing Fancy – to celebrate a past some were swift to bury with the pioneers – but it’s a pale substitute for the real deal.

Kahron Spearman

THEM DUQAINES
Star Spangled Rodeo (Oro Clasico)

The showtime honky-tonk of Them Duquaines reliably moves boots across dance floors from Burnet Road’s Little Longhorn Saloon Downtown to the White Horse. Throughout ostentatiously titled sophomore LP Star Spangled Rodeo, the local quintet’s musical attributes thus result in a sonic spark so hot it’ll brand your ass with a big, deep “TD.” Stoking the fire is Jeremy Siemenda’s sensational Tele pickin’, a ruckus that provides slick interaction with the album’s palatable pedal steel, piano, and fiddle arrangements. Along with abullwhip rhythm section and roundtable approach to vocals, that breaks Them Duquaines from the Texas country mold. Transcending the ranks of two-step bait demands memorable songs, however, and in that pursuit, Star Spangled Rodeo lays aces and deuces. Among the B-minus material, both “Big Texas Blue” and “Over at the White Horse” suffer commercial jingle-is and hokey lyrical sentiment, respectively. And under better circumstances (production), John Beauchamp might sound like a real country hero on triumphant opener “Wrong Most of the Time.” Victories come from behind the kit as drummer Tim Peterson sings great rejection anthem “Maybe Next Time” and a compelling ode to a wayfaring rodeo clown called “Runty.”

Kevin Curtin

LEE BARBER
The Missing Pages

On his second solo effort, The Missing Pages, Lee Barber confirms he’s not like everybody else. As with the New Orleans native’s acclaimed 2009 bow Thief and Rescue, he painted the cover art, which all by itself will stop you in your tracks. Everything in its wake qualifies as singer-songwriter stuff, but it’s just as distinctive, offbeat, and lyrical. The South Austinite’s visions are fleeting, at times theatrical, at others jazzy. Alongside his producer and champion Brian Beattie, he accumulates quite the cast of local characters to bring his songs to life, including Sahara Smith, Scrappy Jud Newcomb, Dana Falcónberry, Grace London, Craig Ross, and Dony Wynn. He delivers stories with the same wry affection as James McMurtry, yet his songs bear the poetic artistry of Terry Allen. “Singing Boy Preacher” finds Barber at his most rockin’, the sax-laden “Bicycle Hour” approaches soul, and “Cactus Tree” prickles desert blues. A musician, sure, but Lee Barber makes clear with The Missing Pages that he’s first and foremost an artist.

Jim Caligiuri

THE AUSTIN CHRONICLE | JULY 10, 2015 | austinchronicle.com
Shirley Weatherly passed peacefully early Sunday morning, June 14, 2015. She was a part of the foundational fabric that made Austin “Groover’s Paradise.” Born in Pasadena, Texas, she came to Austin from the Houston area in 1970. Shortly after her arrival, she opened a business, Fresh Pants, on 24th Street, close to the Les Amis Café. She sewed patches on bluejeans for hippies, cowboy shirts for cosmic cowboys and embroidered bluejeans jackets for up-and-coming rock stars. She performed and danced with the Uranium Savages during their early years. Shirley was a premier pastry chef for several acclaimed restaurants. She was a gourmet chef. Her French chocolate silk pie won her awards and accolades. Twenty years ago, she was diagnosed with breast cancer. After it was in remission, she knew she would live her life learning and seeing as much of the world as she could. She travelled and found that Paris held her heart. She took French cooking courses, and French language immersion courses. If you were lucky enough to visit her in Paris, she would become your personal guide showing you the best cafés, museums and shops. During this time she volunteered at LiveStrong, Susan B. Komen and the South Austin Popular Culture Center. She worked at Williams and Sonoma and created and manufactured a line of clothing and handbags. When her cancer returned she showed us how to face adversity head on, with grace and perseverance. She never let it keep her from going to Sundance, Miami, San Francisco or Paris. She is survived by her beloved daughter Chloe Weatherly, her father, Thomas Weatherly, sister and brother-in-law, Mary and Kim Brown, niece, Stacey Kitzman and her three children. And her dear companion, Patrick McGarrigle. And her chosen family, all of us who knew and loved her sweet soul. She showed us strength, and how to make a graceful exit. We would like to thank the staff at Christopher House for their diligent care and attention to Shirley's needs during her stay. Celebration of life to be announced.
**THE CASUALTIES**

