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PUBLISHER Nick Barbaro
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SENIOR EDITORS
MANAGING EDITOR Kimberly Jones
ARTS Robert Faires
FILM Marjana Baumgarten
NEWS Perry Kemp, Mary Toma
ASSISTANT NEWS EDITOR Nina Hernandez
MUSIC Hasel Hernandez
FOOD Brandon Watson
SCREENS Josh Kapustki
GAMING, TECHNOLOGY, SOCIAL MEDIA James Reynolds
SPECIAL ISSUES, GUIDES, INTERNS Kate X Messer

CALENDAR
ARTS LISTINGS Wayne Alan Brenner
MUSIC LISTINGS Anne Harris
STAFF WRITERS
Kevin Curtin, Chase Hoffberger, Michael King, Richard Whitehead, Virginia E. Wood

CONTRIBUTING WRITERS
MD, SMARTY PARTS R.J. Steinberg
DIE TRIPS Donald E. McCann

PRODUCTION
CREATIVE DIRECTOR Jason Stodd
PRODUCTION MANAGER Chris Lommen
WEB DEVELOPER Brian Barry
DIGITAL STRATEGIST Michael Burnett
GRAPHIC DESIGNERS Jake Barbare, Shelley Ham, Carre Lewis, Sara Rochon
STAFF PHOTOGRAPHERS John Anderson, Jana Brinich
ASSOCIATE PHOTOGRAPHERS Kat McKeown, Daniele White, Adrienne Whitehorse
INTERNS Naha Aziz, M. Isabella Bier, Weylin Cunningham, David Ettinton, Kat Garris, Anea Harrington, Blake McCoy, Maria Núñez, Jordan Petros, Casey Rochester, Janna Vortmey, Serena Yeh

ADVERTISING
ADVERTISING DIRECTOR Cassidy Frazier
SENIOR ACCOUNT EXECUTIVES Joseph Cordes, Bobby Leah, Elizabeth Nitz, Carinly Phillips, Luis Richwine
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MARKETING MANAGER Sultan Tarolli
CHRONOLOGY/PHOTOGRAPHERS Patricia Corp, Natasha Day, Patricia Kouri, Camille Mesto, Andrew Diegel
EDITORIAL ASSISTANT Sarah Shari
NATIONAL ADVERTISERS Voice Media Group (888) 278-3866, www.voiceadvertising.com

OFFICE STAFF
CONTROLLER Liz Franklin
CREDIT MANAGER Cindy Ann
ACCOUNTING ASSISTANT Chelsea Taylor
INFO CENTER Sarah Shari

SYSTEMS ADMINISTRATOR Brandon Walters
EXECUTIVE ASSISTANT TO THE EDITOR Nate Reiss

COVER MODEL Frank CIRCUULATION
Perry Drake, Tom Farland, Robert Fonse, Jereu Fox
SALES & SERVICE

CONTRIBUTORS
Nephi Baseline, Greg Beut, Rob Brocry, Jim Calguri, Natalia Colico, Thomas Fawcett, Rachel Feit, Doug Freeman, Wendy Fry, William Hatters

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PRASIE NEEDED

Dear Editor,

Breed & Co. has changed ownership. If the Chronicle has already run a story on the change, I missed it. If not, I think it merits notice. Breed's has been a valuable asset to this city since its beginning, which I attended. I dropped by there today and it was like stepping into the Sears tool department; actually, there was Craftsman stuff everywhere.

My intent is not to dis the new operators, but to praise what Truman Breed created. He employed top-shelf staff and offered the finest in housewares, garden, and hardware, and ran a local business in the finest sense, generously contributing to his community. It was a business with high integrity. I believe he deserves applause and thanks. By the way, I ain't a cousin or friend of Mr. Breed, just a grateful customer.

Ed Lindlof

ADDITIONAL RESOURCE

Dear Editor,

Thanks to Mike Agresta for the recent “Help Desk” series [Screens, July 10] re: CATLADY (Can’t Afford To Live Among Digital Yuppies), addressing a pain felt by many in our changing home city. I learned about several community-minded resources I didn’t know about, and I have one to add!

The Austin Time Exchange Network, Austin’s own timebanking community, facilitates the exchange of services among members – with no money involved. Pretty much anything you can think of can be exchanged: yard work, repairs, cooking, cleaning, editing, counseling, massage, reiki, language practice, tutoring, and consulting on a wide variety of topics. We use a website run by the international timebanking group, hOurworld, to post offers and requests of services we want to share or receive. We also get together regularly for potlucks to get to know each other and strengthen the sense of friendly community that can be difficult to find for some in this digital age.

If readers want to learn more and/or join, they can come to our next orientation at the Human Potential Center on Saturday, July 25, at 5pm. It is followed by a potluck from 6-8pm. They can also check out the website at www.hourworld.org/bank/?hw=1226.

Amanda Jones

LETTERS TO THE EDITOR must be signed with full name and include daytime phone number, full address, or email address. Letters should be no longer than 300 words. We reserve the right to edit all submissions. Letters may not be edited, added to, or changed by sender once we receive them. General email address: mail@austinchronicle.com

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What tech boom? You mean the stuff they built on far north Parmer Lane and in Round Rock? Cedar Park, Pflugerville, and maybe also Buda are having tech booms, not Austin. In Austin proper there are only partially closed and abandoned chipfab facilities on the south and east sides and then places like the old Texas Instruments campus on the north side that has been subdivided into a much smaller Apple campus and even more luxury apartments the average Austinite can’t afford. Even IBM is on their way out. I don’t know where people get the idea that the new people moving into these new and overpriced places are ‘techies.’ In my personal experience, if anything they’re trust fund kids trying to make it as artists or graphic designers. How many dozens of people do EA and Apple employ compared to the hundreds that move here every week? "The closing advice in the article to ‘stick around’ is almost insulting considering the amount of disadvantaged blue-collar families making less than 30k a year who are being forced en masse and packed like sardines into the suburbs (the 40-year-old decaying exurbs, not the shining new gated golf communities on the far fringes). Sharing co-ops indeed; what y’all really mean is ‘roommates.’ That’s the only way to afford living here now.” – s810

“Great article! These are all great examples of the sharing economy. The newest, fastest-growing app in this category is by far the Moonlighting app. Really starting to gain traction as the ‘business of you.’ The app enables people anywhere to simply pick up their phone and hire or be hired in a matter of seconds.” – Matae Bartee

ON SURVIVING AUSTIN’S COST OF LIVING:
“Help Desk,” Screens, July 10

ON SURVIVING AUSTIN’S COST OF LIVING:
“Help Desk,” Screens, July 10
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WORKER DEATH HIGHLIGHTS UNSAFE CONDITIONS

Who built your home? Were they born in the U.S., or were they immigrants? If they were immigrants, were they documented? Were they paid a fair wage, and treated decently? Were their working conditions safe? Did anyone die or lose a limb during the construction process? If you can answer any of these questions, you’re a better person than I.

At the time I signed the lease on the duplex where I live now, I was working two part-time jobs, making $12 per hour each. My only concern was finding a place that I could afford, and that would actually approve my lease application. I didn’t feel like I was in a position to be picky. And to be honest, I don’t believe it should be my personal responsibility to investigate whether the construction of my home was cruelty-free, any more than I believe it should be my personal responsibility to test my food to make sure it doesn’t contain poison, or evaluate the roads I drive to make sure they can bear my car’s weight. While the FDA and TxDOT may not always work perfectly (the Blue Bell listeria outbreak comes to mind), I have more faith in them to keep me reasonably safe than I do the invisible hand of the market.

Unfortunately, the Texas Legislature doesn’t find worker safety to be a pressing issue. The Texas construction industry is among the deadliest in the country, and its lack of regulation isn’t incidental to that fact. While all employers are required by federal law to follow OSHA safety standards, those standards often aren’t enforced, and the penalties for violations are minimal. In addition to the unsafe conditions, Texas workers are paid low wages, denied overtime, and paid under the table.

Our immigration policies abet this exploitation. Undocumented immigrants, fleeing sometimes horrific conditions in their home countries, or seeking to escape poverty, and in constant fear of detention and deportation, don’t have a great deal of bargaining power when dealing with unscrupulous employers who’d like to pay less for their labor than required by law, or avoid paying taxes by misclassifying their employees as independent contractors, or not provide any of the equipment needed to do a job safely.

All of these things are on my mind because of the recent death of Ramiro Loa, a 28-year-old Mexican immigrant who fell while on a third-story balcony of the currently under-construction Eastside Station Apartments (see “Remembering an ‘Unknown Worker,’” p.16). Loa was standing on a sawhorse to reach what he was working on. The balconies currently have no railings or walls. It was an incredibly dangerous situation, one Loa should never have been put in. Texas workers aren’t required to be...
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Dog Week of Summer

Regular readers of this column may have noticed that there’s often kibbles and bits of pet news scattered through the small print at the bottom. This week, in keeping with the “dog days” cover story theme we’ve got going, I figured what the heck, let’s bring it front and center. By the way, for many, many, many more images of our cover boy, see www.fb.com/hankthechondrodog.

Dog walkers needed at the Austin Animal Center: To ensure that the animals receive needed exercise, the AAC is actively seeking volunteers to help with walking medium-to-large dogs. To that end, they’re holding information sessions for possible volunteers; the next one is 9-10am Saturday, Aug. 8, at the 7201 Lavender Loop location. Meanwhile, you can get more info about various volunteer opportunities at www.austintexas.gov/department/volunteer or www.austinanimalcenter.org. Contact the shelter today and you could be walking dogs next week.

Love Your Rescue Pet Day is a daylong benefit for Austin Pets Alive! on Saturday, July 18. Shop or dine at one of some 30 businesses downtown, and they’ll donate a portion of the day’s sales to APA! There’s also a LYRPD kick-off fundraiser the night before, Friday 6-8pm, at Blackfinn Ameripub in the Domain. For more info and a list of participating businesses, visit www.lyrpd.com.

Teddy Bear Surgery: The Austin Humane Society welcomes kids and their stuffed animals to the shelter this Saturday, July 18, where staff veterinarians will diagnose and treat all types of stuffed dogs, cats, lions, and other animals, with the kids alongside them in the shelter surgery suite. “Injured limbs will be wrapped in gauze and surgeries will be stitched together with colorful yarn.” The event is free to the public, but registration for treatment is already full. 1-4pm at the AHS, 124 W. Anderson.

And because cats are always the star of their own movies: The eighth annual KittyPaloza runs from 11am-7pm Sat.-Sun., July 18-19, at the Austin Animal Center, 7201 Lavender Loop. Adoption fees for all shelter cats and kittens will be waived, all cats will be spayed or neutered, microchipped, and vaccinated, and the first 100 adopters will get a goodie bag of supplies for their new cat(s) to enjoy. You can even start preparing now by printing out a KittyPaloza Backstage Pass at www.austintexas.gov/department/animal-services.

APD will also be hosting a KittyPaloza adoption event on Saturday, July 15, from 11:30am-7pm at their Town Lake Animal Center location, 1156 W. Cesar Chavez, bringing cats and kittens currently placed in foster homes on-site for potential adopters to meet and greet, and waiving adoption fees.

And of course, all three shelters are continuing their $25 Super Shelter Adoption through the end of July.

And on the support side: Austin’s Chief Animal Services Officer Tawnny Hammond this week announced the hiring of Kristen Auerbach to be the new deputy chief Animal Services Officer. Auerbach was Hammond’s assistant director at the Fairfax County (Va.) Animal Shelter, and has been its interim director since Hammond came here in June.

The RideScout Route pilot program continues with some new wrinkles. With temperatures on the rise, open-air electric cabs have been replaced by an enclosed 20-passenger shuttle. Service is also expanded to include Whole Foods to the west, and additional hours for lunch and evening commutes. The free shuttles run westbound on Sixth Street, and Eastbound on Second, between Trinity and Guadalupe, every 10-15 minutes, weekdays from 7:30-9:30am, 11am-7pm, and 4-6pm. More info at www.ridescout.com.

Austin B-cycle is offering free rides for a month of up to 30 minutes at a time. B-cycle is made for getting around town quickly; for all members, rides under 30 minutes are free. Visit www.austinbcycle.com by July 20, sign up, choose Local30 access, and enter the promo code “GetBicycled” for a free month of membership.

And Austin B-cycle is again providing extra services for Blues on the Green, Wed., July 22, in Zilker Park, with valet parking at the park from 5:30-10:30pm, and $5 coupons for local eateries for early arrivals, at Barton Springs Rd. & Kinney St. between 5-8pm.

A State/FEMA Disaster Recovery Center will open at noon Monday, July 13, providing info on the assistance available to homeowners, renters, and business owners who sustained damage as a result of the storms and flooding from May 4 to June 19, 1520 Rutherford, 9am-6pm Mon.-Fri.; 9am-2pm Sat. or register online at www.disasterassistance.gov or call 800-621-3362 toll free from 7am-10pm daily.

FEMA is also in need of volunteers to aid in flood relief efforts. To help out for a few hours, or a few days, contact Volunteer Recruitment Centers in Bastrop (1106 College St., 512/521-3001, 8am-5pm, Mon.-Fri.); San Marcos (126 W. Hopkins St., 512/753-2320, 8am-5pm, Mon.-Sat.); or Wimberley (200 Stillwater Dr., #2, 512/715-4134, 8am-4pm, Mon.-Sat.).

Free Summer Concerts at Local Libraries: The Austin Public Library is doing its part to support the local music scene this summer. Book Your Summer includes three musical performances this week:

• Friday, July 24: Kenny Williams at 3pm, and Warren Hood at 4pm, at the Carver Branch, 1161 Angelina.
• Saturday, July 25: Los Texanas Wranglers at 5pm, at Terraza Branch, 1105 E. Cesar Chavez.

Send gossip, dirt, innuendo, rumors, and other yummy treats to nnbarbaro@austinchronicle.com.

CIVICS 101 DUTY NOW FOR THE FUTURE

THURSDAY 7/16

GROW GREEN: NATURE NIGHTS – FIGHTING FIRE A contingent including AFD’s wildfire division, Austin Water Utility, the Nature Conservancy, and Texas Parks & Wildlife explains the reasons for “prescribed burns” in our landscapes.

6-9pm, Lady Bird Johnson Wildflower Center, 4801 Lady Bird Lane.

SUNDAY 7/19

DROUGHT-TOLERANT GARDENING TALK With no signs the Stage II water restriction will be lifted anytime soon, learn how to cultivate a garden with conservation in mind. Talk mulch, drip-line and soaker-hose irrigation, and ancient Roman pottery. 1-4pm, Zilker Botanical Garden, 2220 Barton Springs Rd. www.austintexas.gov/zilkerbotanicalgarden.

MONDAY 7/20

SXSWedu PEDANIPICKER MEETUP SXSWedu is teaming up with EdTech Austin to celebrate the opening of PanelPicker for SXSWedu 2016! Drinks, networking, refreshments, and a drawing for a free badge.


TUESDAY 7/21

I-35 / RIVERSIDE OPEN HOUSE NDOT is gearing up for major improvements to several intersections on I-35, including at Riverside Drive. Come review and comment on the plans. 6:30-7pm, Martin Middle School Cafeteria, 1601 Haskell, www.my.35.org/capital.

WEDNESDAY 7/22

UNIVERSITY HILLS LIBRARY ART PROJECT A public sculpture project, with EdTech Austin, for Art in Public Places, to help city staff develop projects for the goal. 7-8pm, University Hills Branch, 4721 Loyola Ln.

ONGOING CONVERSATION CORPS Discussions about affordability continue through July at locations around town. See locations and times at www.atxtalks.org.
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Meet the Candidate

JOHN SISSON RUNS FOR SHERIFF FOR A SECOND TIME

In March, Greg Hamilton announced that he won't run for re-election as Travis County sheriff, a position he's held since 2004. Thus far, four candidates have announced they're in the race for his seat. The Chronicle will visit with each candidate through the summer.

John Sisson spent over 30 years with the Austin Police Department before retiring as a lieutenant in 2009. After a brief run as an investigator with the Texas Workforce Commission, he became a deputy in Precinct 3 Constable Richard McCain’s office. In 2012, Sisson ran against Sheriff Hamilton on an anti-Secure Communities platform (see “New Name; Same Game,” July 10). “It destroys families, destroys young adult lives, and destroys a community,” Sisson said about the issue. He ran because he disagreed with that. There was a story in the Austin Monitor about the issue. He wants to create a new reputation for the sheriff’s department that’s more compassionate, more liberal, and for the people. If you implement a program, and the people don’t like it, you get input from the people.

“Travis County had the highest rate, or pretty close, of deportations in the United States. [Editor’s note: In 2010, Travis County had the highest rate of noncriminal deportations.] I want to create a new reputation for the sheriff’s department that’s more compassionate, more liberal, and for the people. If you implement a program, and the people don’t like it, you get input from the people.

AC: You’ve been an outspoken opponent of video visitation practices. The Texas Legislature recently passed HB 549, which should cut down on the severity of those practices by requiring correctional complexes to allow inmates a free 20-minute in-person visits each week. How do you plan to change video visitation should you be elected?
JS: I will do whatever I can to work with the Commissioners Court to bring back in-person visitation. If I had it my way, I’d say that people should be able to visit their loved ones any time they want. If the resources allow that, then yes. I don’t feel like you should limit them to two 20-minute sessions. There are circumstances that come up. The prisoner might get depressed, or he may have a personal family problem that he needs to talk to his family about. You have to play it by ear.

AC: Where else will you focus?
JS: I’m concerned with the mental health and the medical issues within the jails. The sheriff’s department will tell you it has one of the best mental health facilities around. I disagree with that. There was a story in the Austin Monitor that explained how a company came in and did an assessment and basically said the sheriff’s department had enough beds and adequate personnel, but they don’t manage it well enough so that there are enough beds for mental health patients. As sheriff, I want to create an atmosphere that treats the mental health patients with dignity and adequate care.

Another thing is the diversity in the ranks. I feel that the current diversity doesn’t reflect the community that we live in. There are 12 positions appointed by the sheriff, from captain on up. Recently, the sheriff put in three Hispanic males and two females. Before that, there was only one or two females and maybe one Hispanic. This does not reflect our community, especially when it comes to women on the force. They have almost 1,700 employees, and 30% are female. But out of the 215 supervisors, only 20% are female. Austin has a lot more women in the population than 30%. I’m going to diversify the ranks from top to bottom to reflect the community.

Did APD Short Officers Overtime?

The U.S. Department of Labor launched an investigation last week into the Austin Police Department’s methods of compensating for overtime hours worked. The investigation, spurred by complaints filed by since-terminated Officer Jermaine Hopkins (see “House Arrest,” Dec. 19, 2014), pertains in large part to the time officers spend getting their vehicles and themselves ready before their actual shifts begin. According to a memo sent to officers by Austin Police Association President Ken Casaday, a lawsuit “will be likely.”

Hopkins’ concerns about his compensation for overtime hours worked first surfaced in Jan. 2014, when he filed a complaint with the city about 13 different instances in which he worked more than 40 hours in a week yet did not receive additional pay. The city’s Human Resources Department ruled that Hopkins was owed three hours of overtime pay, 15.25 hours of regular pay, and 11.5 hours of sick leave adjustment. It also “recommended APD conduct information sessions or awareness training for all personnel to ensure work performed is properly recorded.”

Casaday told APA members that he met with the city’s Labor Relations Office about the issue. He reasoned that “a lot of officers feel that [the pre-shift prep work] is just part of being your brother’s keeper.” However, he acknowledged: “FLSA is law and must be followed.” He said that officers will have the opportunity to meet with legal advisers in the coming weeks to determine if they would like to be part of the pending lawsuit.

Hopkins was terminated from his job last October for insubordination, acts bringing discredit upon the department, and unreasonable disruption. He’s currently awaiting an arbiter’s decision on the appeal of his indefinite suspension. In January, his initial eight-day suspension (for Responsibility to Know and Comply, and Neglect of Duty, stemming from a May 2013 arrest) was overturned.

– Chase Hoffberger
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A City of Austin program
Remembering an “Unknown Worker”

Tuesday, July 14, Workers Defense Project held a vigil for 28-year-old Mexican national Ramiro Loa, who fell to his death while working on the construction of the Eastside Station Apartments.

The apartment complex, which bills itself as “where vintage meets vitality,” is located near Plaza Saltillo at 1700 E. Fourth, directly across the street from the Chalmers Courts public housing. It is owned by Georgia-based Flournoy Properties; their construction arm, Flournoy Construction, is the general contractor on the project. Loa was employed by subcontractor Maverick Framing.

Loa, who was working on a third-story balcony, was standing on top of a sawhorse when he fell. According to WDP Development Director Brigid Hall, Loa had no health insurance and no workers’ comp insurance. WDP learned of his death from an Occupational Safety and Health Administration report (OSHA’s investigation into Loa’s death remains open). When WDP visited the site to speak with other workers, they discovered that many did not know one of their own had died while on the job. WDP also witnessed another worker engaged in the same unsafe practice that led to Loa’s fall, and is investigating other alleged violations.

OSHA safety regulations require employers to provide their workers with the appropriate safety gear, but it’s common practice for the responsibility to be illegally pushed onto the workers themselves, Hall said. Workers are not required to be given any safety training. A representative for Flournoy told the Chronicle that the company does not comment on open investigations.

Participants in the vigil carried signs reading “No más muertes,” or “No more deaths.” None of the assembled, some of them construction workers themselves, had known Loa personally. His family has yet to be reached for comment. St. Andrew’s Presbyterian Minister Jim Rigby said, “We don’t know much about him, other than his name,” and emphasized the importance of remembering the “unknown workers.” Nonetheless, emotion over Loa’s death was palpable: WDP member Christian Hurtado said he was “furious to hear about another accident”; Hurtado’s father died in a construction accident 11 years ago. “We’re tired of seeing workers have to pay with their lives,” said WDP Executive Director Cristina Tzintzún.

– Amy Kamp

Third Officer-Involved Shooting in Two Weeks

Another weekend, another officer-involved shooting: Austin police shot and killed a 62-year-old man in Southwest Austin, near Oak Hill, Sunday morning just after midnight.

According to APD, police were called after a woman realized that the man – later identified as David Lepine – was following her in his pickup truck. Officers were questioning him outside his home shortly after midnight when he suddenly fled from their detainment. Assistant Police Chief Brian Manley told reporters during a 5:30am media briefing that the officers then ordered Lepine to put his hands up. Moments later, an officer saw him reaching into the back of his shorts. Manley said video from the patrol cars shows the officers yelling, “He has a gun” and “Put it down” just before one officer shot the 62-year-old. Manley also said the police found Lepine’s gun at the scene shortly after the shooting.

KVUE reported Sunday evening that Lepine had an extensive criminal history that included charges of assault with intent to murder a police officer.

The officer who shot Lepine has been placed on administrative leave, as is standard with officer-involved shootings. Manley said he’s been with APD for one year, but has police experience elsewhere. This was the sixth death resulting from an officer-involved shooting in 2015, and the third in two weeks.

– Chase Hoffberger
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Pilot Program Spurs STR Crackdown

The Austin Code Department is halfway through a pilot program aimed at addressing out-of-control short-term rental properties (STRs), and the results are already coming in.

By adding around-the-clock direct response on nights and weekends during July, Austin residents can call 311 and have a code officer come address their complaints of renters’ parties, parking, and pollution in real time. On July 8, Carl Smart, director of Austin Code, issued an update to City Council describing preliminary results of the monthlong pilot program that began July 3.

Over that holiday weekend, the enforcement team carried out 51 inspections, triggered by calls of complaint to 311. These most often involved occupancy concerns, suspected illegal activity, parking issues, and street trash.

Despite enhanced enforcement, policing these rentals isn’t always straightforward. “The problem is, you can’t just kick down people’s doors,” said Jacqueline Ballone, spokesperson with the Austin Code Department. “How do we deal with over-occupancy if we can’t enter the home?”

For the first time since the STR ordinance was approved in 2012, there is now a joint effort between City Council and Austin Code to amend the law governing the thousands of profitable rental properties – and the pilot enforcement program is one of the first steps in the process. As of April 2015, there were 1,154 licensed short-term rental properties in the city, with an untold number of illegal units operating on the fringe.

Addressing those unlawful rentals is at the heart of an effort before the City Council to amend the existing ordinance. To support that change, the results of the pilot program may show that regardless of enforcement, the ordinance as it stands is untenable. A Council resolution led by District 10 CM Sheri Gallo is expected to pick up where the enforcement initiative leaves off by requesting city management investigate the citizen complaints and determine if there are “gaps” in city policy that need action.

In June, the code department released a list of its own recommendations to give the law more teeth. The proposed additions include a penalty for operating without a license or with an expired license, a clause to allow inspections for over-occupancy, and a requirement for all STR advertisements to explicitly state, “It is a violation of city code to allow more than six (6) unrelated adults to occupy the dwelling unit at one time.” Others on and off the council dais envision even more limits, especially on commercial, or Type 2, STRs.

For now, the pilot program period continues through Aug. 8, with an analysis of the program’s results to be released thereafter.

No Indictment for Round Rock Officers

A Travis County grand jury has declined to indict Round Rock Police Department Sergeant Nathan Zoss and Officer Kristen Mayo for injuries sustained to 44-year-old William Slade Sullivan, an obese and disabled man who died in the hospital last August. On March 21, 2014, Sullivan was drunk and sitting in his truck outside of the Rick’s Cabaret in Round Rock while charging his phone when Zoss and Mayo demanded that he step out of his vehicle. When he didn’t, the two officers forcibly pulled him out, slamming him to the ground. The incident left him paralyzed.

A press release sent from District Attorney Rosemary Lehmberg’s office on June 26 mentions that the Travis County Medical Examiner’s Office “found that Sullivan died as the result of complications of blunt force trauma with a significant factor of ankylosing spondylitis, a pre-existing inflammatory disease that causes vertebrae to fuse together, limiting or preventing spinal flexibility.”

No indictment for Round Rock police officers in death of William Sullivan. (Photo: Courtesy of Rosemary Lehmberg)

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Texas-Tied GOP Candidates Race for Debate Spot

WILL CRUZ, PERRY, FIORINA MAKE THE CUT?

Ready for Republican presidential hopefuls in your home? The first of nine televised GOP presidential debates is scheduled for Aug. 6, in Cleveland, Ohio. Yet with more announced candidates than can fit in the studio, should any of the three Texans in the race bother booking a flight?

Only the top 10 candidates in an average of five national polls will be invited to attend the debate. With 16 names in contention, and most of them only polling in single digits, a good week could place a candidate in the lead, just as one slip could throw them straight down into the also-rans.

Take Donald Trump: A month ago he was a punch line. Now a series of comments about Mexican immigrants being “murderers [and] rapists” has played to portions of the GOP base, and in some polls, he’s doing better than more established candidates with actual political records.

Like, for example, former Texas Governor Rick Perry. In the latest YouGov poll for The Economist, Trump now leads the pack, with 15% of Republicans surveyed placing him as their first choice for president. The only good news for Perry, who lags in margin-of-error territory at 3%, is that Trump singled him out as a governor responsible for a porous border. That accusation, plus Perry’s rebuttal that his old friend Trump simply didn’t know what he was talking about, gave the former governor his first national headlines in weeks.

But headlines fade, and the long haul will come down to finances. With campaigns giddily announcing their fundraising totals for the first half of the year, Perry’s only pulled in $1.1 million. To boost the coffers, affiliated super PACs have pulled in an additional $18.8 million. Yet while most politicians boast about how many small donors have reached into their pockets, that could be tough for Perry.

Three donors were responsible for 89% of that super PAC haul: oil pipeline tycoon Keely Warren ($8 million), tech billionaire Darwin Deason ($5 million), and a so-far unnamed third party ($4 million).

That largesse still puts Perry at a severe cash disadvantage to Sen. Ted Cruz, the second Texan running for the presidential nomination. While his polling numbers are still dire (4% to Perry’s 3%), his supporters have been far more generous. His campaign issued an excited statement on July 7 that he had $14 million in his war chest, plus another $57 million split between three super PACs. Those numbers were a little tarnished by three June letters from the Federal Election Commission, dinging him and his donors for technical violations and sloppy bookkeeping.

However, he may have to reconsider how he spends some of those stacks, after a bizarre spat with The New York Times — not the editorial board, but the books section. Politico.com reported that Cruz’s autobiography A Time for Truth had been excluded from the NYT bestseller list over allegations of strategic bulk purchasing. That’s when a political campaign or pressure group pays for large stacks of a book to inflate sales numbers, knowing the prestige of being able to put “New York Times Bestseller” on the cover. It’s become an unpleasant but accepted part of the political landscape, but the Times editors have seemingly put their foot down with Cruz. So far, Amazon.com, publisher HarperCollins, and Cruz’s campaign have denied any such inflated sales, and now the candidate can yet again rail against East Coast liberals trying to deny the existence of his Republican crusade.

The priority now for both Cruz and Perry is to make sure that they’re on the guest list for that Aug. 6 debate, and so far both seem pretty likely to make the cut. However, it’s a tougher road for the third Texan on the primary ballot. Austin-born Carly Fiorina is positioning herself as the GOP’s best alternative to presumptive Democratic nominee Hillary Clinton. However, her pro-business, anti-regulations message has done little to distinguish her from the rest of the pro-business, anti-regulation GOP pack. And while she is tied with Perry at 3% in the YouGov numbers, on aggregate she is a nose ahead of her. Meanwhile, neither her long career as a tech exec with firms like AT&T, nor her behind-the-scenes experience with conservative groups like the American Conservative Union Foundation, nor even her time as Republican National Committee fundraising chair, have opened the donation floodgates. So far, her campaign has announced just $1.4 million in contributions, plus another $3.5 million held by the Carly for America super PAC.

Ultimately, all three are scrabbling in the middle of the pack. By contrast, while Jeb Bush polled behind Trump in the YouGov poll at 11%, everyone expects the Donald’s support to wane, making way for the Florida governor to come out in front. His $114 million war chest ($11 million from his campaign, $103 million in his super PACs), combined with consistent first- and second-place positions in just about every poll this year, still make him the candidate to beat.

– Richard Whittaker

JUSTICE, WACO-STYLE

Concerns about prosecutions over the May 17 gunfire involving bikers and police in Waco grow (see “Waco Motorcycle Shooting Fallout,” May 22), with the announcement that Waco PD Detective James Head will be a member of the grand jury considering charges against 177 people arrested at the scene.

Head has done little to alleviate fears of a conflict of interest: When asked by the Waco Herald-Tribune if he was involved in the investigation, he replied “not really” and referred all other questions to the Waco city attorney. In a statement to CNN, Judge Ralph Strother, who selected Head as a foreman, said, “Who would know the law better than an officer?”

Clinton Broden, attorney for one of the arrested bikers, is less convinced of Head’s fairness. He wrote a letter to the court, comparing Head’s appointment to the episode of I Love Lucy in “which the same police officer who stopped Ricky for speeding in a small Southern town was also the judge and jury at his trial on the speeding ticket.”

The initial law enforcement narrative – that the shooting was a fight between the Cossacks and Los Bandidos motorcycle clubs – has come under increasing criticism, exacerbated by the slow release of autopsy and ballistic reports. Concerns grew with last week’s court ruling to withhold security footage, of the Twin Peaks restaurant parking lot where the shootings occurred, from everyone but the prosecution and defense attorneys. Broden’s law firm responded to the restriction by posting online footage of the incident from cameras at the neighboring Don Carlos Mexican Restaurant.

– Richard Whittaker

THE HIGHTOWER REPORT

What Moved Marriage Equality From Taboo to Justice?

Until 2010, CBS television’s daytime lineup included a long-running soap opera titled As the World Turns. But times change, and now a real-life human drama of profound importance has debuted in America, titled “As the Generations Turn.”

It’s the inspiring story of our society’s continuing struggle to evolve toward equality, dignity, and mutual respect — as well as love — for all. The moment came on June 26, when Justice Anthony Kennedy proclaimed from the ornate chamber of the Supreme Court: “The right to marry is a fundamental right of the liberty of the person, and under the Due Process and Equal Protection clauses of the 14th Amendment, couples of the same sex may not be deprived of that right and that liberty.”

Kennedy and four other justices voted to make this higher level of inclusiveness the law of the land, but they are not the ones who produced this landmark. Indeed, while the Court’s ruling debuts a new day, it is the culmination of generations of painful struggle by brave gay and lesbian activists and advocates. And in particular, it is the product of a defiant and determined LGBT movement for equality that arose from the brutal police riot at the Stonewall Inn in New York in 1969.

This democratic evolution from rank inequalityliterally came out of America’s closet, rising through only a few neighborhoods at first, but then entering the consciousness of today’s youth. Rejecting the shibboleths of ignorance, fears, and bigotry that have previously permitted such intolerable discrimination, young people have, in a remarkably short time, created a generational shift in the nation’s consciousness.

The true Supremes are the people themselves, and it’s their awakening enlightenment that has transformed marriage equality from yesterday’s taboo to today’s affirmation of simple justice.

For more information on Jim Hightower’s work — and to subscribe to his award-winning monthly newsletter, “The Hightower Lowdown” — visit www.jimhightower.com. You can hear his radio commentaries on KOOP Radio 91.7FM, weekdays at 10:58am and 12:58pm.
One Flaw in the Game Plan: Gary Elliott, 19, was arrested shortly after someone had ripped a hole in the ceiling of Al’s Army Navy store in Orlando, Fla., and – expertly shimmying down a rope, then back up – made off with about 70 guns in a bag. (“It must be Spider-Man,” was proprietor Neal Crasnow’s first thought.) However, minutes after the burglary, Elliott came to a police officer’s attention on the street, bleeding, carrying the large bag – and pedaling away on his “getaway” vehicle, which was a genuine tricycle (yes – three wheels!).

It Pays to Fail
The enormous compensation CEOs of large corporations receive is justified in part by their bringing prosperity to their shareholders, but last year (an excellent one for most investors), two of the nation’s best-paid chief executives “earned” handsome raises despite presiding over losses: Philippe Dauman of Viacom Inc. (paid $44.3 million, stock lost 6.6%) and Jeffrey Immelt of General Electric (an 88% raise to $37.3 million, stock lost 6.7%). CEO Steven Newman of Transocean earned only $14.2 million, according to a June Wall Street Journal report, but that was a 2.2% boost – for stewardship that resulted in one of 2014’s biggest flops – Transocean’s 59.9% loss for its shareholders.

The Entrepreneurial Spirit
The Japanese, especially, report a decline of intimacy (for instance, a recent estimate found that about a quarter of 30-year-olds had never had sex with another person) – convenient for a Kyoto research institute’s announcement in June that it had developed a huggable, human-sized, featureless pillow (resembling Casper the Friendly Ghost), with skin-like texture, to serve as an embraceable intimacy substitute. (The Friendly Ghost), with skin-like texture, to serve as an embraceable intimacy substitute. The pillow, which previously offered models from $5 to $49, asked one officer, “Why would you want to make yourself look like a threat [to cops]?”

Family Values
In a recent BBC documentary, the son of renowned cosmologist Stephen Hawking (Tim, now 36) revealed that his dad is “hugely competitive” and showed him “no compassion at all” when he was growing up. Tim said two of his few avenues of coping with such a famous, oblivious father were when he used to race around in his dad’s specialized (and expensive) wheelchair (pretending it was a go-kart) and, for those deliciously awkward moments, adding cuss words to his father’s synthesized speech software.

Latest Religious Messages
Jihadists governing ISIS’s Euphrates province recently outlawed the popular hobby of breeding pigeons and threatened violators with flogging and imprisonment. The ban was initially thought to be aimed at frustrating pigeon-messaging to the outside world, but the published prohibition mentions other justifications — the hobby’s frivolity (wasting time that could better be spent praying) and the special offense to God (because pigeons are “uncovered,” with exposed genitals).

God Is Love: 1) In a June YouTube video reported by various news sites, Tempe, Ariz., pastor Steven Anderson (Faithful Word Baptist Church) prayed for God to “rip out the heart” of Caitlyn Jenner, for whom Anderson expressed “a perfect hatred” for announcing she was no longer Bruce. 2) On his 700 Club TV program in June, Pat Robertson patiently explained to a grievous mother why God could have allowed her 3-year-old son to die of illness — that God saw the big picture and knew, for instance, that the kid could have become a serial killer or contracted a hideous disease, and that she should be relieved that God took him early.

Leading Economic Indicators
Sweden has unemployment issues, like most countries, but, still, the Oliver & Eva sex toy shop was not prepared for the deluge when the nation’s Public Employment Service website posted its opening to hire a “sex toy tester.” Until the service was forced to pull the announcement, applications were coming in at the rate of one every 20 seconds, with 14,000 emails greeting the employer the first morning. The sex shop emphasized that the tester must be “driven,” “methodical,” and “with patience” and a knowledge of Microsoft Excel.

Recurring Themes
“News of the Weird” tracks the “armed and clumsy,” who can’t avoid shooting themselves accidentally, but then there are these guys: 1) Adam Hirtle, 30, of Colorado Springs checked into a hospital on June 10 after intentionally shooting himself in the foot with a .22-caliber handgun — twice, “curious” to see how it felt (with and without his boot to compare pain levels). 2) Jeremiah Raber, 38, recently commenced a crowdfunding campaign for a kids’ sports version of his “Nutshellz” jockstrap — according to Raber the strongest such apparel in the world, made from breakthrough “Dyneema” (supposedly half the weight of Kevlar but twice as strong). Recently, using a .22 long rifle, Raber had business partner Matt Heck shoot him directly in the delicate area, but according to Raber, he felt just a “tap.”

Aerobatic Drivers
1) A 79-year-old woman in Markgröningen, Germany, hit a ditch coming down a hill and flipped through a wall into the second floor of a storage depot, resulting in only minor injuries (June). 2) A woman driving 100 mph on a freeway near Leicester, England, lost control of her car, which somehow wound up in a tree about 20 feet above the roadway. She and a passenger climbed down and walked away (May). 3) A car speeding over a ramp sailed about 20 feet above the roadway. She and a passenger climbed down and walked away (May). 3) A car speeding over a ramp sailed about 20 feet above the roadway. She and a passenger climbed down and walked away (May).
Evidence of homelessness is easy to come by in Austin – drive past Downtown and witness a line of people waiting to access services at the Austin Resource Center for the Homeless (ARCH). It’s an unavoidable reality for any large U.S. city, but especially one like Austin, where affordable housing is scarce and the minimum wage is $7.25 per hour.