Red 7, Friday 10

Since their 1990 formation, NYC’s Casualties have remained standard bearers for the punk rock subculture viewing Eighties English hardcore as the music/lifestyle’s purest manifestation: locomotive polka tempos, sore throat vocals, whoa-whoa choruses, and anthems to never giving in. Denver’s Bad English [sic] aren’t as dis-similar, albeit more melodic. Locals Sniper 66 and Punks on Parade also hew close to this sound, while boasting incredible drummers in April Schupmann and Chuck Doiron, respectively. – Tim Stegall

**MELLOWFEST II**

Empire Control Room, Friday 10 & Saturday 11

Forty-two acts on a pair of stages Friday and an additional four Saturday might add up to the summer’s biggest local fest. Ranging from hip-hop (Subculturé Patriots, Phimsichanye and roots rock (Afram Shook, A. Sinclair) to grift power (Sahara Smith’s Girl Pilot and Leslie Sisson’s Moving Panorama), year two of the homegrown convergence offers an Austin music sampler ready to spill into the street. www.fb.com/events/101574466843679 – Raoul Hernandez

**WINE DOWN:**

**WALKER LUKNES**

ACL Live at the Moody Theater, Tuesday 14

Following a month of shows back East, Walker Lukens & the Side Arms land back home to soundtrack a free happy hour, 5-7pm. While locals get half-cocked on vino, Lukens uncooks high-proof songs ranging from loop-imbuited future pop to singer-songwriter pleases, swift indie rock, and warm piano ballads. His ability to craft hit-worthy singles is demonstrated on earworm “Dear Someone” and recent R&B freak-out “Every Night.” – Kevin Curtin

**METAL URBAIN**

Justice’s, Tuesday 14

Elysium, Thursday 14

French punk pioneers Metal Urbain electro-rattled SSSW in 2004 and 2005, but Austin’s DIY veneer fared founder Éric Débris into moving to South Austin, so that makes us even. His trio’s first local show splits in two, storming Bastille Day at Justice’s on Tuesday with onetime label boss Jello Biafra and San Antonio accordion punks Piñata Protest. Thursday at Elysium, Tim Stegall’s punk gang the Harmones support and Amnesia Babies open. What’s French for machine music? – Raoul Hernandez

**THE GATSBY**

The Gatsby, Saturday 11

Bullet Boys, and UFO’s Paul Chapman. The producer/DJ delivers dark, crunchy bass spikes with a doctor’s precision, exuding a doom and gloom that runs opposite the lively Feed Me. Gooch released the rock and metal influenced Caligo this year, his first semi-whole project under the Spor moniker in five years. – John Spearman

**SOUND & CINEMA**

Long Center, Wednesday 15

Ever been slimed? A teething toddler equals the green slobber specter that opens 1984 comedic possession Ghostbusters. Free entry and a family-friendly 6pm start time greets the Long Center lawn for six summer flicks and live music afterparties. Dr. Peter Venkman (Murray), Dr. Egon Spengler (Ramis), and Dr. Raymond Stantz (Aykroyd) here welcome Latasha Lee & the Blackties, skilled ATX operators at soul music across all spectrums. – Raoul Hernandez

**FIRST AID KIT**

Stubb’s, Thursday 16

Last month, First Aid Kit serenaded Emmylou Harris for her recognition as a Polar Music Prize Laureate in Sweden, the Americans legend tearing up at the Swedish duo’s remarkable ode, “Emmylou.” It was a fitting moment of musical lineage, as sisters Klara and Johanna Söderberg unfurled immaculate harmonies boistering the poignant and searching narratives maturating last year’s third LP: Stay Gold. Canada’s Andy Shauf opens, hearkening Elliott Smith on sophomore effort The Bear of Bad News. – Doug Freeman
THURSDAY 7/9
Mitch-A-Palooza with Bad Lovers, Loteria, Pleasers, Crocodile Tears
FRIDAY 7/10
10pm: JD Clark 12am: Karaoke Hosted by Carlton Bostock & Brennan Bond
SATURDAY 7/11
10pm: Summertime Blues with The Motel Ball Band, Moon Cricket team; Hold Tight with Brian Tweedy & Michael Byers
SUNDAY 7/12
Manatee Tights, Wil Cope, Jay Armstrong
MONDAY 7/13
8pm: Comedy by The New Movement Theater 10pm: Ned & Pablo, Carl Sagan’s Skate Shoes
TUESDAY 7/14
Schwein!, Bithe, Brother Strange
WEDNESDAY 7/15
Lochness Mobsters, Loteria, Mitch Fraizer & His Radiation, Coldbloom

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instrumental jazz

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afropop

7/11  LOST & NAMELESS
fiddle-driven folk rock

7/12  LAURA OTERO
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7/9  JIMI LEE
swingin' blues