Within that population, one group is continually overrepresented: According to an Austin Ending Community Homelessness Coalition (ECHO) report, as of January 2015, about 20% of Austin’s homeless are veterans, a higher percentage than in found in any other area in Texas. (Nationwide, about 7.3% of the U.S. population has served or is serving in the military, and about 12% of the homeless population are veterans.) Veterans are not only more likely to become homeless, but are also more likely to stay on the streets longer than the average homeless person. And within that group, yet another group is overrepresented: Almost 50% of homeless Iraq and Afghanistan war veterans are African-American.

According to Megan Podowski, who runs the supportive housing program at Caritas of Austin, the city’s housing problem carries extra weight with veterans. “That’s our biggest barrier in Austin. We’re at a 80% occupancy rate, so landlords can and are charging well above fair market value. [The landlords] can be extremely picky, with any tiny blemish. We’re not even talking about major criminal history all the time. If you don’t have a spotless rental history, and if you’ve paid late a couple of times,” she says, an applicant risks being rejected.

**A Growing Problem**

While veterans of recent wars have had lower homelessness rates compared to other vets, those numbers are rising. The majority of homeless veterans are male, suffer from mental illness or recurring disorders, abuse drugs and/or alcohol, and are from and live in lower-income areas.

The federal government launched an initiative in 2010 to eliminate veteran homelessness by 2015, with voucher programs and other forms of assistance. Here in Austin, Green Doors runs Transitional Veterans Re-Entry Housing, which caters directly to veterans and their families. Front Steps, a nonprofit organization which provides services to the homeless, administers the federal government’s Supportive Services for Veteran Families in Austin.

“We look into housing for clients at fair market value. It’s based on referral, and we take veterans based on a vulnerability scale,” explains Tu Giang, SSVF program manager for Front Steps. “Once we complete intake, that individual gets with a case manager [and is assessed for current needs]. We’ve really ramped up our resources, with a lot of aggressive and concerted outreach. What we really want to do is more community engagement and landlord engagement.”

Support through the city’s OneKeyATX program is needed, says Podowski. “We need more traction, asking all the landlords to designate one unit. If every property owner or landlord in Austin designated one unit [for a veteran], we’d have double the amount of units available. No one is asking for a free unit.”

For these programs, permanent housing and stability are only part of the solution. Podowski explains that reconnection is paramount. “They’re going to be learning skills, and feel empowered to reach back out to family. A lot of that comes when they have their own housing. They feel important, and that they have value.”

**A Battle on Several Fronts**

Complicating re-entry further is the difficulty veterans face accessing adequate medical care. “The VA [system] is a culture in itself,” says Edgar Whitfield, an Austin resident and Air Force veteran of 28 years. The issues at the Austin Outpatient Clinic are numerous and well-documented. An April Austin American-Statesman headline put it succinctly: “Wait List at Austin VA Clinic Nearly Double National Average.”

Talking to Army veteran and University of Texas IT specialist Kyle Peoples, the service is not worth waiting for. “I just drive to Temple. Here in Austin, it’s going to be at least a four-hour wait. You might get up, see a doctor, sit back down, see another, sit back down. In Temple, you just go and you’ll be in and out.”

Veterans are also leaving the military without having received proper treatment during their time in service. Seeking help for ailments, such as markers for PTSD, can prove hazardous to a career, says Whitfield. “One thing you have to look at is, while they’re on active duty, you say you’re an aircraft mechanic, and you seek help for things that are bothering you, you could no longer work in that field. They can’t trust you.”

“You could lose your security clearance. Then, they have you doing things like cutting stuff and destroying stuff, that’s not normal. So people are going to say, ‘Man, I’m not going [to mental health].’” Now, the military will tell you there is no stigma attached to going to mental health. Let me tell you something: Any time you have to go to a military hospital dispensary, your name goes on the hospital log that the commander gets. If it’s not an injury, it’s an illness – and what is your illness? They’re going to find out, and they’re going to relieve you of your job. They tell people they are doing everything in their power, that you can walk in, and you can do this and do that. But, come on.”

A local active military officer, who spoke with the Chronicle on the condition of anonymity, agrees with Whitfield that there’s a fear of stigma. “I have one friend, he’s out of the military, he doesn’t want to get help, because he does not want to be labeled with having PTSD. He thinks that will hinder him as it relates to getting a job.”

“There is mistrust [among veterans]. They only want to give you medications,” seconds Minnie Bowie-Garcia, who is the minority veterans coordinator at the Austin Outpatient Clinic. “Second of all, you tell them a little of what’s going on, and they want to put you on anti-depressants or a sleep pill. They aren’t addressing the problem of what’s going on.”

She notes that there are additional issues for older Latinos. “[When I started] I was told only one percent of Latinos would ever use the VA. Why? Because of the language barrier. [Many Latinos] had not graduated from high school, and spoke predominantly Spanish. They came back and went to the barrios. To this day, I see veterans who don’t come because they don’t know how to fill out the forms in the packets.”

If only one percent of Latinos ever use the VA is an issue today; it seems likely to continue. According to the VA, the veteran population will decrease to 14.5 million by 2040, coinciding with overall reduction in force. However, the percentage of minority veterans will increase, from 21% in 2011, to 34% in 2040, coinciding with the uptick in minority recruitment, and they will have higher instances of income-related issues.
INTERSECTING COMPLICATIONS

Although historically called upon in crisis mode, during which the need for able-bodied men outweighed the tendency to discriminate against racial minorities, blacks and Latinos have been eager to join the military for a variety of reasons. Black slaves enlisted to temporarily escape their normal, imminently hazardous duties. Free blacks and Latinos joined for the consistent pay and, more importantly, to gain increased standing in society.

The Vietnam War featured the first completely integrated military. This did not mean integrated attitudes, however, as institutional change was slow to arrive. Minorities were still treated less than equally on all fronts, and at that time, took most of the bullets.

Whitfield, who is African-American, speaks frankly about precedents set during Vietnam, in which he served two tours. “When we went from conscription to an all-volunteer force, that’s where the change really occurred. During Vietnam, the draft was still there. A lot of African-Americans were still caught up in the draft. That was one of the things Dr. King was fighting about: Why are there such disproportionate amounts of African-Americans being killed?”

Upward mobility through the ranks was fraught with peril and conspicuousness. “You had to be in the right place in the right time to get promotions,” explains Whitfield,
While veterans of recent wars have had lower homelessness rates compared to other vets, those numbers are rising.

Diversity among military leadership remains a core deficiency, which, to the leadership’s credit, has been recognized. Its importance isn’t merely tied into performance. The Army, as well as the other services, is fighting an optics battle, against the perception of the military as a “white” institution. Minorities fear they will be immediately placed on the front lines, an idea based in considerable historical legitimacy.

UNEVEN PLAYING FIELD

The services are reasonably confident they mold their members into productive people. “The military – if I can use the analogy of a piece of wood – they will sand him down and buff him, paint him and put some polyurethane on him, shine him up,” says Whitfield. “They change your whole focus, your way of thinking. You’re constantly learning, being educated.” But part of the issue is the state of the wood before it makes it to the military; What about the wood before it hits the sander?

Societal effects on potential service members before entry, including whites from low-income areas, require much more emphasis than has been previously given, at least publicly. For minorities specifically, there are additional barriers that the military cannot mold, or sweat out of an enlistee (or young officer) in basic training. Simply put, large numbers of black and brown Americans will enter the military already traumatized, and likely from a young age.

Though Austin’s violent crime rate is lower than the average for a large city, it disproportionately affects low-income black and Latino neighborhoods. In data from 2013 and 2014, 59% of murder victims in Austin were black or Latino, even though, according to city of Austin demographic data, 34% of the population is Latino, and 7.2% black. The nearly constant crime and random violence are creating a nationwide subset of distressed citizens, mainly of black and Latino origins.

Lack of education is another problem disproportionately facing minorities. Texas school systems have been a lightning rod ever since the George W. Bush administration’s inception of the landmark No Child Left Behind Act in 2001.

By and large, No Child Left Behind has created a test-heavy system, not directly focused on commitment to learning, but to meeting minimum scores. Instead of leveling the playing field, it has highlighted exactly where the inequalities are, and exacerbated their depths. The primary and secondary schools located in Austin’s lower-income areas, as in most U.S. metros, are largely underfunded and lack ancillary financial support from parents and other benefactors.

In Texas, change is unlikely, at least in the near future. In the most recently approved budget, $1.3 billion was allocated for state school growth, about half of what was requested, in efforts to position schools on more equal footing. According to a 2014 Center on Budget and Policy Priorities report, Texas has cut spending at a 9.4% clip, or $390 per student (inflation-adjusted).

Nothing illuminates the educational fail-ure more than the numbers from the most taken standardized test in America, the Armed Services Vocational Aptitude Battery, or ASVAB. The battery includes some vocational testing; however, pass and placement are determined by the qualifying subsets in the Armed Forces Qualification Test or AFQT. These four subsets (Math Knowledge, Arithmetic Reasoning, Word Knowledge, and Paragraph Comprehension) quantify current knowledge and ability — hard numbers, not potential. Within each branch lay cumulative scoring ranges, which shrink or deepen the pool of jobs and additional training available to each enlistee, pending a passing score.

In a study completed by the Education Trust, minority applicants, especially black and Latino, have much higher failure rates than whites. In Texas alone, the failure rates for blacks (33%) and Latinos (28%) tower that of whites (16%). It is reasonable to believe that minorities, like whites, score into a moderate curve, which means that most minorities who do score high enough for entry will likely have just crossed the proverbial plane, with relatively few entrants (by percentage) elevating themselves into category ranges that make them eligible for enlistment bonuses, additional college funding, and other opportunities for advanced training. And looking ahead, careers located in the bottom rungs of the military ladder will likely not translate to promising civilian careers, or may not serve them financially in the private sector. These problems will be on top of the normalized, day-to-day discrimination minorities will likely face, in and out of uniform.

The lack of quality schooling will not only follow the enlistee, but the government has also effectively reinforced those inequities, ball-and-chaining black and brown candidates to their educational level at entry, along with the other relative environmental effects experienced. In fact, there will be no escape from the scoring (and the career path determined by it) during service – even if a soldier is successful in his field, he isn’t likely to be able to switch to a more prestigious track.

THE RETURN

After service, minority (specifically black and brown) veterans will have a more difficult time readjusting to civilian life, for a variety of reasons. They will likely not have access or networks to gain resources, nor will they have various levels of support, financial or otherwise – all hallmarks of successful re-entry. Most importantly, the lack of education and outright racial discrimination will severely limit chances at positive outcomes. Then, there are the worst possible scenarios.

Black and brown veterans of the Afghanistan and Iraq wars are vastly overrepresented in PTSD counts, at a staggering 29% of nondeployed and 42% of deployed veter-
ans. Dating back to Vietnam, African-American and Latino service members are more likely, by percentage, to develop PTSD or other battle-related trauma disorders. For Vietnam vets, according to Veterans Affairs, some of the psychological issues stem from identification with the Vietnamese, alongside higher exposure to combat.

Under the Veterans’ Benefits Improvement Act of 1994, a host of changes were made for the improvement of veteran affairs. Listed under Title V, the Center for Minority Veterans evaluates programs and disseminates information pertaining to minorities. Given the history of treatment for minority veterans, there’s much to be said concerning a committee added into a bill, principally serving Persian Gulf issues and adjudication improvements, as a “miscellaneous provision.” Needless to say, there have been considerable challenges to being heard, especially here in Austin, according to Whitfield, who’s the chair of the local committee. “Minnie [Bowie-Garcia] and I, and a group of others, fight every day.

“They still have this committee in D.C. In our meeting minutes, any time we encounter any problem that’s, say, systemwide, we put it in. Our minutes are supposed to go from here to Temple, to Waco, and on to D.C. I don’t get any feedback from D.C. that says whether or not these things were elevated to them. I try to work within the system, but sometimes when you’re not getting the results that you hope for, you have to go outside the system.”

A WORD OF ADVICE

Yet military service can have its benefits for service members of all ethnicities. “I really grew up in the Air Force,” acknowledges Whitfield. “My parents taught me to observe things around me. I took their advice, and I survived in the military. I had one Tech Sergeant, a white guy, from somewhere in Texas, close to Dallas. He and I worked in the same office. He said, ‘You know, my dad was wrong [speaking negatively about African-Americans]. You have shown me just by your conduct, and the way you act, that he was wrong. You can’t just put all black people in a certain category.’

“But he said, ‘Let me tell you something: Always know what your rights are and what you can and cannot do. And know your job backward and forward, and know your regulations.’ That was the best advice I had received from a white guy. That, and what my parents taught me, helped me survive. I ran into racial prejudice and biases throughout my military career. But I knew how to avoid the pitfalls, of striking back [against discrimination], and not having anyone behind you. In military terms, or ideas, you always have someone checking your six.”

For the future enlistee, Whitfield offers some lasting advice: “Recognize that this [discrimination] is real, number one. Number two, you’re going to be a better person coming out. Be observant. Know right from wrong, and listen. Learn as much as you possibly can – that’s going to determine whether you live or die, whether you do or don’t survive. Get your education while you’re in the military. Take advantage of the benefits. If I’m being honest, I’d tell them, ‘Get your college education, and then go into the military.’ It puts you in a leadership position, and exposes you to a lot more, because of the [career] tracking as opposed to basing it [solely] on your [ASVAB] score.”

The anonymous officer concurs with Whitfield’s initial point. “I came back from Afghanistan, and you know, I’m sitting in a New York airport, and like not even 48 to 72 hours earlier, I’m getting shot at, and I’m in the thick of things, and [now] I’m in the New York airport and just watching people buy Starbucks and all that, and I’m like, ‘They have no idea what is really going on over there.’ [In basic training,] they tell you that, within the next three years, out of the 20 or 30 people in the platoon, 10 would do their time and get out, three people would be dead, three people would wash out, and the other five would get to go on in their careers. [It was] just to let us know, like, there’s a war out there. You are going to go.”

He encourages the future service member to embrace togetherness and bonds forged through adversity. “You’re going to have to have patience. You’re going to have to dig deep. You’re going to have to do things you probably think you’d never do. But you’re not alone. It was 20 or 30 of us doing it, sleeping outside with just our sleeping bag and a shovel. It’s not like I did it by myself. You embrace the suck with whoever you’re with, and that’s kind of how you develop those relationships.”

CHECKING OUR SIX: VETERAN HOUSING ASSISTANCE IN AUSTIN

CARITAS OF AUSTIN

The Supportive Services for Veteran Families program (SSVF) is for veteran families that are homeless or at risk of homelessness. Caritas hosts SSVF orientation meetings every Monday at 2pm. 611 Neches (Caritas North office, 9027 Northgate), 512/479-4610, www.caritasofaustin.org.

FRONT STEPS

SSVF program provides short-term, rapid rehousing assistance to very low-income veteran families to obtain stable permanent housing. 500 E. Seventh, 512/305-4100, www.frontsteps.org.

GREEN DOORS


ONEKEYATX

A campaign asking landlords and property owners to commit at least one unit to veteran families who may have trouble getting a standard rental application approved. www.austinecho.org/the-solution/onekeyatx-2.
**RECOMMENDATIONS FOR THE WEEK-MINDED**

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<td><strong>THURSDAY</strong></td>
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<td><strong>MICHAEL IAN BLACK</strong> &lt;br&gt;Cap City Comedy Club, 8pm</td>
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<td><strong>MOVING PANORAMAS</strong> &lt;br&gt;Cheer Up Charlies</td>
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<td><strong>BUICK SUPPER CLUB</strong> &lt;br&gt;Olive &amp; June, 7pm</td>
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<td><strong>1,001 CRANES ORIGAMI FESTIVAL</strong> &lt;br&gt;Asian American Resource Center, 11am-2pm</td>
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**Download our AC CALENDAR app for iOS and Android devices.**

**SUBMIT!** For FAQs about submitting a listing, contact info, deadlines, and an online submission form, go to austinchronicle.com/submit.

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**CLASSICAL MUSIC:** Austin Chamber Music Festival through Sunday

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

**COMMUNITY:** Purple Martin Party Capital Plaza Shopping Center, 7:45-9pm

**GAY PLACE:** ALLGO Cabaret North Door, 8pm

**MUSIC:** Music Under the Star Texas State History Museum

**MUSIC:** Iron & Wine Paramount

**MUSIC:** Steely Dan, Elvis Costello Circuit of the Americas

**MUSIC:** Smashing Pumpkins, Marilyn Manson Moody Theater

**MUSIC:** The Grim Game Stateside at the Paramount, 7pm

**THEATRE:** Closer Dougherty Arts Center, 8pm

**VISUAL ARTS:** “The Brothers Grimm” Blanton Museum, 1-5pm

**FILM:** About Elly Marchesa Hall, 2pm

**MUSIC:** Wreckless Eric Strange Brew

**MUSIC:** Death Grips Mohawk

**MUSIC:** Holodeck Presents Red 7

**MUSIC:** Mind Gone Tour North Door

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**VOTE!**

**THE BEST OF AUSTIN 2015 BALLOT**

**ARCHITECTURE & LODGING**
- Skyscraper
- Building (under 11 stories)
- Historic Site
- Statue
- Restroom
- Window Display
- Sign
- 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
- Undergound 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
- After School Activity
- Sports/Rec Program
- Restaurant
- Birthday Cakes
- Party Place

**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/Billiards
- 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
- Legislator
- Civil Rights Activist
- Neighborhood Activist
- Environmental Activist
- March or Rally
- Event on the Capitol Steps
- Local Politics Blog
- Political Gadfly
- Use of Tax $ Disbursement

**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

**SERVICES**
- Haircut/Style
- Tattoo Shop
- Spa
- Dry Cleaner
- Laundermat
- 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 459941
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.

First name ___________________________
Last name ___________________________
Address _____________________________
City __________________________ State ___ ZIP ___________

Phone _____________________________
Email ______________________________
Age ________________________________

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

**ELECTRONIC BALLOT AVAILABLE: AUSTINCHRONICLE.COM/BESTOF**

austinchronicle.com JULY 17, 2015 THE AUSTIN CHRONICLE 27
In Praise of Designers

A SHOW OF GRATITUDE AS TWO OF OUR FINEST, IA ENSTERÄ AND JASON AMATO, DEPART AUSTIN

Performers get the applause. Directors and choreographers get the credit. Designers just get the ulcers.

And the tension headaches.

And the high blood pressure.

And all the bruises, bumps, and cuts that go with trying to construct an evocative and cohesive theatrical world in a matter of days, then refine it during the mind-numbing marathon of detail tweaking we call tech.

For all their trouble, do designers get room in the program to expound upon their vision? No. Nor are they given a nightly curtain call – not even that salute to the booth offered by a cast to the techies executing the designers’ designs. They can’t even count on consistent recognition from critics, the bastards!

The artists who provide a stage production’s sets, costumes, lighting, sound, and other design elements deserve much more attention than they typically receive. After all, they’re our travel agents to the faraway lands we visit via plays and operas and dances. They get us there and tell us where we are, they’re our travel agents to the faraway lands we visit via plays and operas and dances.

The impact of designers has been much on my mind of late, what with the impending departure of two artists who have made many outstanding design contributions to our performing arts scene – so many, in fact, and for so long that it’s hard to imagine Austin’s arts community without them. la Ensterä, the statuesque Finn who handles construction tools the way Vikings wield broadswords, has been in Central Texas for more than a decade, during which time she’s created sets and costumes for some 100 different shows. Jason Amato, he of the broad shoulders and brawny bear hugs, has logged 23 seasons on the scene, designing lights for well over 500 dance and theatre productions. Both of them have been known to work on a dozen, 15, 18 shows in a year, and whereas with some artists that exacting a schedule might cause a law of diminishing returns to kick in, that’s never been the case with either Amato or Ensterä. As long as they’re engaged by the material, working with trusted collaborators, and being treated fairly, they’ll bring to the table their best – all the creativity and craft at their disposal, which is considerable.

Having had the opportunity to work with them both, I can testify to the level of artistry and commitment each brings to a project. They show up wanting to contribute – and not as individuals but as part of a team, forging a creative vision collectively. On plays I’ve directed, both have grilled me about the script, its meaning, my ideas for its setting and characters and for staging key moments, how the audience is engaged. They want to know everything, because it’s only by understanding the whole that they can suss out what to design. Anything they create must be integrated into the entirety of this imagined world, of a piece with every other part of it. They seek to serve the work, not dominate it.

That attitude drives the best designers – and Ensterä and Amato certainly qualify for that designation. And being the best, they will always show you something new. When they’ve had designs to share with me, no matter how intimately I knew the material, they revealed aspects of it I’d never imagined, and did so with such vigorous creativity and inventiveness as to make my breath away: an Italian villa represented by an arch of salvaged windows, an arsenal of cannonlike floor lights blasting white-hot shafts of illumination across the playing space. And both always took great pains to realize the design with care and integrity, laboring like Hercules to get the effect just so. Their efforts always made the work more dramatic, more theatrical, always took us deeper into these new and unknown worlds.

You don’t have to have worked with either of them to know that. You have only to have seen a show that either one designed. In the scores of shows Amato designed for Vortex Repertory Company and Zach Theatre and Blue Lapis Light, those jewel-like colors saturating the stage, the meticulous focus and play of light and shadow, the subtle shifts in intensity and use of pattern have allowed us to see what’s happening more clearly – in every sense of that phrase – and to feel it more keenly. And in Ensterä’s work with, well, just about every company in town, some of the most unlikely materials – denuded trees, wads of paper, thrift-store furniture – have been repurposed into striking settings, from Victorian gardens to medieval fortresses to fin-de-siécle Parisian cafés, realized with such style as to be visual poetry. In all they’ve done for the stage, they’ve transported us and enriched our experience in the theatre.

Amato and Ensterä have had their work acknowledged more than many designers. In addition to the raft of B. Iden Payne Theatre Awards and Austin Critics Table honors for both, each has received a Chronicle Best of Austin Critics Pick. Ensterä was the most recent recipient of the Critics Table’s John Bustin Award for Consicious Versatility, while Amato was given the Austin Circle of Theatres’ Special Recognition Award for outstanding contributions to local theatre in 2008. Even so, these two, like all designers, haven’t received anywhere near the recognition they deserve. And given all they’ve done for Austin, it would be sweet for them to have a few more bouquets thrown their way before they leave us. This serves as mine, and I hope it inspires you tooss your own. Just think about how different our stages will look come autumn.

A going-away party for Jason Amato and Michelle Fowler-Amato will be held Monday, July 20, 6pm, at the Butterfly Bar, 2307 Manor Rd. For more information, visit www.fb.com/events/834745633283246.
ArcAttack
Creators of the original Singing Tesla Coil, the crew of ArcAttack use their high tech wizardry to generate a truly ‘electrifying’ performance.

Kansas
Kansas has spent more than four decades as a part of the soundtrack of the lives of multiple generations of music lovers. Coinciding with the celebration of their 40th anniversary, the band Kansas was inducted into both the Kansas Hall of Fame and the Georgia Music Hall of Fame.

Sarah Koenig
In her live presentation, Sarah Koenig will take the audience backstage in the co-creation of Serial which has become a cultural phenomenon.

Duke Ellington’s SOPHISTICATED LADIES
A glittering celebration of Duke Ellington’s greatest hits with a full orchestra, superb jazz vocalists, and amazing tap dancers.

Jennifer Holliday
the Tony® Award-winning star of Dreamgirls in

IT DON’T MEAN A THING IF IT AIN’T GOT THAT SWING!
A glittering celebration of Duke Ellington’s greatest hits with a full orchestra, superb jazz vocalists, and amazing tap dancers.

Concept by Donald McKayle • Based on the Music of Duke Ellington
Music and Dance Arrangements by Lloyd Mayers • Vocal Arrangements by Malcolm Dodds and Lloyd Mayers
Directed by Abe Reybold • Choreographed by Dominique Kelley • Musical Direction by Allen Robertson

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TheLongCenter.org | 512.474.LONG (5664) | TTY: (800) 735-2989
As rainbow flags are raised and stars and bars are lowered, America finally seems to be opening up a long-overdue discussion on acceptance and equality. One of theatre’s many jobs is to help facilitate such crucial discussions for both avid theatre-goers and those who have never seen a play. Zilker Theatre Productions is currently doing just that – not through the dramas of Wilson or McNally instead with Hairspray, the teased-up, campy, multiple Tony Award-winning musical that tackles issues ranging from obesity to racial injustice.

The play centers on the pudgy and plucky Tracy Turnblad, who aspires to be a dancer on The Corny Collins Show, a dance program on Baltimore TV. Though Tracy is radical and forward-thinking for a teen in 1962, the program is not, still relegating black dancers to their own separate show, heinously dubbed “Negro Day.” Samantha Bagdon gives a spirited and lively performance as Turnblad, her sweet voice and seemingly unending energy bringing just the right amount of campiness to the table. The same is true of Kristin Hall, who gives an equally vivacious performance as Turnblad’s naive best friend, Penny Pingleton. Fresh from a fantastic turn as Amos in Austin Playhouse’s production of Chicago, Scott Shipman again wows audiences as Tracy’s big and bold mother, Edna. Whereas his last character was meek and understated, Edna commands attention. The role requires a strong presence, but also a sensitive approach and some nuance since it’s played in drag. Shipman’s portrayal hits all of these necessary points – his Edna, though she provides much of the show’s comedy, is less an over-the-top caricature and more a realistic woman. This becomes especially clear in “(You’re) Timeless to Me,” a tender duet between Shipman and Craig McKerley, who plays husband Wilbur. The song helps the audience that guide you on a journey through the Man in Black’s storied life and celebrated music. Directed by Abe Reybold and celebrating the golden age of Harlem’s cotton club Directed by Anthony Ellison for Punchin Repertory. July 12-16, Fri-Sat., 8pm. The Off Center, 2211A Hidalgo, 512/222-9659. $15. www.punchin.org.

CLOSER Patrick Marber’s dark and intensely personal drama is directed by Amanda Gass for Towers. Here’s a chance to see how horrible humans can be to the ones they think they love. July 17-Aug, 2 Fri-Sat., 8pm. Daughterty Arts Center, 1110 Burton Springs Rd., 951/237-6216. $20 ($10, students). www.7towerstheatre.com.

RING OF FIRE: THE JOHNNY CASH MUSICAL SHOW Although Cash himself is never impersonated, the show features a company of performers that guide you on a journey through the Man in Black’s storied life and celebrated music. Directed by Sarah Gay for TexArts. Can you hear that train a-comin’, friend? July 17-26. Fri-Sat., 9:30pm; Sun., 4pm. TexArts Morris Theatre, 2300 (leman) St. $40 and up. www.texarts.org.


HOTPEPPER SHOWS

HAIRSPRAY Sheffield Zilker Hillside Theater, 2206 William Barton Dr., 512/479-9491 www.zilker.org Through Aug. 15 Running time: 2 hr., 30 min.

Hairspray delights again, thanks to Zilker Theatre Productions’ stellar cast and quality staging

BY ELISSA RUSSELL

As rainbow flags are raised and stars and bars are lowered, America finally seems to be opening up a long-overdue discussion on acceptance and equality. One of theatre’s many jobs is to help facilitate such crucial discussions for both avid theatre-goers and those who have never seen a play. Zilker Theatre Productions is currently doing just that – not through the dramas of Wilson or McNally instead with Hairspray, the teased-up, campy, multiple Tony Award-winning musical that tackles issues ranging from obesity to racial injustice.

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THE NIGHT ALIVE
Hyde Park Theatre, 511 W. 43rd, 512/479-7529
www.hydeparktheatre.org
Through Aug, 8
Running time: 1 hr., 40 min.

Time waits for no man. Or woman. Its violent riptides swirl chaotically through the peaks and valleys of Conor McPherson’s The Night Alive. We begin with a curious gentleness as a man gingerly pokes around a shabby, cluttered flat – and end with the unexpected ferocity. Tom Green’s Maurice is of perfect combination of physicality and vocal discipline, embracing the agony bubbling below the character’s surface, seeping out in perfect increments with each appearance. At one point, it is difficult not to imagine the pain of one’s own grandparent after his spouse has passed. Green handles the moment expertly. Time, again, seems to play a supporting role. Doc’s condition leaves him “five to 10 seconds behind everybody else,” and yet he has a theory that one day we’ll recognize “time waves” as we do sound waves. In a moment sure to blow the minds of philosophy enthusiasts, Doc ponder the question of the existence of God as related to the absence of time. The use of Euros and cell phones signifies our general “present” time frame, but the staging suggests a place not so much lost, but stuck, at least a decade or two behind. Cheryl Painter’s costumes place us somewhere in the post-9/11 world of the early Nineties, if that makes sense. Mark Pickell’s drab, dreary set, with every window to the outside world somehow obscured, Don Day’s stark lighting, and Fisher’s regional-specific sound design combine impecbably, conjuring the bleak, overcast exterior of Dublin into which the characters often venture. Even Travis Dean’s fight choreography is subtle enough not to recognize as such, which provides a necessary element of unexpected ferocity.

In the midst of the sublime dreariness, a moment of sheer beauty anchors the story. Tommy, Aimee, and Doc are able to free themselves from the clashes of the moment, sharing in song and dance as Marvin Gaye’s “What’s Going On?” blasts from the radio. This moment of escape shows the audience there is always hope – a light in the darkness – and will likely remind them to hug someone they love after the well-earned curtain call. – Sharon Weaver

Comedy For a Cause
Saturday July 18th @ 5PM
Eagle Wings Hall
1027 E. 6th, 512/469-9116.

A Night of Food and Fun Supporting the Linda Kidd Benefit Fund for Cancer Treatment.
Tickets only $11.00
For advance tickets call:
Lucy Torn @ 512-913-4313
Carolyn Hutch @ 979-219-3284
Food served @ 5PM & the Laughter starts @ 6PM
Sponsored by
Friends and Family of
Linda & Johnny Kidd
Silent Auction
Auction item donations are greatly appreciated.

Velveeta Room
521 E. Sixth, 512/469-9116.
www.thesetwohearts.com

Friday Lanternight
Avery Moore
Fridays, 11pm.
www.thesetwohearts.com

ACMC: Trio Con Brio Copenhagen
“Founded in Vienna in 1999, the Trio have been exploring piano trio repertoire with curiosity and reflection.”

Austin Chamber Music Festival.

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Sponsored By
People, for the people.
ACMC: Cactus Pear Ensemble

So many types of strings, so much talent, such an inspiring concert for the Austin Chamber Music Festival.


IMAGINE ART: OLD STORIES RETOLD

Ancient parables and other Bible stories retold in contemporary ways, in this solo exhibition featuring the works of Jim Janknegt. Reception: Sat., July 18, 7-9pm. 2830 Real. www.bccartist.com.

SVT GALLERY: YOU LOOKIN’ AT ME??

Behold! A series of original portraits and mugshots by that twisted Sister Penny Van Horn adorns the lobby walls, with an opening reception this weekend: Sat., July 18, 2-5pm. 2803 Manor Rd., 512/474-7886. www.salvagevanguard.org.

LORA REYNOLDS GALLERY: HOPE GOES WITH MAN TO THE FOOT OF THE GALLEON


Ongoing

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BUTRIDGE GALLERY: BUG STALKING In the first place, Michelle Dapra Atkinson always takes photographs that embazon themselves into your visual cortex; in the second place, her latest show features insects and arachnids as its subjects; in the third place, we reckon that this is the place you’ll be, if you want to catch a multifaceted glimpse of earthbound yet otherworldly beauty. Exhibition: through Aug. 16. 1110 Barton Springs Rd., 512/974-4000. www.clickcircus.com.

DAVIS GALLERY: THERE’S A SUMMER PLACE WHERE WE CAN GO There is a summer place, and the Davis Gallery may be precisely that place, with a full summer’s worth of this exhibition featuring 21 of the excellent artists the gallery regularly represents – plus guest artists Mark Nesmith, John Gabourie, and Wendy Duret – and the whole show bringing a cool breeze of art right into the heat of your most aesthetic moments. Through Aug. 8. 837 W. 12th, 512/477-4929. www.davispagalleryaustin.com.


MUSEUM OF NATURAL & ARTIFICIAL EPHEMERATA This place, ah, it’s one of our favorite places in the entire city; and now, after a brief hiatus, the curators are back and offering guided tours by appointment. Saturdays. 1808 Singleton, 512/329-0666. $5. www.mman.org.

NOT GALLERY: PERENNIAL SPECIMEN Scissors, glue, and paper are Andrew Ruggins’ main tools, but he also works with Polaroids, screenprinting, and digital art in deconstructing and re-imagining the organic systems of human anatomy. Through Aug. 19. 5305 Bolm #B. www.andrewruggins.com.

The Aviary: Birds of Flatedm From the bright, whimsical birds of Billy Hassell and Dan Rizzi to the Audubon-esque birds of Kelly Feiring and John Alexander, this exhibition includes selections from the Flated’s archive of works with avian imagery. Bonus, the complete “Texas Bird Suite” by John Alexander. Through July 30. 2830 E. MLK, 512/477-9328. www.thecontemporaryaustin.org.

Prizer Gallery: Death Valley Photographs Here’s the closing reception for photographer Stephen Pruitt’s stark images of Death Valley, particularly the Racetrack Playa with its formerly mysterious (and still fucking cool) sliding stones. Sat., July 18, 6-10pm. 2023 E. Cesar Chavez.


Stinger presents her series of mixed-media drawings that distill communication and emotions into a visual narrative revealing hidden truths about human behavior. Pay heed to some intriguing “Graphiti for Civilized Stinger”!


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Phoria, exhibition by New York-based Austin native Natalie Frank. The artist captures a phantasmagoria of narratives in the 40-plus images on display in the soaring gallery, and the show is accompanied by Frank’s new book of Grimmstory Illustrations, a book that was designed by – he still, our calligraphic hearts! – Marian Bantjes. Recommended? Yes, even if some mad-eyed corpse with spiders in her hair warns you to stay away. Be brave, citizen! Be valiant and true, and seek this gathering of vivid treasures within the Blanton! Through Nov. 15. 200 E. MLK, 512/471-7324. www.blantonmuseum.org.

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THE BLANTON MUSEUM: THE BROTHERS GRIMM Here the Blanton invites us to explore the “unsanitized” version of those ancient and mighty tales compiled by the legendary Brothers once you (upon which you might say) a time, and this exhibition is predicated on the gorgeous and eerie, and we reckon, unforgettable gouache and pasted drawings by New York-based Austin native Natalie Frank. The artist captures a phantasmagoria of narratives in the 40-plus images on display in the soaring gallery, and the show is accompanied by Frank’s new book of Grimmstory Illustrations, a book that was designed by – he still, our calligraphic hearts! – Marian Bantjes. Recommended? Yes, even if some mad-eyed corpse with spiders in her hair warns you to stay away. Be brave, citizen! Be valiant and true, and seek this gathering of vivid treasures within the Blanton! Through Nov. 15. 200 E. MLK, 512/471-7324. www.blantonmuseum.org.

THE CONTEMPORARY AUSTIN: ROBERT TERRIEREN The artist has selected variations on rooms to be his primary theme; and it’s like, welcome back to The Land of the Giants. And we always like that sort of thing, through Aug. 30. 700 Congress, 512/453-5312. www.thecontemporaryaustin.org.


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ON OUR GAYDAR

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

SUMMER CELEBRATION WITH GINA CHAVEZ Raise a glass to all the recent history made, and buckle down for the work that still must happen at this grassroots fundraiser for the Dems’ summer voter registration program. Thu., July 16, 6-9pm. Highland Lounge, 404 Colorado. By donation. www.traviscountydemocrats.org.

RED HOT SUMMER PARTY It’s “Best of Austin” winning. It’s silent-auction bidding. It’s serious cocktail qualifying and more, all to benefit Project Transitions. Fri., July 17, 5pm-12mid. Ollin Harry’s, 211 W. Fourth. www.projecttransitions.org.

AGLIFF: 20 YEARS OF TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR Wesley Snipes, Patrick Swayze, and John Leguizamo hit the road and the cosmetic case 20 years ago. Our LGBTQ film fest celebrates with screenings, food, drink, drag, dancing, and fun. Members free, and all memberships purchased during this event will receive three free drinks. Fri., July 17, 6-9pm. Highland Lounge, 404 Colorado. $50, info@highlandlounge.com, www.agliff.org.

ALLGO CABARET WITH FOXYX BLUE ORCHID Foxyx Blue (aka Dino Foxx) with a whole drag QPOC burlesque lineup: Maxxy Radd (aka Logan Mag), Nikki DaVlaugh, Jasper St James, Ruby Lamb, QueerTini Time, Chola Magnolia, and a super-sexy dance party. Fri., July 17, 8pm. The North Door, 502 Brushy. $15, $10 in advance. www.fb.com/dinofoxox.

POO POO PLATTER: CIRCUS CRAPTACULAR O-ring leader Zane Zena and a h’ole lotta clowns. Gotta love the Poops! Fri., July 17, 10pm-2am. Elysium, 705 Red River. $5. www.fb.com/poopooATX.

HIPPIE HOLLOW OTTER FEST Papa bear’s Hollow … Mama bear’s Hollow … Baby bear’s Hollow … Otter’s Hollow: Juuuuusst right. Radisson Downtown is the official hotel (offers a rate), and Iron Bear hosts the meet & greet the night before. Sat., July 18-19, 11am, 7000 Comanche Trl. Free (minus HH parking fee).