7/10  CRYBABIES
brazilian choro

7/11  HOT TEXAS SWING BAND
western swing

7/12  JAMES ANDERSON ELEVATION QUARTET
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THE NEIGHBOURHOOD

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THU JUL 9
TAYLOR & THE WILD NOW

THU JUL 9
SON LUX

THU JUL 9
JESSICA HERNANDEZ & THE DELTAS

THU JUL 9
SLEEPY HOLLER

THU JUL 9
THE GRISWOLDS WITH WILD PARTY

THU JUL 9
THE LONELY BISCUITS WITH SOL CAT

THU JUL 9
JAY BRANNAN

THU JUL 9
ZELLA DAY WITH LANY

THU JUL 9
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311 CLUB The Naturals, Hayden Hoodoo, Wilkinson Quartet, Icy Cox & the Broken Arrows
AMAYA'S TACO VILLAGE Johnny Gonzales
AUSTIN BEER GARDEN BREWING CO. Uranium Savages
BAT BAR Reel Soul (5:30), Street Kings, Dr. M Madness (7:00)
B.L. RILEY'S IRISH PUB Kristens Gibbs
CENTRAL MARKET NORTH Time Out (6:30)

THURSDAY 7/10

Joe King Carrasco, Austin Beer Garden Brewing Co.
Sewers, Beerland
The Secret Sisters, Cactus Cafe
Shuggie Otis, Continental Club
Hindsight, Dirty Dog Bar
Violent Squid, Electric Astronaut, Mystery Achievement, Only
Beast, 365Colours, Empire Control Room
Bulletboys, Traci Guns, Paul Chapman's Killer Bee, the Gatsby
Jeremy Caswell & the Nymphs, Hole in the Wall
Spor, Kingdom Nightclub
Costello, Lamberts
Deadly Reign, Hardcharger, So
Unloved, the Lost Well
Grunve Rite, Red 7
L.L. Cooper, Saxon Pub
The Blacklards, Spider House Ballroom
Rebecca Loebe, Strange Brew Lounge Side
Nick & Paige, Stubb's
Mitch Frazier & the Vibe, Swan Dive
Petcatman, Atrailer Space Records

SUN 7/12

Rob Thomas, Plain White T's, ACL Live at the Moody Theater
Tedeschi Trucks Band
Sharon Jones & the Dap Kings, Doyle Bramhall II, Austin 360 Amphitheater at Circuit of the Americas
Saun & Starr, C-Boy's Heart & Soul
Cerebral Cortez, Empire Control Room
Christopher Norman, Empire Control Room
Buffalo Hustle, Holy Mountain
The Grundles, Mohawk

ROAD SHOWS

MON 7/13
Miki Stinson, Continental Club
Dick Diver, Mohawk

TUE 7/14
E.N. Young & Imperial Sound, Flamingo Cantina
Arabot, Pinkish Black, Holy Mountain
Metal Urbain, Jello Biafra, Pilate Protest, Justine's Brasserie
Son Lux, Landlady, Stubb's

THU 7/16
Lady Antebellum, Hunter Hayes, Sam Hunt, Austin 360 Amphitheater at Circuit of the Americas
Kriegblast, Iconoclastm, Badlands
Bukkake Moms, Lechuguillas, Beerland
The Toadies, Everclear, Fuel American Hi-Fi, Cedar Park Center
Fortunes, Far From Nothing, Scavenger, Real Talk, Dirty Dog Bar
Metal Urbain, Elsium
Bosco, Empire Control Room
Golden Solid, Flamingo Cantina
Plantation, Lamberts
Lavola, Ray Benson's Rattle Inn
Vilamoura, Red 7
Albert Lee, Saxon Pub
First Aid Kit, Andy Shauf, Stubb's
Sleepy Hollow, Stubb's
Golden Graves, Triple Crown

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 SUBJECT TO CHANGE. 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 ACT START TIMES TO: CLUB LISTINGS, PO BOX 49066, AUSTIN, TX 78765. FAX: 512-454-6910; PHONE: 512-454-5766 X159; EMAIL: club@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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Austin Chronicle
JULY 10, 2015

65
SATURDAY 7/11

PATSY’S CAFE Nancy Scott (7:00)
PINBALLZ KINGDOM Know Alternatives (8:00)
POODLE’S HILLTOP ROADHOUSE Patterson Barrett & Well-Worn Shoes (6:00)
RAY BENSON’S RATTLE INN Stokyard Playboys (10:00)
RED 7 Punks on Parade, Sniper 65, Bad English, the Casualties (9:00)
RED SHED TAVERN Texas Slay (9:00)
RILEY’S TAVERN Big John Mills (9:00)
ROSS’ OLD AUSTIN CAFE Rick Bussey
SANGHAR LOUNGE Se Jucinto (9:00)
SAXON PUB Denny Freeman (6:00), Warren Hood, Paul Current (9:00)
THE SCOTT INN Jareks Singleton, Tab Benet (8:00)
SHOOTERS BILLIARDS NORTH Sundie (9:30)
SKYLARK LOUNGE Margaret Wright (6:00), the Soul Supporters (9:00)
STAY GOLD Tom Taylor (7:00), Blues in the Night (9:00)
STRANGE BREW LOUNGE SIDE Gary F. Nunn, the Mooks, New Mystery Girl (8:00)
STUFF’S Sleepover, Computer Magic, Memory Dames (9:00)
SWAN DIVE Popper Burns, Basketball Shorts, Sailor Poon, Big Bill (9:00)
THE THIRSTY NICKEL J.B. Parker (5:00), Public Distraction (8:30)
THREADGILL’S WORLD HQ Mignon Gabaos, White Ghost Shivers (8:00)
TRAILER SPACE RECORDS Frijtin’, Hildman Dancing, Cabe (7:00)
TRIPLE CROWN New Dukes (6:00), Scott H. Biram (10:00)
VOODOO ROOM Treble Soul (7:00)
THE WHITE HORSE Cajun Dance Lessons, Jean-Pierre & the Zydeco Angels, O’Doul’s, Roger Wallace (7:00)

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**NEWS**  |  **ARTS & CULTURE**  |  **FOOD**  |  **SCREENS**  |  **MUSIC**  
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**FROM SATURDAY**

**SHOOTERS BILLIARDS CEDAR PARK** Denny Harris (9:00)  
**THE SKYLARK LOUNGE** Ernie Jackson Sings & the Texas Tight Fit Band (8:00)  
**SPIDER HOUSE BALLROOM** Red Hot Hootenanny w/ New Mystery Girl, the Bloodsuckers, Jesse Vain & Happy Hour Holliness Movement (7:00)  
**STAY GOLD** DJ After School Special, DJ Naamii Stailone (11:00am), Hard Proof Afrobeats (10:00)  
**STRANGE BREW LOUNGE SIDE** Red Light Live w/ Tom Meny (10:00)  
**STUBB'S** Nick & Paige, Happy Bean, Julian Acosta (9:00)  
**SWAN DOWNS** Mitch Frazier & the Vibe, John Wesley Coleman, Grape St. (9:30)  
**THE WHITE HORSE** 2-Step Lessons, Dave Insley’s Careless Snakes, Runner Robinson, Saun & Starr (7:00)  
**THE SKYLARK LOUNGE** Showcase w/ Paul Brady, Jonny Vanderdass, Hannah Congo (10:30)