SPIDER HITCHED: FREE WEDDINGS Spider House and The Austin Chronicle, with the help of a lot of lovely local vendors, offer officiants, cake, flowers, and DJs Fine & Dandy with Kate & Andy (shucks!) for you to get your ball & chain on. Get married, renew vows, invite your loved ones to witness your love. Free. You read right: Free. Sat., July 18, 7pm-2am. Spider House, 2906 Fruth, 512/480-5562. Free: reserve space via email. If you run out of time before getting your marriage license, come celebrate with us anyway! spiderhitched@spiderhouseaustin.com, austinchronicle.com/gay. www.fb.com/spiderhousecafe.


QUEER YOUTH MEDIA PROJECT Spider HITCHED hosts this one-week summer workshop to introduce LGBTQ and ally youths to filmmaking. Mon.-Fri., July 20-24, 10am-4:30pm. Austin School of Film, 1634 E. Cesar Chavez. Free. info@agliff.org/gym. www.agliff.org/gym.

QUEERDALIY: Yoga for those who’d prefer to focus on chi rather than he or she. Mondays, 7-10pm. Soma Vida, 2324 E. Cesar Chavez. 512/628-1580. $5+ donations. www.fb.com/groups/qyogaUST.

PATRICE PIKE Take a hike; see the Pike. Thursdays, 8pm, Sanos Pub, 1320 S. Lamar. www.fb.com/patricepikeband.

SANGHA LINK For the road and the cosmetic case 20 years ago. Our LGBTQ film fest celebrates with screenings, food, drink, drag, dancing, and fun. Members free, and all memberships purchased during this event will receive three free drinks. Fri., July 17, 6-9pm. The North Door, 502 Brushy. $50, info@highlandlounge.com, www.agliff.org.

SPLASH DAYS Despite major advancements in acceptance, not all people and not all areas evolve at the same time. Sometimes it’s tough to find your tribe. Sangha Link offers a safe, online social network (linked in with local high schools) to connect and support LGBTQIA+ youth, allies, and resources. www.sanghalink.org.

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

**LOVE YOUR RESCUE PET DAY KICKOFF PARTY!** Get prepped for tomorrow’s charitable event with food, drinks, T-shirts, and more. Fri., July 17, 6-8pm. Central Library, 1140 City Oaks Terrace. www.austinpetsalive.org.

**PURPLE MARTIN PARTY** Every summer, thousands of birds decide to spend their evenings roosting in these live oak trees. Bring a chair and watch from the parking lot with other bird lovers. Binoculars encouraged. Fri.-Sat. through Aug. 9, 7-7:45pm. Capital Plaza Shopping Center, 5451 N. I-35. Free. www.travisaudubon.org.

**INTEGRITY ACADEMY GARDEN SALE** You don’t really need a reason to get a deal on clothes, housewares, furniture, electronics and more, but the fact that you’ll be helping fund playground improvements doesn’t hurt. Sat., July 18, 8-11am. Casa de Luz, 1701 S. 1st, 512/353-1277. Free. www.integtyacademy.org.

**BODY MIND SPIRIT EXPO** Holistic exhibitors, lectures to improve your body-spirit connection, and good vibes all around. Sat., July 18, 10-11am. Palmer Events Center, 900 Barton Springs Rd., 454/300-272. $10. www.bmes.net.

**KAAC FAMILY PICNIC** Celebrate the end of the holy month of Ramadan with the Greater Austin Islamic Center of Commerce. Bring a dish to share and attend the program, July 16, 7-11pm, free.

**INTERGENERATIONAL FUN FAIR** July is Sandwich Generation Month which apparently has to do with caring for both a parent and a child at the same time. To celebrate, AGE of Central Texas and Austin Parks & Recreation are partnering with the Asian American Resource Center for this all-ages fair. Crafts, live entertainment, and helpful seminars are just a few of the activities to be provided. Sat., July 18, 10am-1pm. Asian American Resource Center, 8401 Cameron. 512/974-1700. Free. www.austintexas.gov/aarc.

**EAST AUSTIN HANDMADE ARTS MARKET** Artists and other crafty folk show off their creations for your purchasing pleasure. Live music ensures you don’t forget that you’re still in Austin. Sat., July 18, 11am-5pm. El Sapo Botanys & Burgers, 1900 Manor Rd. Free. www.eastaustinhandmade.com.


**KIRTAN BY THE CREEK** Bring some fruit for the potluck, take a dip in the lake, and wrap it all up with an om circle chant. Center yourself, fool! Sat., July 18, 1pm. Bull Creek Park, FM 2222 & Highway 620. Free.

**CIRCUS POP!** Put a little circus flair in your burlesque. In addition to the usual bumping and grinding, there will be death-defying feats, physical marvels, and clowns. Sat., July 18, 8pm. The Highball, 1120 S. 1st, 512/363-8305. $20 ($15 advance).

**LOVE YOUR RESCUE PET DAY!** Get out and eat, shop, and just generally consume knowing that a portion of your money goes to Austin Pets Alive! See the list of participating businesses online. Sat. July 18. www.austinpetsalive.org.

**1,000 CRANES ORIGAMI FESTIVAL** Asian Family Support Services of Austin does some serious folding in the name of peace. Bring the whole family for origami crafts, a fashion show, and taiko drumming, or just marvel at the hours needed to make that many origami cranes. Sun., July 19, 11am-2pm. Asian American Resource Center, 8401 Cameron. Free. www.fb.com/events/76323073509270.

**ICE CREAM SOCIAL & GAME NIGHT** Play a game with friends and keep cool with treats from NadiaMoo Ice Cream. Sun., July 19, 11am-2pm. In.gredients, 3610 E. 6th St. $5. www.in.ingredients.com.

**FOOD FOR THOUGHT LECTURE: MICROBIOMES** Learn about the billions of tiny organisms that affect our bodies in good and bad ways. Mon., July 20, 7pm. Trinity United Methodist Church, 4001 Speedway, 521/459-5835. $3. www.cfi-austin.org.

**ARGO’S CROSSTIME CABARET/VAU-DVILLAGE** Stephen Hausser performs. For Argo hosts this evening of burlesque, song, live radio plays, magic, and more, all with a retro-futuristic bent.

**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.

**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, 512/322-0100. Free. www.wildflower.org/nature.

**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 are available at the visitor’s desk one hour prior to each tour. Wednesdays and Fridays through Aug. 7, 1-2:30pm. Blanton Museum of Art, 200 E. MLK, 512/471-7234. Regular museum fees apply. www.blantonmuseum.org.

**SARAH THE DINOSAUR** The Pollyanna Theatre Company brings the tale of a young girl who decides to become a dinosaur so she can’t be ignored. Recommended for ages 4 and up. Sat.-Sun., July 11-19 & 18-19. Rollins Studio Theatre at the Long Center, 701 W. Riverside, 512/474-5664. $10 and up.


**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. Sat., July 18, 10am. Scottish Rite Theater, 207 W. 18th, 512/809-7799. $3. www.mrjohnny.com.

**FAMILY FIELD DAY** The Travis County Sheriff’s Office gets the blood pumping with relay races, an obstacle course, and even punt-pass-kick football drills with UT Football. Sat., July 18, 1-3pm. Mueller Lake Park, 1829 Simond. Free. www.tcssheriff.com.

**NEY DAY** Bring a picnic or try one of the food trucks on hand and eat on the grounds of this local museum. Live music by Elizabeth McQueen. The Jernabobes, and others keep your ears happy while kids check out one of the activities on hand. Sat., July 18, 12-5pm. Elisabet Ney Museum, 304 E. 44th, 512/458-2255. Free. www.austintexas.gov/elisabetney.


**CHILDREN’S DAY ART PARK** Learn about the Austin Symphony Orchestra and its various instru-
SOCCER WATCH

BY NICK BARBARO

Play 3v3 against Landon Donovan, Brian Ching, Stuart Holden

The Austin Aztex announced Monday that they’re partnering with Brian Ching, Stuart Holden, and Landon Donovan for a charity event at the Aztex game Aug. 1. Bidding opened Tuesday for three lucky fans to play a 3v3 game against the U.S. national team stars at halftime, sit with them in the second half, or get an autographed jersey. Proceeds benefit the Aztex Soccer Foundation.

The three former players are founders of Helm Soccer School, and they’ll be in town for the three-day camp, taking place July 31-Aug. 2 at Onion Creek Soccer Complex. “We are thrilled to bring our inaugural Helm Soccer camp to Austin,” said Donovan in a press release. “The Austin Aztex have been instrumental in making our first camp a reality, and we are excited to be able to support the Aztex as well as the Aztex Soccer Foundation in helping to serve the Austin community.” Helm Soccer’s mission is “to enhance the lives of America’s youth by maximizing their soccer potential and giving back to local and national charities.” See more at www.helmsoccer.com.

But first things first: The Aztex start a crucial home-and-home series this Friday, hosting Arizona United, one of the teams ahead of them in the USL playoff chase. The Aztex need to get their offense untracked, and are hoping that midfielder Romain Gall, on loan from MLS affiliate Columbus Crew, can combine with Kris Tyrpak, expected back after missing Saturday’s 1-0 loss in Salt Lake City. Remember: For the rest of this season, the Aztex are playing at Kelly Reeves Stadium, at 10211 W. Parmer, just past Lakeline Boulevard. It’s a long way north, but as a cool perk, the Aztex struck a deal with Capital Metro, to offer ticket-holders a free train ride to and from the game, including a shuttle bus between Lakeline Station, the stadium, and the League Kitchen & Tavern, now the official pre- and post-game location. To ride for free, visit www.austinaztex.com/capmetro and print the free pass; show that and a game ticket to ride for free. Check the MetroRail schedule at www.capmetro.org… See www.austinaztex.com for more info, and a variety of ticket packages.

The U.S. men won their group in the CONCACAF Gold Cup, edging Honduras and Haiti, and drawing with Panama, but not looking that good, and getting outshot in every game. The tepid performances led coach Jürgen Klinsmann to drop Jozy Altidore for the knock-out rounds, and bring on DaMarcus Beasley, Joe Corona, and Alan Gordon. And it’s on to the quarter-finals: 4pm this Saturday, July 18, in Baltimore against either El Salvador or Guatemala. The semifinal will be at 5pm Wednesday, July 22, in Atlanta against Haiti or Jamaica, and the final is 6:30pm Sunday, July 26, in Philadelphia; every match live on Fox networks.

OUT OF TOWN


Bat City Pinball League All skill levels are welcome to test their flipper mettle against other pinball wizards. Eight weeks of league play is followed 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.
Beyond Mimosas

AUSTIN REINVENTS THE BRUNCH COCKTAIL

There’s no better redemption for the sins of the previous night than an indulgent brunch with a refreshing brunch cocktail. An inexpensive carafe of orange juice and bubbles always has its place, but elevated brunch cocktails are Austin’s new attraction. Local bartenders are nodding to our city’s obsessive brunch culture by stirring up drinks well beyond the classic mimosa and Bloody Mary. Try one of these primped hair-of-the-dogs alongside hearty egg dishes and pastries this weekend.

Newcomer VOX Table stands out with their inventive brunch-friendly bevs. Lead bartender JR Mocanu stirs up one of the finest childhood-memory memory with Saturday morning ‘toons. “Spoon in hand and it’s a blissful moment ... cartoons and cereal,” he reminisces as he shakes up a frothy concoction of Red Handled bourbon, vanilla bitters, Demerara syrup, and – the kicker – cereal-infused milk. The drink triggers instant nostalgia with its “just cuz” side of Cinnamon Toast Crunch.

The VOX team takes it a notch up the cocktail scale with Sf's Song, which Mocanu describes as the “perfect cocktail pairing for any seafood brunch.” They begin by pressurizing tomato with akvavit, a Scandinavian liquor flavored with caraway seeds. The fruity, umami-loaded infusion is shaken with gin, lemon, and Scandinavian spices. The lightly sweetened and curiously complex drink is served straight up with a skewer of thyme, lemon zest, and a cherry tomato. Mocanu suggests pairing it with the crab Benedict.

lAV's cocktail pairings for their nouveau Français fare are equally innovative. A floral orange marmalade stars in the Breakfast Martini, with vodka and Cointreau playing supportive roles. The Morning After (gin, Suze, and absinthe), a play on the Corpse Reviver #2, helps brunchers ease into the morning. Meanwhile, the distinct Coffee Manhattan is a smooth and nutty rye drink with an Italian twist. Bartender Casey Petty notes that the coffee-infused Meletti amaro is “literally intended to aid in digestion as well as relief from other maladies – hung over much?”

Lola’s brunch concoctions also aim at settling the stomach. Assistant beverage director Daisy Ryan recommends the Rich & Famous, which combines Aperol (a bitter-sweet Italian aperitivo) and Chartreuse (an herbal French digestif). The combination of herbs and other botanicals not only shakes off the fog but also wakes up the palate to conquer luxurious dishes like the lobster omelet. And because this is Austin, they also offer a rotating “Frozen Delight.”

But even with Austin’s expanded brunch toolbox, there’s still plenty of room for the classics. Weather Up boasts four intricate, seasonal Champagne cocktails that are intentionally lighter and brighter. Barman Brian Floyd explains that these bubbly drinks not only make “a great aperitif,” guests can “enjoy a couple without catching a hard buzz at noon.” Two of their summery sippers include the Cry Baby (rye, blackberry mint, fresh lime juice), and the Smarty Jones (gin, strawberry jasmine, grapefruit juice), both full of refreshing, juicy flavors that cut right through the richness of Weather Up’s raclette and pâté.

Finally, for die-hard Bloody Mary fans, lAV offers a deeply smoky and vegetal version that’s enhanced by fire-charred chiles. The rim is dusted with za’atar, a complex Middle Eastern spice and herb mix. Trace at the W pulls the essence of Texas barbecue into their Brisket Mary, which is exactly what it sounds like. Lead libationist Dustin Courtright first experimented with brisket infused whiskey (aka briskie) at home. “Nothing is more Texan than smoked brisket ... you need a lot of flavor to stand up to the heavy foods at brunch,” he explains. He now uses George Dickel rye to infuse the smoked meat, to which he adds Zing Zang, Pearl Snap, and a Pogue Mahone pickle.

We won’t cast side-eye if you are still gawking on celery stalks, but maybe it is time to step your brunch game up. Just because you’re being lazy this weekend doesn’t mean your drink has to be.

— Melody Fury

SOUTH AUSTIN LANDMARK GREEN PASTURES has been a popular restaurant and event venue for almost 70 years, and last week’s sale of the historic property to Austin developer Greg Porter and a team that includes The Corsha Hospitality Group made big news. What most people don’t realize is that the Faulk family estate has changed hands a couple of times in its life span while always maintaining its status as an Austin hospitality icon. When they retired in 1969, founders Mary Faulk Koock and her husband Chester Koock sold it to their son, Ken Koock, and his business partner, Lee Buslett. In 2003, Koock and Buslett passed it on to Lee’s son, Bob Buslett, who just completed the sale to Porter and La Corsha. “We looked at lots of offers, but what impressed me most was that Jeff Trigger and La Corsha already had experience with transitions at historic properties. I felt sure they could capture the heart and soul of Green Pastures so the changeover could be as seamless as possible for our core group of longtime employees and our established clientele,” Bob Buslett explained. (La Corsha has also been involved with the Driskill here, the Stonelenge Hotel and the Mansion on Turtle Creek in Dallas, and the St. Anthony in San Antonio.) In his 43 years at Green Pastures, Bob Buslett watched generations of his own and other families celebrate weddings and every kind of special occasion in the stately old mansion and on its grounds. He’s confident that will continue with this deal. While he’s on call to the La Corsha folks for the next couple of months, Buslett will be busy finding buyers for his three Tres Amigos Mexican restaurants and considering a less stressful retirement out of the hospitality business.

One aspect of the transition he’s sorry to miss is the tenure of Joshua Thomas as the new executive chef at Green Pastures. A graduate of the Culinary Institute of America, Thomas’ impressive résumé includes sous chef jobs at Michelin-starred eateries Le Bernardin and Devi in New York City, the position as food and beverage director at the Hyatt Lost Pines Resort near Bastrop, and ownership of his own mobile food truck, the Chaat Shop, here in Austin. Thomas has just recently joined the La Corsha group, saying, “The opportunity to work at this historic venue was really too good to pass up. There are lots of moving parts to the operation and staff members who have been here 25 to 30 years, so I’ve got a learning curve ahead of me, and folks to get to know. Like any chef, I expect to have some creative input, but I want to honor Green Pastures’ traditions as well.”

Look for Green Pastures to remain open and fulfill scheduled events for the next six months, when it will close for renovations to the infrastructure of the buildings. “The history of Green Pastures and the prior owners deserve to be celebrated, and we intend to maintain the integrity and character of the property for future generations to enjoy,” said Porter.
**SUMMER OF ROSÉS**

HOSTED BY
G'RAJ MAHAL CAFÉ
73 RAINEY ST
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**TRACE**

Experience TRACE, showcasing the finest flavors of Central Texas sourced directly from the region’s surrounding farms.

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**PEST CONTROL FREE**

1 HOUR CLASS
PRESENTED BY JASON AVENT
SATURDAY, JULY 18
SOUTH LOCATION NOON–1PM

See how you can become self-sufficient to repel and kill bugs in your garden and on yourself. Plant companion plants to make your garden defend itself.

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**Salvation Pizza**

FULL BAR + OVER 50 CRAFT BEERS

51 RAINEY ST.
512/499-0105
624 W. 34TH ST.
512/535-0076

Austin’s authentic New Haven-style pizza

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**Summer Dinner Series**

Craft your dinner, your way.

CHOOSE BY THE COURSE:

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**BRICK OVEN**

KIDS EAT FREE

KIDS 12 & UNDER ENJOY ONE FREE KID’S MEAL WITH EACH PURCHASE OF AN ADULT ENTRÉE!

ALL DAY MONDAYS!
ALL SUMMER LONG!

enjoy

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Just Desserts
Giving new life to the end of the meal

BY RACHEL FEIT

If you lived in Jane Austen’s day, a typical British dinner party might have ended with an apple Charlotte. Not unlike today’s apple pie, this was a dish of milk-soaked bread layered and baked with sugar and buttered apples. Meanwhile, over in Paris, Marie-Antoine Carême and his disciples were revolutionizing the art of dessert with chocolate éclairs, mille-feuilles (known here as Napoleons), and multilayered Genoise cakes. So profound was Carême’s impact on haute cuisine that the delicacies and recipes credited to him today are still at the root of European cookery.

Over the next hundred years, dessert fashion changed little, varying only by place. In America, mousses and soufflés became all the rage at the chic dining establishments of New York. While out on the frontier, simple cream-covered codfiddled apples cooked in a Dutch oven with lemon and butter made housewives seem like miracle workers. As refrigeration became more common, ice creams, sherbets, and parfaits (also known as icebox cakes) set the standard.

Then there were the Eighties and Nineties with their clumsy forays into worldly sophistication. Remember the tireless cheesecake, the ubiquitous flourless chocolate torte, and Johnny-on-the-spot crème brûlée? There was a time when you could not eat out without being assaulted by one of these clunky confections at the end of the meal.

Thankfully, we’ve evolved. These days, desserts are so much more than that. This is thanks in part to a growing recognition and respect for pastry chefs in the food industry. As America becomes increasingly obsessed with gastronomy, appreciation of dessert is also growing. No longer sidelined as an afterthought, talented pastry chefs are emphasizing desserts as an essential element of dining out. Desserts are, in the words of Launderette’s pastry chef Laura Sawicki, “an essential part of one continuous story that starts from the moment you walk in a restaurant’s door.”