**SUNDAY 7/12**

**ACL AT THE MOODY THEATER** Piano White Ts, Rob Thomas (6:00)  
**AMPE D AUSTIN** Hyst Reid (4:00)  
**ANTONE'S RECORDS OMEGWALD** (3:30)  
**AUSTIN 360 AMPHITHEATER AT CIRCUIT OF THE AMERICANS** Doyle Bramhall II, Shanes Jones & the Dap Kings, Techeda Trucks Band  
**AUSTIN BEER GARDEN BREWING CO.** Cowboy Dave (4:00)  
**BAKER ST. PUB & GRILL** Open Mic (4:00)  
**BAT BAR** Gem Martinez Duo (5:30), May Sun & Moje House (10:30)  
**BB ROVERS** Open Mic (7:00)  
**B.D. RILEY'S IRISH PUB** Joe Greene, Jeremy Turner (6:00)  
**C-BOY'S HEART & SOUL** Rob Henson, John King (8:00)  
**CENTRAL MARKET NORTH** Randy Sharp, DJ Feelin’ Groovy (9:00)  
**CENTRAL MARKET SOUTH** Jonny Vanderdass (7:30), Hannah Congo (10:30)  
**CHUGGIN' MONKEY** Jake Kent (4:00), Freyja (8:00)  
**CONTINENTAL CLUB** Planet Jasper (3:30), the Waggoners, Haybalel! w/ Redd & Earl & Dallas, Amanda Cavallas (7:30)  
**CONTINENTAL CLUB GALLERY** Guitar Pull w/ Curtis McNutry, Anna Roehring, Diana Burgens, and William Harries Graham (4:00), Mike Rangine Trio w/ Mac McIntosh, Dave Biller (10:30)  
**DIZZY ROOSTER** The Good (9:00)  
**EDDIE V'S EDGWARE GRILLE** Kris Kimura (7:00)  
**ELEPHANT ROOM** Kirk Covington (9:30)  
**EMPIRE CONTROL ROOM** Break Yo' Self V: Chaka, AFX All Stars, Cemeral Cortez (6:00), Dreamstate w/ DJ Shani, Christopher Norman, Les Lockheart, Food Group, Lillian Lee, January El (7:00)  
**FADO IRISH PUB & RESTAURANT** Light Foot Hunter (noon)  
**GREEN PASTURES** Restaurant Jacques Villain (11:00am)  
**GUERO'S TACO BAR** Dixie Lizard (noon), Blue Mist (3:00)  
**HARTMAN CONCERT PARK AT THE LONG CENTER** Concerts in the Park w/ Austin Symphony Orchestra: Brass (7:30)  
**HIGH MOUNTAIN** Buffalo Huds, Ceci & the Teddys, Daggers (8:00)  
**HOUSE WINE** Justin Landers (6:00)  
**LITTLE LONGHORN SALOON** Chicken Shit Bingo w/ Jesse Jay Harris (4:00)  
**LUCKY LOUNGE** Birch Street, Erin & Erin (8:00)  
**MAMMA'S TACO EXPRESS** Rockin' Gospel Project (noon)  
**MOHAWK** The Grundles, the Gary, Metatherium (9:00)  
**THE NORTHERN GATE** Local Opera Local Artists (2:00)  
**NUTTY BROWN CAFE** Java Jazz (11:00am)  
**THE OASIS** The Brew (7:00)  
**ONE-2-ONE BAR** John Bush Dose of Vanilla (5:30), The All Nighters (8:00)  
**POODIE'S HILLTOP ROADHOUSE** Jody Lou & the Shotgun Stars (4:00)  
**RED EYED FLY** Lowdown (5:30)  
**ROCCO'S GRILL** Red Hot Hootenanny (11:00am)  
**RUMI'S TAVERN** Sunday w/ Soul Man Sam (7:00)  
**SHOOTER'S** The Trunks (10:00am)  
**STAY GOLD** Rock & Roll, Power Pop, Metal DJs (no cover)  
**THE WHITE HORSE** Music w/ Soul Man Sam (7:00)

**MONDAY 7/13**

**BAT BAR** Jo Hol (4:00), the Barflys (7:00)  
**B.D. RILEY'S IRISH PUB** Minor Keys, Open Mic (7:00), Open Mic (8:00)  
**BEERLAND** Rock & Roll Karaoke (9:00)  
**BUNGALOW** Chelsea Barbo (7:00)  
**C-BOY'S HEART & SOUL** Presto Change (6:30), The Last Counts (10:00)  
**CACTUS CAFE** Loomer (7:30)  
**CHEZ ZEE** Rich Demarco (6:30)  
**CHUGGIN' MONKEY** Chris Ray (5:00), Aaron Navarro (9:30)  
**CONTINENTAL CLUB** Tony Price (6:00), Alexandros Escovedo, Barfield (10:00)  
**CONTINENTAL CLUB GALLERY** James McMurtry, Guitarrin Owens Experience (8:30)  
**DIZZY ROOSTER** The Reen (5:00), Yack & Mischman (9:00)  
**DONN'S DEPOT** Donn & the Station Masters  
**THE DRAG BAR** Open Mic w/ Lucy (9:00)  
**EDDIE V'S EDGWARE GRILLE** Tony Vabadua Trio (7:00)  
**ELEPHANT ROOM** Stanley Smith w/ Joe Doyle (6:00), Jon Blonden & Quartet (9:30)  
**ELYSIUM** Eurotrash (10:00)  
**EMPIRE CONTROL ROOM COMEDY** Open Mic (8:30)  
**FLAMINGO CANTA** Lion Heights, E.N. Young & Imperial Sound (7:30)  
**FRIENDS** The Southsiders (4:00), Erin Jaimes, Clay Compania (7:30)  
**GRENUE HALL** Two Tons of Steel (8:30)  
**HOLLY MOUNTAIN** Pinkish Black, Arabat (noon)  
**JUSTINE'S BRASSERIE** Petra Protz, Jobo Blaita, Metal Urban (6:30)  
**LA PALAPA** Baby Dallas  
**LONG LITTLE LONGHORN SALOON** Eric Hicew (8:00)  
**THE LOST WELL** John Doe Stompers (8:00)  
**Lucky Lounge Comedy (8:30)  
**LUX** Treble Soul (8:00)  
**MOHAWK** BRYOKII, Happy Hour (5:00)  
**NEWWORLDEL** The Eggmen  
**ONE-2-ONE BAR** Trip Line (8:00), The Drakes, Cimmaron (8:00)  
**PATSY'S CAFE** Doc & the Medicine Man (5:30)  
**POODIE'S HILLTOP ROADHOUSE** Todd Bylsma, John Doe, Dave Stump (8:00)  
**RAY BENSON'S RATTLE INN** Dance Lessons, Fingerpistol (8:30)  
**THE SAHARA LOUNGE** Darii Bean, Jolly’s Jam (8:00)  
**SAXON PUB** Hot Nut Riveters, Lonelyland, Brady Beal (6:00)  
**STAY GOLD** Jacob Janger (9:00)  
**THE THIRSTY NICKEL** Clay Compania (6:30), DJ After School Special, DJ Feelin’ Groovy (9:00)  
**TROPHY CLUB** Charlie Murphy (8:00)  
**THE WHITE HORSE** Music w/ Soul Man Sam (7:00)  
**WASTED HEARTS** (10:00)  