It does not hurt that chefs and pastry chefs alike are breaking the dessert mold and challenging our ideas about how we imagine that final course. Inspiration comes from around the globe: lychee, durian fruit, and black rice are among dessert’s new darlings. Even vegetables are fair game these days. Think Paul Qui’s avocado “quí” lime pie or Fixe’s sweetened red beans and rice fritter. Zucchini and corn are jazzing up menus all over town. Cuisine’s new confections marry texture, consistency, and culinary technique in ways desserts never have before. The results are invigorating and . . . oh so sweet. Here is our list of essentials.

LEMON MERINGUE POT AT WINK
The folks at wink have been serving this for years, but that does not make it any less relevant to current trends. This dish has all the elements that define the new landscape of desserts: juxtaposing textures and flavors to finish the meal on an elegant note. Or maybe it is just that lemon meringue never goes out of style. This dish is essentially a miniature Pavlova cake, a dessert made famous when it was cooked in New Zealand in honor of a performance given by the Russian ballerina Anna Pavlova. A hard meringue shell is the vessel for tart lemon curd and fresh berries. Candied lemon peel and a light lemon glaze bring it all together. I could probably eat three, but who’s counting?

LEMON POPPYSEED SNICKERDOODLE AT SECOND BAR + KITCHEN
Sure we’d all love to sample the piña colada semifreddo with coconut snow and avocado ice cream at Congress. But getting to that point can require a second mortgage just to pay the dinner bill. A more approachable way to taste-test the creative confections of pastry chef Michelle Arcilla Hall is through Bar Congress or Second Bar + Kitchen, where a $3.50 lemon poppyseed snickerdoodle makes a perfect end to any meal. Two soft poppy seed cookies sandwich a dollop of lemon buttercream for a less-is-more dessert that goes with any meal.

CHOCOLATE-BUTTERMILK-SESAME-ALMOND AT GARDNER
Gardner’s minimalist constructivism carries over to dessert for the un-chocolate lover. A dreamy milk chocolate semifreddo is topped with buttermilk ice cream, thin wafers of dehydrated chocolate mousse, and a nutty streusel. This is not a death-by-chocolate dessert, but a lighthearted marriage of chocolate and cream, sweet and tart, creamy and crunchy. Delicate enough for a sweaty summer evening but substantial enough to finish a winter meal. Team Gardner put considerable thought into their small but well-curated menu of sweets, and like everything else at this quirky veggie-centric restaurant, desserts are always an adventure.

POPcorn AND A MOVIE AT SWIFT’S ATTIC
Who doesn’t love popcorn and a movie? These twin towers of entertainment are transposed onto a new palette at Swift’s Attic where pastry chef Callie Speer has developed inventive desserts that celebrate American gastronomy. Homemade toffee-esque candy bars form the centerpiece of this pop-culture dessert. These are topped with buttery popcorn-flavored ice cream and caramel corn, and drizzled with root beer gel. The whole bite is a study in nostalgia. Speer’s other creations are a play on the dessert we just cannot get enough of is a modern take on an old American classic: the apple pie and American cheese. But this is not your grandma’s apple pie. Sawicki’s version is made with caramelized apples, baked in light-as-air puff pastry, topped with a dollop of homemade sage ice cream. Clothbound cheddar and a pool of sticky salted-caramel sauce provide just the right accent. The whole bite is memorable and addictive.

BLACKBERRY SNOW OVER CORN ICE CREAM AT ODD DUCK
This dessert bears all the hallmarks of summer. Cooling blackberry shaved ice tops a creamy sweet-corn ice cream. Crisp caramel popcorn adds unexpected structure. Underneath it all are crackly little bits of homemade toffee. It is crunchy, creamy, and icy all in one bite. Like the rest of the talented kitchen staff of Odd Duck, Susana Querejazu does wonders with this ever-changing dessert menu, concocting sweet endings – like a hazelnut and sunchoke éclair – that never cease to surprise.
MEAL TIMES

Chili & Chillin
You thought Texas wine wasn’t versatile? Think again. Fifteen wineries join forces with top restaurants to present a chili and wine pairing at each stop. Bring an appetite (and a driver).

MEAL TIMES


COOL DOWN WITH KONA ICE FUNDRAISER Shaved ice proceeds and donations benefit Michelle Peterson for a kidney transplant. Tuesdays through Aug. 4. Tuesdays. 1st Source Servall, 2335 Kramer, 512-832-0139. heath.frisbie@1stservall.com.

BUICK SUPPER CLUB All proceeds go to Rise School for a Kidney Transplant. Tuesdays. 1st Source Servall, 2335 Kramer, 512-832-0139. heath.frisbie@1stservall.com.

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Beyond and Back

PENELOPE SPHEERIS SPEAKS ON HER RESTORED PUNK DOC TRIPTYCH

by Marc Savlov

To call director Penelope Spheeris one of the most influential documentary filmmakers in the story of cinema isn’t hyperbole, it’s the truth. The Decline of Western Civilization trilogy, her ongoing chronicle of the Los Angeles punk rock scene sprawls over two decades of snarly, debauched and alternately narcissistic/nihilistic youth movements. And Spheeris’ antipop-cultural cinema verité visions are, if anything, even more culturally relevant today than when they were first shot. Serious rock & roll anthropology indeed.

Now, for the first time, all three films are being released on DVD and Blu-ray by Shout! Factory in gorgeous 2K transfers with hours of extras all around. Spheeris credits her daughter, Anna Fox, for initiating the four-year-long labor of love. Says Spheeris, only half-joking, “I would have died before getting around to putting these films out.”

The March, 1981, Los Angeles premiere of the first Decline caused a literal riot at the Hollywood Theatre, when a completely unexpected mob of some 3,500 punks, poseurs, and 300 police swamped the venue. But where Spheeris’ original film truly gained its rightful cult status was in every provincial town with an indie video store. Where else could misfit, Mohawked ne’er-do-wells in small-town America see people just as creatively fucked-up as they were? That sudden revelation that you weren’t the only ultra-creative freak in the world was like a shot of adrenaline to the amygdala. Pre-Internet fanzines and tape-traders went gloriously nuts, this writer included. To say that the regional teen-angst discovery of The Decline of Western Civilization literally changed thousands of kids’ lives overnight is another incontestable fact.

Speaking from her home in L.A., Spheeris admits she’s well aware of the film’s massive (and continuing) cultural resonance. “I hear that a lot. Even from Dave Grohl on his commentary for Decline I. He says the same thing: There was no social media back then, there was no YouTube, you couldn’t pass it around. It didn’t get on TV, it didn’t really get out to theatres, so you just had to find it wherever you could, and people, on an underground basis, just exchanged copies. That was kind of cool, you know?”

The crown jewel in Spheeris’ fringe-rock trilogy, and the film closest to her heart, remains 1998’s Decline III, a never-released, barely-even-screened portrait of the disaffected, abused, drunk, and homeless L.A. gutter punks (or crusties, depending on your age) that she took up with in the mid-Nineties. It’s a harrowing albeit strangely gleeful film featuring a group of hardcore kids who openly admit they’ll likely all be dead in five years. Sadly, a number of them were dead before the doc was even fully finished. Spheeris, who had recently come off a series of mainstream Hollywood comedies (Wayne’s World, The Little Rascals, Black Sheep) was touched to the point of later becoming a foster mother.

“Shooting Decline III was the biggest pivotal moment in my life,” she says. “Doing that movie just spun my head around, because … I had no idea that there were so many young people out on the street because of the way they had been treated by their families. I met my boyfriend on that movie and he’s been my boyfriend for 18 years. It just changed my life and I knew that I had to do something instead of just making a movie that nobody could see up until now, so I became a foster parent, yeah.”

And where are those safety-pinned and inked-up kids these days?

Spheeris: “Of all the movies I’ve ever done, documentary or mainstream, those kids from Decline III I still consider my family. And my daughter Anna and I have remained in close contact with them all. And they’re doing pretty well.”

The Decline of Western Civilization box set is out now. AFS will screen all three films and Spheeris’ 1983 feature Suburbia on Friday, Aug. 28, and Saturday, Aug. 29, at the Marchesa, with Spheeris in attendance. Visit www.austinfilm.org for info.

Class Act

BILL WISE TAKES US TO SUMMER SCHOOL

by Katherine McNevin

Bill Wise is one of those people you recognize from … something. He’s the Tillamook Cheese guy, the Time Warner Cable guy. You’ve been comically relieved by his turn as Uncle Steve in Boyhood. If you’ve seen him out shopping, you may have tried to get a closer look. Wise says, “I have the requisite amount of vanity as everyone else does. [There are] people of the feminine persuasion, checking you out, and then you realize, ‘Oh, she just recognizes me from the commercial.’

“We love that; we love those people.” Although Wise started out in theatre in Alabama, in “a really great space, just a beautiful, beautiful theatre,” he moved to Austin in the Nineties and has been working steadily ever since. He says, “There’s a real great theatre scene in this town. I know a lot of actors in this town, especially in the independent film community, but my support center: all musicians.” Wise lends his vocal talents to the Gay Sportscasters, a band with his longtime friend and songwriting partner Jeff Smith (of the Hickoids). When he’s not on stage doing voice work, Wise is appearing in films, like Andrew Bujalski’s comedy Results. Of that he says, “That was a good day on set. I got to hang out with Cobl Smudlers and my buddy Bujalski and a very dour Anthony Michael Hall. It was great. I said, ‘I’m Bill.’ He said, ‘I’m Anthony.’ I said, ‘I got one day,’ and he goes, ‘Yeah? I got two.’”

A show-stealer in his smaller roles, Wise leads a talented ensemble in the new comedy web series, Master Class, co-produced by Nick Toti and Justin Wright Neufeld. It was born of a desire to collaborate again with some of the folks from Disenchanted, which, despite winning the New York Television Festival’s award for best writing at the Independent Pilot Competition, didn’t get past the pilot stage. (Wise and Neufeld were part of the writing team, and Toti a player.) Master Class started small, but grew to become a 10-episode series. Wise emphasizes, “You have to appreciate the folly of what we were doing, and the madness of trying to accomplish it … If you overlook a lot of these projects, it’s like, you’re never going to get to be Goliath. You’re always just going to be David, and after a while, you gotta get that fuckin’ slingshot and that sling together and start throwing fucking rocks.”

This is an ambitious and professional group, but Wise confides, “Banding together with them is the most fun I’ve had in ages. You can tell when you’re with a project where you just get those gut laughs. Justin would have to cut for a little bit, we’d be laughing so hard.” Their chemistry comes across onscreen, making it a real treat to watch.

Wise plays Tom “Tomcat” Perkins. He’s the passionate but slightly inept instructor of a wildly disorganized group of wannabe actors, one of whom, Carson (Peyton Freeman), joins the class in an attempt to overcome a disabling fear of speaking in front of two or more people. Tomcat addresses him, saying, “Are you okay? ‘Cause you look like four miles of damp sadness.” It’ll be interesting to see how this ragtag group of misfits learns from one another, if not from the instructor himself.

Don’t slack off this summer: Attend class every Thursday at www.masterclassrules.com.

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In our current age of obsessive entertainment consumption, there seems to be an Elizabeth Kübler-Ross model for how we deal with the cycle of carefully parsed out (or sloppily leaked) news of any given project as it progressively comes to fruition, from the continuation of a beloved film franchise to the abrupt cancellation of a TV show. Stage 1: Denial: Firefly will return. Stage 2: Anger: Ben Affleck will never be my Batman. Stage 3: Bargaining: Well, the new Star Wars film has to be good because they’re using practical effects. Stage 4: Depression: My life will never be the same without Firefly. Stage 5: Acceptance: Ben Affleck is the new Batman, and I’m okay with that (seriously, though, it’s going to be fine, people). All this and more has enmeshed Marvel’s Ant-Man film, a long-gestating project that saw the unconventional casting of Paul Rudd as the titular superhero (denial!) and the subsequent departure of beloved writer/director Edgar Wright from the project due to creative differences (anger).

ANT-MAN

D: Peyton Reed; with Paul Rudd, Michael Douglas, Evangeline Lilly, Corey Stoll, Michael Pena, Bobby Cannavale. T.I., Martin Donovan, David Dastmalchian. (PG-13, 117 min.)

But, I am here to say that you can eschew stages three and four, and land on the fifth, because Ant-Man is a breezy, funny, well-crafted summer confection that more than makes up for the bloated, overwrought, other Marvel Universe entry from earlier this summer: Avengers: Age of Ultron. Rudd is Scott Lang, an electrical engineer-turned-thief (of the Robin Hood variety, of course) who, as the film opens, is released from prison into the arms of Luis (Peña, who will be lauded as stealing every scene he is in, quite rightly), a fellow ex-con who, with pals Dave (T.I.) and Kurt (Dastmalchian), have a hot tip on burgling (not robbing, mind you) some old guy’s house. That old guy ends up being Dr. Hank Pym (Douglas), a scientist responsible for discovering the Pym particle, which can shrink anything to miniature size. Pym retired after Darren Cross (Stoll) took over his company, and Cross seeks to militarize Pym’s invention into an army of miniaturized soldiers dealing death on the battlefield (an exhausted plot point in these movies, to be sure). Pym enlists Lang to don his experimental suit – one that enables him to shrink to minuscule size at will and also command an ant army via some Bluetooth-like gizmo – in order to retrieve Cross’ miniature army suit, dubbed Yellowjacket. Many hijinks ensue in what is ostensibly a heist film, and Rudd’s disarming charm is the perfect antidote to the self-seriousness of recent super anthe- roes. It is Marvel’s first straight-up comedy, and thankfully, it works.

I’ll leave the parsing out of the film’s authorship to the folks who care about such things, but Ant-Man has a casually hearted tone that is refreshing in a Marvel Universe that endlessly destroys entire cities in what is ostensibly a heist film, and Rudd’s disarming charm is the perfect antidote to the self-seriousness of recent super anthe- roes. As perfect as a movie can be.

ANTMAN

★★★★★

FELT

D: Jason Banker; with Amy Everson, Kentuckey Audley, Elisabeth Ferrars, Roxanne Knouse. (NR, 80 min.)

Amy (Everson) suffers lingering psychological effects from a sexual trauma, which is in the past and unspecified. Since then, she can’t sleep or find peace, has trouble separating dreams and reality, and harbors a flour-ishing trove of revenge fantasies. Amy is an artist in northern California, who works with fabrics and other elements from pop culture to create bodysuits with prominent sexual genitalia. She regards her work as a response to rape culture and society’s objectification of women. She dons this garb as though it were the costume of a superhero that infuses her with strength and courage, and goes for out-ings among the redwoods with her long felt penis dangling between her legs. The tone is ominous rather than mollifying.

Felt is a psychological horror story, co-written with the director by Amy Everson, who also stars as Amy. An artist in real life, Everson has based Felt’s story on personal experience. Her screen presence is wraithlike yet deliberate, projecting a nonprofessional demeanor that’s nevertheless consumed.
All films are personal, some just more than others. In the case of Felt, the new drama based on the creations and experiences of artist Amy Everson, it’s not just personal, but profoundly intimate. Yet such films often catch a moment or a period in someone’s life. In the nine months since Felt debuted at Fantastic Fest, Everson has found some distance between herself and her onscreen incarnation. While the narrative centers on her darkest times, she is happier and healthier now. She recalled talking to her partner about the change.

“I was telling him, ‘Doesn’t this seem like this is a scene in a movie right before one of us dies? The montage of all the happy moments right before the tragedy?’”

In the improvised semiautobiographical drama, Everson plays the character of Amy, a lightly fictionalized version of herself. Both Amys are artists, working in the gray area between textiles, conceptual pieces, and guerrilla performance. Both are dealing with a deep and abiding personal trauma, using their art to explore and confront the ever-present specter of misogyny. But onscreen Amy is set on an accelerating path of self-destruction – one that real-world Amy has now avoided. She said, “The Amy in the film is very much me, and that’s been the space I’ve inhabited for most of my life. When I see myself on the screen, that seems more like me than where I am now, which is in a very healthy relationship and a happier place, which feels more foreign to me. I can’t distance myself from my past or the character, because they are parts of me, and they have informed who I am now.”

Director Jason Banker understands the weird longevity of cinema: Just the other day, his 2012 debut feature Toad Road made a new list of the best drug horror movies of all time. He said, “The one cool thing about filmmaking is that you make this thing that has this incredibly long life span.” That makes the release of Felt just another phase in its existence, which actually started when he met Everson while making Toad Road. He was shooting another project in San Francisco, and hanging out with a friend at underground club Popscene, when he fell into her orbit. “I have a tendency of just randomly kidnapping people from clubs,” Everson explained. “A friend of mine and me, we would just pick up strangers and then terrorize them, and Banker just happened to be one of those people.”

When he heard about her art and her costumes, and saw the bedroom that became a key location in the film, he knew he had to work with her – “with” being the significant word. Both describe Felt as a collaborative experience, heavily worked and evolving over years. A distinctive component is that Amy’s trauma is never spelled out explicitly. Everson said, “I did think, well, if you want to know how fucked-up my life is, we can shoot all that, because it’s really terrible. Instead, it was ‘No, let’s capture how it’s affected you, and explore how hard it is to navigate in a world that re-enforces the messages of your abusers.’”

With the film’s release, that abuse is something Everson contends with again, on a larger, more public scale. Banker said, “I know this part of the journey will be a little bit tougher for her, because she did put herself on the line, and she is the centerpiece of this film, and it is things that she cares about. This is a real person here.”

The release means Everson will be even more exposed to what she calls “abusive monsters ... people who haven’t even seen the film that are outraged that a film like this exists. The trailer has been down-voted disproportionately because it’s been circulated on different hate sites. It’s a backlash that’s expected, but also very odd to inhabit.” Yet, in a way, those dismissive critics prove her point, and that of the film. She said, “You are the people who this movie is based off of. People who turn the situation into something very toxic. The thing about these kinds of abuses is that the nature of sexual abuse is to silence and undermine voices and survivors. It’s a manifestation of that in a very public arena, and it’s very toxic, but it re-enforces that it’s an important thing to talk about.” Yet, for all the brutality, at the same time she called much of the reception “therapeutic. In general I see the people who do receive it sensitively, and do understand it on a level of it being a reflection of reality.”

One part of the reception has been the perception of Felt as a subversive superhero origin story. Many writers and critics have painted Amy’s costumes as a strange kin to Iron Man’s armor or Superman’s cape, the garb she must wear to push back against her oppressors. Banker admits that he pushed for that subtext more than Everson did. He said, “People understand the superheroes thing, and I thought that her wearing the suit had that fundamentally built into it, whether she realized it or not.”

This is one of those moments when it’s vital to distinguish between Amy the person and Amy the character. Onscreen Amy sees her costumes as a vigilante’s cloak. However, Everson said, “My framing was like Batman Begins. He is clearly a very delusional person acting out from revenge based in deep trauma.” For Everson, when Amy responds to violence with violence, she moves closer to the evolution of a supervillain. She said, “I don’t think she’s heroic. I think the hero is something who transcends the villain, who becomes better. But Amy embodies the villain. She becomes the monster that she is fighting, and in that sense the film becomes a tragedy.”