**TUESDAY 7/14**

**ACL AT THE MOODY THEATER** Wine Down w/ Walker Lukens (5:00)  
**BAT BAR** Samantha Lee Duo (5:30), Calloway Trio (10:30)  
**B.D. RILEY'S IRISH PUB** Paul LeMond Band (7:00)  
**BROKEN SPOKE** Weldon Henson (8:00)  
**C-BOY'S HEART & SOUL** Spyway (7:30), Soul Man Sam Evans (10:00)  
**CAROUSEL LOUNGE** Lightbug, Roar (7:00)  
**CHUGGIN' MONKEY** Chris Ray (5:00), Aaron Navarro (9:30)  
**CONTINENTAL CLUB** Toni Price (6:00), Alexandros Escovedo, Barfield (10:00)  
**CONTINENTAL CLUB GALLERY** James McMurtry, Guitarrin Owens Experience (8:30)  
**DIZZY ROOSTER** The Reen (5:00), Yack & Mischman (9:00)  
**DONN'S DEPOT** Donn & the Station Masters  
**THE DRAG BAR** Open Mic w/ Lucy (9:00)  
**EDDIE V'S EDGWARE GRILLE** Tony Vabadua Trio (7:00)  

**ALL AGES VENUE**  
**ROADSHOW**  
**RECOMMENDED**
FRIDAY, JULY 10  9PM
James Speer

SATURDAY, JULY 11  9PM
Beth Lee

WEDNESDAY, JULY 15  7PM
Chris Smith

THURSDAY, JULY 16  6PM
BLUEGRASS, BEER, & BBQ
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The Bluegrass Outfit

FRIDAY, JULY 17  9PM
Colton Landon Baker

SATURDAY, JULY 18  9PM
Brandon Wayne

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Dear Luv Doc,

I’m recently single after 10 years of being monogamous. How shall I go about getting my groove on?

– BackintheGame

Ten years? Sweet Jesus, that is a long stretch to go grooveless. What have you been doing all that time? Have you been in cryo-sleep? Solitary confinement? Is your name Rip Van Winkle ... or maybe Snow White? Did you take a vow of groovelessness in your last relationship? I know I am a day late and a dollar short here, but I would have counseled strongly against that. Look at yourself: A decade later and you probably have no moves at all. You’re just that sad bastard out there on the dance floor in a Lifehouse T-shirt doing the broken-armed robot. In the club scene that’s about as close as you can possibly get to actual self-immolation – although maybe a little bit tougher to watch. So let me get this straight: For 10 years you eschewed all forms of social interaction in order to maintain a monogamous relationship? I would have broken up with you my own damn self. Lookit: Being in a monogamous relationship doesn’t mean you have to strap on some sort of social chastity belt. In fact, any partner who expects something like that is exactly the type of fucking idiot you shouldn’t waste 10 years of your life on. No one should have to live their life subjugated to the fears or prejudices of someone else – even someone they are fucking. I am not saying it doesn’t happen regularly all over the world on an interpersonal and even societal level, I am just saying it’s a messed up way to live. It’s something we really need to work on to evolve as human beings. Of course, there is also the possibility that your groovelessness is self-imposed. Ain’t no shame in that lame. Maybe you’re the type of person who doesn’t normally groove at all. Maybe the last 10 years have been a welcome respite from all the ass shaking, orgasm faking, and heart breaking that goes into the search for a soul mate. If that’s the case, you were doing it all wrong in the first place. You don’t need to get your groove on; you need to accept the fact that you aren’t into grooving. So how do you get your groove on? I suggest that you follow your heart and your passions into the real world and see where they take you. If you have a groove at all, that is where you’ll most likely find it, and it has nothing to do with monogamy.