While new audiences discover and interpret the film, the star and the director are moving on creatively. Banker is “working on something bigger with a script and professional actors for a change.” He admits he was under some pressure to make the leap to mainstream filmmaking after the success of Toad Road. “It’s tricky, because I’ve held it off, but I am eager to try my hand at something that has a much bigger budget, just to see what I can do.” However, that doesn’t mean he’s abandoning his experimental indie roots now, as he’s currently workshops “what could be a feature” with Felt co-star Roxanne Knouse. He said, “I will always make the small, slow-developed projects like Toad Road and Felt. ... In my very being, I’m a DIY filmmaker. I can take two years and not be under any specific crunch.”

Felt has undoubtedly raised Everson’s profile as an artist. Since its debut, indie band Modest Mouse brought her unique visual style to two of their music videos, “The Ground Walks, With Time in a Box” and “Lampshades on Fire.” Yet the most meaningful impact may not be on her career. She said, “I think I’ve grown and evolved a lot since the making of the film,” cutting out what she describes as toxic relationships, and setting healthier personal boundaries. She even credits the film, and living through both its making and release, for separating onscreen Amy from real-life Amy. “The film has illuminated some of these patterns of how I was very aggressive in my language and my behavior, and how in subtle ways I was embodying the language of my aggressors and their behaviors, and how ultimately I need to do things that take care of myself, and create art that is meaningful.”

Felt opens July 17 at the Alamo South Lamar. See Film Listings, p.43, for review and showtimes.
About Elly

**GEMMA BOVERY**

D: Anne Fontaine; with Gemma Arterton, Fabrice Luchini, Jason Flemyng, Mel Raido, Isabelle Candelier, Niels Schneider, Elisa Zyliberstein. (R, 99 min.)

Oh, how I rue my failed foreign-language skills in the opening moments of Gemma Bovery. Who wants to read subtitles when a French baker is rolling out such pliant, such pookable, such heavenly looking dough? The baker in question, Martin Joubert (Luchini), also has some nonpastry thoughts to impart, via voiceover, about Gustave Flaubert’s essential novel Madame Bovary – the plot of which is borrowed, updated, and tidily upended for Gemma Bovery – but reading his subtitles is a real chore compared to watching that exquisite dough get kneaded.

Soon after, Martin steals the diary of his stalker (a guy she seems to like, and lets her guard down to a small degree. Yet we fear what might happen when she invites Kenny out to the woods for her version of cosplay. Provocative though it is, Felt literally wears its ideas on its sleeves. Small speeches about sexual objectification and rape culture frequently penetrate the film’s intentionally grotty veneer, telling us things that it might be better off showing us. Like many subjects of abuse, the victim often becomes an abuser, too, in later life. Sadly, Felt directs some of its venom toward the viewers, who serve as unwitting bystanders.

See “Under the Skin,” p.44, for an interview with the filmmakers.

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austinchronicle.com | JULY 17, 2015 | THE AUSTIN CHRONICLE | 45
Now in its third season, the show has become a viral-video factory, crowding Facebook feeds with clips that aren’t just funny but brilliantly bracing in their puncturing of societal assumptions about attractiveness. In May, an entire episode was devoted to the question of whether Schumer was fuckable enough to be on TV, posed as a 22-minute-long parody of 12 Angry Men. In less self-assured hands, the episode could have gone monstrously wrong – but it didn’t. It may be the best thing yet on TV this year.

In her first foray into filmmaking, Schumer plays a hard-drinking magazine writer named Amy (hmmphh) whose philosophy on romance springs from her father’s example, establishing a haphazard voiceover to explain that this is written by and stars a woman – Marc Savlov

The film, directed by Judd Apatow and written by Schumer, explores the life of a woman who has split up with her boyfriend and is now considering a new relationship with a man who is not her type. The film is a commentary on societal assumptions about attractiveness and masculinity, and how these can affect a woman’s self-confidence and relationships.

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In the end, as much an indictment of our celebrity-obsessed (global) pop culture as it is of the perils of rampant success arriving unexpectedly fast, tires squealing and driving a hearse. (07/10/2015)

Marc Savlov

DOPE
D: Rick Famuyiwa; with Shameik Moore, Tony Revolori, Kiersey Clemons, Kimberly Elise, Chanel Iman, Keith Stanfield, De’Andra Bonds, Roger Guenveur Smith, Blake Anderson, Zoë 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 teens, focused on getting good grades – as well as on the hip-hop culture that surrounds them. Game of Thrones, and other “things white people like.”

Lured in by neighborhood drug dealer Dom (ASAP Rocky), Malcolm, Jib, and Diggy soon end up at his birthday party, and – after a raid sends everyone scrambling – they find themselves heavily swayed by the film’s opportunity to piece things together for themselves, and the film seems as though Heineman sometimes misses the point of what he risked his life to capture.

Marjorie Baumgarten
**ENTOURAGE**

D: Doug Ellin; with Adrian Grenier, Jeremy Piven, Jerry Ferrara, Kevin Connolly, Kevin Dillon, Billy Bob Thornton, Debi Mazar, Haley Joel Osment, Ari Graynor, Perrey Reeves, Rex Lee, Ronda Rousey, Kid Cudi. (R, 104 min.)

The boys are back, surprising no one, with an effortless transition from HBO to the big screen. It’s a com- plement to the series that it has maintained its qualities, but hey who’s asking that’s been a Hollywood concern? Entourage picks up merely days after the TV series ended, with Vincent Chase (Grenier) and his posse – manager Eric (Connolly), big brother B-actor (Hill), too thuggish TV personality (Piven), and driver Turtle (perera) – finally scoring the breakthrough they’ve been striving for in Ibiza after Vince’s impromptu wedding. Power agent Ari (Piven) is now a studio head and wants Vinnie to star in his new $100 million-dollar movie, which Vinnie insists on direct. All in all, no more changes for the guys: They still chase booze, bongs, and babes, only now per- haps with an even greater sense of self-importance. Fans of the show’s boys-berries-bros ethos should find a certain satisfaction from Entourage, but will be appealled by the film’s casual misogyny and other retro attitudes.

(06/05/2015) **FAITH OF OUR FATHERS**

D: Carey Scott; with Kevin Doumes, David A.R. White, Stephen Baldwin, Candace Cameron Bure, Rebecca St. James. (PG-13, 96 min.)

Not reviewed at press time. This faith-based film tells the story of two sons of fathers who were killed in the Vietnam War. (07/03/2015) **THE GALLOWS**

D: Travis Cluff, Chris Lofing; with Ryan Shoes, Reese Misfler, Joller Brown, Cassidy Gifford, Jesse Cross, Malissa Brotman. (R, 81 min.)

Another found-footage horror film that’s best left un- found, The Gallows – centered around shaky footage, unturned tongues, and a boy gang who dispatches his victims with a noose – offers exactly none of the frisson or pleasure of a found-footage film done right. Obnoxious, football-playing dudette Ryan (Shoes) is stuck document- ing a stag night and is shamed into playing a noose-ringing role (also called The Gallows), which is possibly cursed – when it was first performed 20 years ago, actor Charlie Grimille (Cross) was accidently hanged, for real, on stage – but, hey, NBD. When a series of overwrought plot contrivances find Ryan, his girlfriend Cassidy (Gifford), friend Reese (Misfler), and the play’s leading lady Pfeifer (Brown), stuck in the school the night before the show, the film opens its jump-scare bag of tricks. For a similar and more original, but the storyline relies far too heavily on the tried and true, multiplicity of endings, and the action is trans- positied to a rock-and-roll arena. For a similar and more original, but the storyline relies far too heavily on the tried and true, multiplicity of endings, and the action is trans- positied to a rock-and-roll arena.

(05/15/2015) **INSIDE OUT**

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

Pixar really swings for the brass of seemingly unmarketable concepts with this 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 a 11-year-old Minnesota- bred girl named Riley (voiced by Dias). Inside Riley’s ride is a hive of activity, wherein five emotions – Joy (Poehler), Anger (Black), Fear (Hader), Distract (Kaling), and Sadness (Smith) – (also tires at the console that makes 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 drapery. Be it this century or next, I suspect Inside Out will still be something worth talking about. These feelings are built to last. (06/19/2015)

**JURASSIC WORLD**

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

Well, it’s better than Jurassic Park III, I’ll give them that. This fourth film in the franchise has more than a few snazzy beasts going for it, and the CGI is light years away from Spielberg’s monstrously entertaining 1993 original, but the storyline relies far too heavily on the tried and true, and quite interestingly cliché (which, as in 1993, should stop no one from going to the theatre). The film’s requisite love interests are ex-Marine Owen (Pratt, charming) and Type-A park manager Claire (Howard), who manages to misplace her nephews, Gray and Zach (Simpkins and Robinson), just as the park’s newest attraction busts loose and its prey becomes available to everyone and everybody around it. It’s all in good fun, and criti-coo to boot, but Jurassic World doesn’t even come close to that most intimate and secretly coveted “Gosh, wow” sense of wonder that the original mustered so easily. Roar more, bite less. (06/12/2015)

**LOVE & MERCY**

D: Bill Pohlad; with Paul Dano, John Cusack, Elizabeth Banks, Paul Giamatti, Julianne Moore, Jake Gyllenhaal, Joanna Going. (PG-13, 120 min.)

You’ve been touched by greatness; we hear a studio player flat-out tell Brian Wilson in Love & Mercy’s most conventional moment. Chances are good that anyone going to see this film already knows how great Wilson is, or at least he does a damn good impression of it. (06/05/2015)

**MAD MAX: FURY ROAD**

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

Fury Road is, to paraphrase Mad Max’s Nighttime, “a future road movie,” and it is. No matter what your personal sensitivities, you’ll have a hard time not being completely impressed. The film is a tireless, and often hilariously blase, road movie that is an anti-road movie at its most powerful. (*Alamo Ritz, Sunday, 11am; Wednesday, 6pm."

**MINIONS**

D: Kyle Balda, Pierre Coffin; with the voices of Coffin, Sandra Bullock, Jon Hamm, Michael Keaton, Allison Janney, Steve Coogan, Jennifer Saunders, Geoffrey Rush, Steve Carell. (PG, 91 min.)

Just five years ago, Despicable Me was a parody of the ground noise in the kids’ cartoon Despicable Me. Now they are still coming in their own vehicle – toddler-tiny, banana-colored, and chattering away in their polyglot pidgin, but they are not that much easier to master to serve. Minions is slight, bright, bopping entertai- nement. Like a child – its target demo, after all – nothing holds the film’s attention for very long, which means it squanders a clever setup in the early going.

(Continued on P.49)
SATURDAY 7/18

**CREATURE FROM THE BLACK LAGOON (1954)**
D: Jack Arnold; with Richard Carlson, Julia Adams. (NR, 79 min.)
**MONGO X CHILLER.** An expedition down the Amazon goes home with one of the prehistoric swamp-thing known as “Gill-Man” sinks its way out of the waters. @Alamo Village, 4pm.

**FINDING NEVERLAND (2004)**
D: Marc Forster; with Johnny Depp, Kate Winslet, Julie Christie, Freddie Highmore, Dustin Hoffman, Radha Mitchell, Nick Roud. (PG, 106 min.)
**Afternoon Tea.** Deeply west into the mind of author J.M. Barrie in this adaptably realized celebration of the wonder of the imagination. (@) @Alamo Lakeeline, 4:10pm.

**JAWS**
D: Steven Spielberg; with Roy Scheider, Robert Shaw, Richard Dreyfuss. (PG, 124 min.)
**Summer Film Classics.** The movie that ushered in the concept of the summer blockbuster is celebrating its 40th anniversary. (Double bill: The Silence of the Lambs.) (@) @Stateside at the Paramount, 7:15pm.

**THE LATE SHOW (1977)**
D: Robert Benton; with Art Carney, Cybill Shepherd, Burt Young, Victoria Principal, Bill Macy. (PG, 93 min.)
**Iron & Wine Live.** In this gem, Carney plays over the-phrase PI who comes out of retirement to find out who killed his old friend. The twisty plot puts him in close contact with a classy woman (Tomin) who wants to partner with him. (@) @Paramount, 7pm.

**SHARKNADO 2: THE WEIGHT OF THE WORLD**
D: Anthony C. Ferrante; with Dave BugLIOSA; with John Travolta, Olivia Newton-John, Stockard Channing, Didi Conn. (PG, 112 min.)
**Grease Live.** Performers who satirize society. (@) @Marchesa Hall & Theatre, 7:30pm.

**THE LADY EVE (1941)**
D: Susan Stroman; with Meryl Streep, John Travolta, Amy Adams. (PG, 109 min.)
**5th Anniversary Celebration.** A newspaper editor re-enrolls in high school for a story about a boy who has to deal with a beautiful girl. (@) @Alamo Ritz, 7pm.

**THE WEREWOLF vs. the VAMPIRE WOMAN (1971)**
D: Leslie Kimmelman; with Paul Naschy, Emma Daniel, Barbara Caprell, (R, 82 min.)
**Terror Tuesday.** Two women step into a world of trouble in the French countryside. (@) @Alamo Village, 10pm.

**SPACES**
D: Steven Spielberg; with Jeff Goldblum, Sam Neill, Laura Dern, Richard Attenborough. (PG-13, 127 min.)
**Spash Party Movie Night.** Watch Jurassic Park. Pool entrance fee applies. (@) @Deep Eddy Pool, 8:45pm.

**TUESDAY 7/21

**ALL WORK ALL PLAY: THE PURSUIT OF ESPORTS**
**GLORY LIVE NCM/Fathom.** By Experience. This is a live broadcast of season 9 of the Intel Extreme Masters (IEM), a global pro-gaming tour that takes the hottest teams and players all around the world to compete for the championship title in their respective esports. Also on the bill is a panel discussion and a competition between the Joes and the Pros in a 2v2 “Arcade Mode” game of StarCraft II. (@) @Alamo Hill Country Galleria, Tinseltown North, CM Stone Hill Town Center, CM Cedar Park, Arbor, CM Southpark Meadows, Metropolitan, 2, 7. (See Sunday.)

**APARAJITO**
D: Satyajit Ray; with Suman Ghosal, Pinaki Sen Gupta, Karuna Banerji, Kanu Banerji, subtitled. Austin Film Society. Newly Restored. The middle chapter of Ray’s landmark Apu Trilogy follows a young boy as he moves from his family to the countryside to the city. He adapts, excels at school, learns life lessons, and leaves home for college. (@) @Marchesa Hall & Theatre, 7:30pm.

**KUNG FU KILLER**
D: Teddy Chiang; with Donnie Yen, Charlie Yeung, Boisang Wang. (@) @Alamo Lakeeline, 7:15pm.

**THE MERRY WIDOW**
D: Susan Straman; with Renee Fleming, Nathan Gunn, Kelli O’Hara. (NR, 180 min.)
**NCM Fathom: The Metropolitan Opera Encore Presentation.** A delightful pastiche of romantic comedy with singing by Susan Straman. (@) @Tinseltown North, Arbor, CM Hill Country Galleria, Metropolitan, Southpark Meadows, 7pm.

**THE LADY EVE (1941)**
D: Preston Sturges; with Barbara Stanwyck, Henry Fonda, Charles Coburn, William Demarest. (NR, 94 min.)
**Summer Film Classics.** Preston Sturges’ delicious humor sets up Henry Fonda’s wealthy doe to be taken by Barbara Stanwyck’s seductive con artist. (Double bill: Pretty Woman. (@) @Stateside at the Paramount, 8:50pm.

**NEVER BEEN KISSED (1999)**
D: Raja Gosnell; with Drew Barrymore, David Arquette. (PG-13, 107 min.)
**Girli Night.** A newspaper editor re-enrolls in high school for a story about what you might want to have is up to. (@) @Alamo Ritz, 7pm.

**PRETTY WOMAN (1990)**
D: Garry Marshall; with Richard Gere, Julia Roberts. (R, 117 min.)
**Summer Film Classics.** This is a contemporary fairy tale about a hooker and her Prince Charming. (Double bill: The Lady Eve.) (@) @Stateside at the Paramount, 8:50pm.

**SPACES**
**Ghosts of Girlfriends Past (2009)**
D: Mark Waters; with Matthew McConaughey, Jennifer Garner, Matthew Douglas, Breckin Meyer, Lacey Chabert, Robert Forster, Anne Archer, Emma Stone. (PG-13, 100 min.)
**Austin Public Library: Homegrown & Locally Shown.**

**ONCE UPON A TIME IN THE WEST (1968)**
D: Sergio Leone; with Charles Bronson, Henry Fonda, Claudia Cardinale, Jason Robards. (PG, 165 min.)
**Austin Public Library: Westerns.** Free. (@) @Ruiz Branch Library, 6pm.

**WEDNESDAY 7/22
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**THE AWFUL TRUTH**
D: Leo McCarrey; with Irene Dunne. Gary Grant. Ralph Bellamy. (NR, 52 min.)
**Summer Film Classics.** This comedy is a hilarious mix-up. In its own subversive way, The Awful Truth allows a bitterly divorced couple to find the real truth of their relationship. (Double bill: Moonstruck.) (@) @Paramount, 7pm.

**CADDYSHACK MOVIE PARTY (1980)**
D: Harold Ramis; with Chevy Chase, Rodney Dangerfield, Bill Murray. (R, 108 min.)
**The Grin Game (1919)**
D: Harold Lloyd; with Arthur Lake, Charles K. French. (NR, 59 min., subtitled)
**Love and Leather: A Night With Director Travis Mathews**
D: Travis Mathews, (NR, 74 min.)
**OUTsider and Austin Film Society.** The featured films include “I Want Your Love” and Interior.Leather. Bar, which is a remagining of the last 40 minutes of William Friedkin’s controversial Cruising. The films will be followed by a video QA with Mathews. (@) @Marchesa Hall & Theatre, 5pm.

**RUN (1985)**
D: John McTiernan; with Steven Seagal. (R, 90 min.)
**Double Indemnity (1944)**
D: Billy Wilder; with Fred MacMurray, Barbara Stanwyck, Edward G. Robinson. (NR, 106 min.)
**TCM Presents.** Wilder’s delirious comedy is another classic with this quintessential femme-fatale story about a patriarch who bums off the woman’s husband for the insurance money. (Double bill: @Alamo Hill Country Galleria, Tinseltown North, CM Stone Hill Town Center, CM Cedar Park, Arbor, CM Southpark Meadows, Metropolitan, 2pm.

**SEVENTH ANNIVERSARY CELEBRATION**
D: Satyajit Ray; with Smaran Ghosal, Ramkali Bhattacharya, Pran. (NR, 197 min.)
**Mid-Century Ultra-Modern:** This is a look at architecture by exploitation director and star Duke Mitchell, who died in 1981 before finishing it. The story is one of a criminal mastermind and film distributor Bob Murakowski completed this film and film distributor Bob Murakowski completed this film about drugs, the underworld, and the history of the West. (@) @CM Cedar Park, Metropolitan, 7:30pm.