NEED SOME ADVICE FROM THE LUV DOC?
SEND YOUR QUESTIONS TO luvdoc@austinchronicle.com

JEN SORENSSEN

Dawning of the Obvious

Some views have changed almost overnight.

[Image: A bit too hip.]

Then

Love is beautiful.

Now

Perverts!

“Symbol of cultural heritage”

Swiffer pad in the halls of history

Hopefully more epiphanies are on the way.

[Image: Shame on those lazy Greeks!]

Voter ID laws

Preventing fraud

These laws are a fraud!

Mr. Smarty Pants knows

Although they start on opposite sides, a flounder’s eyes migrate over time, to both wind up on one side of its face.

The original Confederate flag featured 13 stars in a circle in the upper left corner on a blue background, with three big horizontal stripes of red, white, and red.

After the battle of Waterloo, scavengers took teeth from the 50,000 dead to make dentures.

Quoting a study in the journal Bioscience, Christopher Ingraham of The Washington Post recently noted that growing an acre of marijuana consumes more water than growing an acre of wine grapes, and about as much water as an acre of (notoriously thirsty) almonds.

President Barack Obama has a comic book collection featuring Spider-Man and Conan the Barbarian.
If your big toe angles toward your other toes forming a bony lump on the side and it’s hard to wear shoes, you may have a BUNION.

If you are at least 18 years old and think you have a bunion, call to see if you qualify for a medical research study to test an investigational pain medication following bunion removal. Must also be available for a three-night stay in the clinic.

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WE ARE SEEKING ADULT VOLUNTEERS WHO ARE:
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DESIGN ENGINEER (DE-TX)
Perl VHDL RTL design to integrate modules at SoC level to build MOST INIC and integrate modules at SoC level. Must have a valid driver’s license for 7 years consecutively prior to the application date. Must have current Texas Driver’s license. No more than 7 moving violations in the past 2 years. No DUI/DWI in preceding 7 years. Background check and Drug Screen required. Must be available for medical appointments or other medical related reasons. Ensures passengers are respectfully and professionally treated and safely transported to their destinations. NO CDL REQUIRED! Must have held a valid driver’s license for 7 years consecutively prior to the application date. Must have current Texas Driver’s license. No more than 7 moving violations in the past 2 years. No DUI/DWI in preceding 7 years. Background check and Drug Screen required. NO FELONIES. Full benefits package available. The position starts immediately. NO EXPERIENCE REQUIRED. We will train you.

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AV812 POUND SALE
NOTICE OF SALE OF MOTOR VEHICLES IMPounded by order of the chief of POLICE in accordance with Section 683.011 ET SEQ., TEXAS TRANSPORTATION CODE, REGULATING THE IMPOUNDING AND SALE OF ABANDONED VEHICLES BY DELEGATE OR PERSONALY.

THE PURCHASER SHALL TAKE TITLE TO THE MOTOR VEHICLE FREE AND CLEAR OF ALL LIENS AND CLAIMS OF OWNERSHIP AND IS ENTITLED TO THE IMPROUNDED VEHICLE AND RECEIVE A CERTIFICATE OF TITLE.

I WILL PROCEED TO SELL AT PUBLIC AUCTION TO THE HIGHEST BIDDER FOR CASH IN THE CITY OF AUSTIN, TRAVIS COUNTY, TEXAS, THE FOLLOWING DESCRIBED MOTOR VEHICLES WHICH HAVE NOT BEEN REDEEMED BY THE OWNERS, THEREOF, TO WIT;

JULY 22, 2015 @ 12:00PM
@ CHOTE’S WRECKER
12123 BOARDWALK AUSTIN, TX 78729
(512) 832-1692

AV812 POUND SALE
NOTICE OF SALE OF MOTOR VEHICLES IMPounded by order of the chief of POLICE in accordance with Section 683.011 ET SEQ., TEXAS TRANSPORTATION CODE, REGULATING THE IMPOUNDING AND SALE OF ABANDONED VEHICLES BY DELEGATE OR PERSONALY.

BY VIRTUE OF a certain Order of the Chief of Police in accordance with Section 683.011 et seq., Texas Transportation Code, regulating the impounding and sale of abandoned vehicles by delegate or personally, the Purchaser shall take title to the motor vehicle free and clear of all liens and claims of ownership and is entitled to the impounded vehicle and receive a certificate of title.

I WILL PROCEED TO SELL AT PUBLIC AUCTION TO THE HIGHEST BIDDER FOR CASH IN THE CITY OF AUSTIN, TRAVIS COUNTY, TEXAS, THE FOLLOWING DESCRIBED MOTOR VEHICLES WHICH HAVE NOT BEEN REDEEMED BY THE OWNERS, THEREOF, TO WIT;

JULY 22, 2015 @ 12:00PM
@ CHOTE’S WRECKER
12123 BOARDWALK AUSTIN, TX 78729
(512) 832-1692
**NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF CHARLES HENRY HORTON, DECEASED.**

In the State of Texas, 30th District Court, Travis County, Texas, the date fixed for the hearing of said personal representative against the estate of Charles Henry Horton, deceased, has been confirmed for August 7, 2015, at 10:00 a.m., at the Travis County Courthouse, 1000 Guadalupe Street, Austin, Texas, for the purpose of determining the value of the estate.

The personal representative directs that claims may be presented to said personal representative in care of the attorney for said personal representative, who is serving as personal representative. All persons having claims against the estate are hereby notified to present same within the time and in the manner prescribed by law.

Dated at Austin, Travis County, State of Texas, 100 Congress Avenue, Suite 1100, PlainsCapital Bank, Independent Executor

**ATTORNEY IN Fact:**

Carl B. Lopez

512-203-1720

Fax: (512) 236-2002

Email: mydeanna@gmail.com

By Anna (MT#39649)

**NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF JANE ARMSTRONG FURCHIE, DECEASED.**

In the State of Texas, 5th District Court, Travis County, Texas, the date fixed for the hearing of said personal representative against the estate of Jane Armstrong Furchie, deceased, has been confirmed for August 7, 2015, at 10:00 a.m., at the Travis County Courthouse, 1000 Guadalupe Street, Austin, Texas, for the purpose of determining the value of the estate.

The personal representative directs that claims may be presented to said personal representative in care of the attorney for said personal representative, who is serving as personal representative. All persons having claims against the estate are hereby notified to present same within the time and in the manner prescribed by law.

Dated at Austin, Travis County, State of Texas, 100 Congress Avenue, Suite 1100, PlainsCapital Bank, Independent Executor

**ATTORNEY IN Fact:**

Carlos B. Lopez

512-203-1720

Fax: (512) 236-2002

Email: mydeanna@gmail.com

By Anna (MT#39649)
NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF JOEL EDMUND MCDANIEL, DECEASED

You have cosmic permission to lose your train of thought, forget about what Johnson, Jr., attorney for Barbara
within the time and in the manner prescribed by law. For the Estate of Joel Edmund McDaniel, deceased, were issued on June 30, 2015, in Cause Number C-1-PB-15-000817, pending in the Probate Court Number One of Travis County, Texas, to STANLEY McDaniel, State Bar No. 24000751, Sheehan Law, PLLC.

NOTICE TO CREDITORS
Notice is hereby given that letters testamentary for the Estate of Joel Edmund McDaniel, deceased, were issued on June 30, 2015, in Cause Number C-1-PB-15-000817, pending in the Probate Court Number One of Travis County, Texas, to: Betty Banks, Independent Executor.

NOTICE TO CREDITORS
Notice is hereby given that letters testamentary for The Estate of Joel Edmund McDaniel, deceased, were issued on June 30, 2015, in Cause Number C-1-PB-15-000817, pending in the Probate Court Number One of Travis County, Texas, to Betty Banks, Independent Executor.

NOTICE TO CREDITORS
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CANCER (June 21-July 22):
When novitiate John Irving begins a new book, his first task is to write the title. "The first step of every writer," he says, "is giving the title to the story. It's the first thing that I write." He then begins to craft the story, drawing from his experiences and his current state of mind. But with cancer, a life-threatening illness, the process is not as straightforward. "I wrote about cancer for the first time when I was diagnosed," he says. "I wrote about it as a way to process my emotions and to find meaning in the face of uncertainty."

LEO (July 23-Aug. 22):
You have cosmic permission to lose your train of thought, forget about what Johnson, Jr., attorney for Barbara
within the time and in the manner prescribed by law. For the Estate of Joel Edmund McDaniel, deceased, were issued on June 30, 2015, in Cause Number C-1-PB-15-000817, pending in the Probate Court Number One of Travis County, Texas, to: Betty Banks, Independent Executor.

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