**SPACES**
D: Stephen Spielberg; with Sam Neill, Laura Dern, Jeff Goldblum, Richard Attenborough. (PG-13, 127 min.)
**Splash Party Movie Night.** Watch Jurassic Park. Pool entrance fee applies. (@) @Deep Eddy Pool, 8:45pm.

**SPACES**
D: Susan Stroman; with Meryl Streep, John Travolta, Amy Adams. (PG, 109 min.)
**5th Anniversary Celebration.** A newspaper editor re-enrolls in high school for a story about a boy who has to deal with a beautiful girl. (@) @Alamo Ritz, 7pm.

**SPACES**
D: Steven Spielberg; with Jeff Goldblum, Sam Neill, Laura Dern, Richard Attenborough. (PG-13, 127 min.)
**Spash Party Movie Night.** Watch Jurassic Park. Pool entrance fee applies. (@) @Deep Eddy Pool, 8:45pm.

**THE REAL SHERIFF: PRETTY WOMAN**
D: Yul Brynner; with Paul Naschy, Emma Daniel. (@) @Octoberfest.
**FILM LISTINGS CONTINUED FROM P.47**

in the film's favor. No gag gets outplayed, no plotline outsmarts its way over. The film is also set, somewhat arbitrarily, in 1968, which inspires some nifty retro looks. The focus here is the recreation of the heroes and villains is well-executed, the background detail is exquisite, and – best yet – there's a mid-film bedtime story that'll take your breath away. (07/10/2015)★★★★★ – Kimberly Jones

**ALMAO LAKELINE, ALAMO SLAUGHTER LANE, ALAMO SOUTH LAMAR, BARTON CREEK SQUARE, CH CEDAR PARK, CM HILL COUNTRY GALLERY, CM ROUND ROCK, CM SOUTH PARK, CM STONE HILL TOWN CENTER, FLX BREWHOUSE, HIGHLAND, GATEWAY, IPC, LAKELINE, METROPOLITAN, MOVIEHOUSE, TINSELTOWN NORTH, WESTGATE**

**SELF/LESS**


Wealth can't buy health, happiness, or immortality, but in the end of Self/less, wealth can buy you maybe another 60 years of life. That sounds like a good deal to Damian Hale (Kim K.) treats with care and precision. The result is a story that's as touching as it is powerful, and one that will leave you with a newfound appreciation for life. (07/10/2015)★★★★★ – Kimberly Jones

**TERMINATOR: GENISYS**

D: James Cameron; with Arnold Schwarzenegger, Emilia Clarke, Jai Courtney, Jason Clarke, J.K. Simmons, Byung-hun Lee, Matt Smith, Dayo Okeniyi. (PG-13, 126 min.)

For a sequel no one asked for, James Cameron has delivered a film that perfectly captures the essence of the original Terminator films. The story is told from the perspective of John Connor (played by Jai Courtney), who is on a mission to protect the future by ensuring the survival of his mother, Sarah Connor (played by Emilia Clarke). The action is intense, the effects are stunning, and the performances are outstanding. Overall, it's a fantastic addition to the Terminator franchise. (07/10/2015)★★★★ – Josh Kupecz

**THE STRUGGLE FOR THE BEST THEATER IN AUSTIN!**

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**TERMINATOR: GENISYS**

D: Alan Taylor; with Arnold Schwarzenegger, Emilia Clarke, Jai Courtney, Jason Clarke, J.K. Simmons, Byung-hun Lee, Matt Smith, Dayo Okeniyi. (PG-13, 126 min.)

An action-packed story of a man who must save the future. The special effects are stunning, the acting is top-notch, and the film is a must-see for anyone who enjoyed the original Terminator films. (07/10/2015)★★★★★ – Marc Savlov

**THE TRIBE**

D: Myroslav Slaboshpytskiy; with Grigoriy Fesenko, Yana Novikova, Yaroslav Biletsky. (NR, 132 min.)

This film is a powerful and thought-provoking exploration of a man who is mandated to undergo a experimental procedure. The performance is outstanding, and the film is a must-see for anyone interested in the themes of identity, self-discovery, and the struggle for freedom. (07/10/2015)★★★★ – Marc Savlov

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An asterisk (*) before a title means that no passes or special admission discounts will be accepted. Changes may sometimes occur; viewers are encouraged to call theatres to confirm showtimes.

For updated showtimes, see austinchronicle.com/film.
Five Nights on Dirty Sixth

On a cozy corner stage inside Dizzy Rooster, a bearded man in a ball cap strums the buoyant chords of Steve Miller’s “The Joker” to the backs of 20 drinkers belled up to the bar. Without turning around, an older patron yelps the song’s wolf whistle slide guitar, likely an involuntary response conditioned by decades spent listening to barroom cover bands. Staying in the same chord progression, the songman segues into Shaggy’s “Angel,” and Def Leppard’s “Pour Some Sugar on Me,” before bringing the frat house mash-up full circle with the original chorus.

“I’m a joker, I’m a smoker, I’m a midnight toker.”

Welcome to Sixth Street on a Wednesday at 5pm. Specifically “Dirty Sixth,” the blocks between Congress Avenue and I-35 that remain Austin’s notorious entertainment district. Tourists primed for our celebrated scene will arrive here where they’ll be sold a fugazi of Austin music.

That cultural disconnect, between Austin’s artistic musical offerings and the entertainment on this bar-lined thoroughfare, inspired me to spend five straight nights only experiencing music on Dirty Sixth. That artery is largely perceived by Austin music fans as a wasteland, but surely there must be warm bodies amongst the zombies.

Unhappy with happy-hour cover bands, I slide into a joint called Friends and watch Swamp Sauce beat out the bayou blues. The stage lights up with altar candles around snaky frontman Jeff Clark, who’s blowing equally hot harp. The bar’s decor pays respect to the local music scene with masses of painters working as caricature artists.

“Why would any musician shelve true creativity? Because their tip jars are brimming with $20s.”

Friday

TGIF finds me wishing for a time machine. Fifteen years ago, I’d have been inside the Black Cat, a live-institution hosting Austin’s country, funk, and metal that got charred to the rebar in a 2002 electrical fire. Instead, I’m at the Nook, an alleyway venue where the Black Cat once stood, observing garage-blues act Mojo House perform “I Put a Spell on You.” The band is decent, but the sound, stage, and vibe reek of an alcohol dispensary.

At metal stronghold Dirty Dog, a venue so boldly unhip it feels like a portal to San Antonio, pink-haired goth rocker Nancy Silva compels. Cable access host Dave “Dave TV” Prewitt is on hand and confirms that, in the early Nineties, Sixth Street, with venues like Steamboat and Black Cat, was ground zero for original Austin music before eventually being overtaken by cover bands.

“Do you know the Sixth Street drinking game?” he asks. “You drink every time you hear a Stevie Ray Vaughan cover.”

Nearby, Flamingo Cantina asserts itself as Austin’s island music headquarters. Roots reggae band River City Royals, fronted by stellar vocalist Aric Garrett, casts a heavy, pungent vibe over a racially diverse crowd. Don’t overlook this Sixth Street sweet spot.

Afterward, I stand in the middle of the street and observe the 2am cavalcade: males with pit bull aggression circling women with cat-in-heat desperation. On the corner of N emacs and Sixth, a man vomits up his bar tab. These are amateurs – newly legal drinkers, tourists, and weekend warriors – but it’s obvious that Sixth Street, more than any other district in Austin, incites wild, blackout nights.

Saturday

Tour buses on Sixth have been scant since Emo’s moved. Saturday night they’re docked outside of the Gatsby, a cocktail bar utilizing its patio as a quality concert venue under direction of veteran scenester Matt Meshbane. Dr. Aroma Kings, fronted by dreadlocked “attorney that rocks” David Komie, are playing an excruciating cover of the Dead Kennedys “Holiday in Cambodia.”

Meanwhile, the audience waits for Gunzo, a new vehicle led by L.A. Guns founder Traci Guns. Against the odds of age, the guitarist and his veteran rocker cohorts bring enough firepower for a satisfying classic rock hit parade.

Sunday

By Sunday bloody Sunday, Dirty Sixth has worn on me and I’m dreading yet another night on the charmless strip. While fueling up on history’s worst slice of $4.25 pizza, I admire a new plaque outside the Alamo Drafthouse Ritz. It documents the theatre’s history as a punk venue and name-drops Black Flag and the Dicks.

I enter to take in a docu-concert on triphop and the trancey music calms my nerves. A cadre of local musicians, anchored by beat crew Applied Pressure and vocal sirens Keeper, re-create tracks by DJ Shadow, Portishead, Björk, and Massive Attack so artfully that I forget where I am. It’s the best show I’ve seen all week.

Vacating the cinema, my good mood is downturned by the sound of a band on the roof of the Blind Pig performing “Dynamite” by Taio Cruz. I wish I had that $4.25 pie crust to jam into my ears. I’m right back where I started on Wednesday – listening to musicians disingrading themselves with garbage pop covers.

It’s all part of the cacophonous soundtrack of Dirty Sixth. Perhaps it’s a wasteland after all, but even in such culturally barren soil, there’s flowers blooming amongst lots of trash. And a little puke.

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**WEIRD CITY HIP-HOP FESTIVAL** brought the heat with its 2015 lineup, trumpeting headliners Jay Electronica, Danny Brown, Freddie Gibbs, Aesop Rock, and Charles Hamilton. The gathering nabbed a unique locale in Eastside woodwork ing facility Delta Millworks (Fifth & Springdale) for its second outing, Sept. 18-19. Tickets, $65, are on sale now.

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**GOLDEN DAWN ARKESTRA** saxophonist Zapot Mgawi danced atop the controversial construction scaffolding inside the Cheer Up Charlie patio while his interstellar Afrobeat ensemble jammed on Saturday night. Mgawi explained to “Playback” he was “healing the sacred cliffs.”

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**SOUTH AUSTIN POP CULTURAL CENTER** shows off its Margaret Moser Collection on Saturday with a party at 7:00pm featuring a performance by the Freddie Steady Revue. The exhibit includes 300 pieces of art and ephemera illustrating the career of Austin’s favorite groupie/music scribe. Last year, the city dedicated a plaza outside the Austin Music Hall in Moser’s name. With the AMH now slated for demolition, Moser remarked, “I don’t mind being by techies, but I really like them to name the office building for Doug Sahm.”

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**TEXAS SONGWRITERS CONFERENCE** convenes Fri-Sun. at the Mockingbird Cafe (4606 E Burleson Rd.). Participants receive lessons in writing, recording, and pitching to publishers from hit songwriters and industry vets. The conference costs $175 and is open to members of the Austin Songwriters Group (monthly and annual memberships are available).

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**HALF NOTES**
GOURDOUGH’S PUBLIC HOUSE

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MEDIA TECH INSTITUTE
Who Let the Dogs Out?

A playlist for the dog days of summer

Around 1970, the intersection of my family’s Volkswagen Beetle and me in the backseat with our St. Bernard, Polo, who outweighed me three digits to two, approximated a buffalo stampede on the twists and turns of our steep hill. I got trampled but good. One time, descending Spring Road – the dog replaced with my best friend Steve – we thought we had run over a canine on a curve when barks sounded all around us. Turns out it was my mom’s 8-track of Pink Floyd’s 1971 psych burner Meddle, whose “Seamus” remains one of the great hound songs of all time. From the LP illustration on Nazareth’s Hair of the Dog to Austin rock ripostes A Giant Dog, Canis lupus familiaris domesticates music as it does the planet. Here’s what happened one morning when the phrase describing the “most sultry period of summer,” approximately July 3 to Aug. 11, became a team Music email chain.

Book rights pending.  – Raoul Hernandez

“I WANNA BE YOUR DOG,” ALEJANDRO ESCOVEDO

Alejandro Escovedo: I think I’ve performed that song more than my songs! [Laughs.] It was the first song I learned how to play on guitar. That was my “Louie Louie,” my “Gloria.” That whole first record, The Stooges [1969], I learned it. My friends, we’d smoke pot, and they would solo over me playing those chords, so they could learn lead guitar.

Austin Chronicle: What about the lyrics?

AE: “I’m so messed up, I want you here/ I’m in my room, I want you near/ Now I’ve got you face-to-face/ As I lay right down in my favorite place.” That’s pure love song. It’s a sexual manifesto. That’s what the Stooges were about.

AC: Normally, in a rock & roll or a blues song, being a dog holds a different connotation than it does on this song.

AE: Yeah, like Elvis’ “Hound Dog”: “You ain’t nothin’ but a hound dog/ Lyin’ all the time.” This dog is more active. In my eyes, it’s like Bowie on the cover of Diamond Dogs – that decadence, the kind of creature that becomes a dog, a sexual animal comfortable with a man/woman that becomes something else.

– Tim Stegall

“Dirty Dog,” ZZ Top

The base theme of (ex)lover as a dog here applies to the fairer sex: “Your problem’s cured with a dollar bill/ And if it won’t, I know a flea collar will/ You’re just a dog, a scurvy dog.” Its riff could be T. Rex’s “Bang a Gong” played sideways, while the chugging, 1983 techno groove preserves the moment that the Houston trio ruled MTV with beards and hot rods.

– Tim Stegall

CONTINUED ON P.56
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“DOGS,” THE JUDY’S

July 1976: Killings began in New York City, amid a nation high about its 200th birthday. They seemed random, then not so random. The horrific acts of David Berkowitz, who called himself “Son of Sam” in a taunting note to police, gripped the country in bloody outrage for a year. A dog ordered him to kill, Berkowitz claimed.

In the benignly named Houston suburb of Pearland, around 1980, the teenage boys in the Judy’s recorded The Wonderful World of Appliance EP. With only drums, bass, and occasional keyboard or percussion, the minimalist trio skewed toward Devo and looked like Boy Scouts on a New Wave bender. Their regional popularity spoke of the moment: “Vacation in Tehran,” “Radiation Squirm,” and “How’s Gary?”

“Dogs” was a breed apart. The audience barked as Jeff Walton’s bass growled and Dane Cesare’s stripped drum kit hounded the song in menacing footsteps. David Bean would croon into the microphone, “I hear doo oooog!” His large brown puppy eyes rolled back in his head to the whites, and the crowd howled like pack animals. Berkowitz later told the FBI: Son of Sam, the dog, orders ... just a bullshit story. — Margaret Moser

“Dog Faced Boy,” Preston Love

Credited to his best friend, saxophonist Preston Love, impresario Johnny Otis recorded this funky, two-sided instrumental of unadulterated L.A. R&B sans Mr. Love in 1956 for his short-lived Dig label. Featuring future James Brown guitar innovator Jimmy Nolen and a horn section that croons like a hangdog hound, it became the theme and moniker for the first three years of my radio career at KCSB Santa Barbara. — Jay Trachtenberg

“Dog on Wheels,” Belle & Sebastian

This ode to a boy’s best friend, an antique stuffed dogs on wheels, became a cult classic for the Glaswegian pop pups. Originally appearing as the title track of the then-occt’s 1997 EP, it got scooped up for a box set in 2000, then resurfaced again on 2005 compilation Push Barman to Open Old Wounds. Like a childhood bestie, its horns blaze the Pavlovian welcome of familiarity. — Abby Johnston

“Doggin’ Around,” Jackie Wilson

One of the most dynamic performers of the early rock & roll era, Detroit’s Jackie Wilson earned the heavyweight title Mr. Excitement. His four-octave vocal range soars front and center on this 1960 ballad directed at a cheating (doggin’) significant other, crystalline piano and a gospel chorus echoing Wilson’s pain. It spent three weeks at No. 1 on the R&B charts. — Jim Calliguri

“I Love My Dog,” Cat Stevens

Was Cat Stevens thinking of early paramour Carly Simon when he sang, “I love my dog as much as you” on his first single in 1966? Now Yusuf Islam since converting a decade later, controversy still follows the folky “Peace Train” engineer after he endorsed putting a bounty on Salman Rushdie’s head in 1989. This time, he admitted to lifting the melody for this canine from Yusuf Lateef’s “The Plum Blossom.” — William Harries Graham

“Dog Eat Dog,” the Specials

Retrofitting a 1965 single by “World’s Oldest Teenager” Rufus Thomas, UK Two-Tone politicos the Specials updated its originator’s comic bop for creeper-clad rude boys via riotously uptempo Jamaican ska. London 1979 boasted bricks, barricades, bullets, and the far right on the ascension, so “Dog” lists the real-life horrors of pre-Thatcher Britain. Not that you needed to back Labour to prowl ’n’ growl the dance roars of pre-Thatcher Britain. Not that you need to be high about its 200th birthday. — Kevin Curtis

“Do the Dog,” the Jicks

Satire’s sky-high on the Jicks’ 2001 debut. Stephen Malkmus’ first post-Pavement output parodies hipster hippies on this droll recounting of an ill-fated fling involving: Jenny (18, toe ring), Sean, aka “the Ess-Dog” (31, Volvo), and Trey (retriever, bandanna). The dude-bro protagonist is widely perceived as the songwriter’s self-parody, quintessential Malkmus – equal parts farce and wit. — Neph Basedow

“Hound Dog,” Big Mama Thornton/ Elvis Presley

Two differing shades of contempt for a no-account cheater from the pens of L.A. teens Lieber & Stoller, both crucial. In 1952, Thornton roared her disgust for her dawg of a man over nasty guitar. Four years later, Elvis attacked a friend doggin’ his gal over machine-gun rhythms, sheet-metal power chords, and a revamped lyric: “You said you was high-class/ Well, that was just a lie!” — Tim Stegall

“Shannon,” The Monkees

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“Old Shep,” Kinky Friedman

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“Gonna Buy Me a Dog,” the Monkees

Stoking haters of the era, Tommy Boyce & Bobby Hart composed this perky, contrived track from the band’s eponymous 1966 debut, the first of four consecutive No. 1 LPs. Schtick befitting their respective show business backgrounds, only Micky Dolenz and Davy Jones recorded it; the latter referencing the banned novelty hit “They’re Coming to Take Me Away,” Bassist Larry Taylor plays both on this and Tom Waits’ “Rain Dogs.” — Margaret Moser

“Hey Bulldog,” the Beatles

Cut in 1968, before flying to India for a retreat with Transcendental Meditation guru/capitalist Maharishi Mahesh Yogi, John Lennon’s British bulldog mirrors its namesake – stout, pug-faced, aggro. A sinister piano riff doubled by guitar spikes paranoiac, reassurance, and ultimately nonsense (“Sheepdog, standing in the rain/ Bullfrog, doing it again”). A lupine explanation and bars devolve into unminged (unleashed) chaos at the close. — Raoul Hernandez

“Doggy Dog World,” Snoop Doggy Dogg

“Gin and Juice” gets the cultural touch – from the pens of L.A. teens Lieber & Stoller, both crucial. In 1952, Thornton roared her disgust for her dawg of a man over nasty guitar. Four years later, Elvis attacked a friend doggin’ his gal over machine-gun rhythms, sheet-metal power chords, and a revamped lyric: “You said you was high-class/ Well, that was just a lie!” — Tim Stegall

“Doggy Dog World,” Snoop Doggy Dogg

“Gin and Juice” gets the cultural touchstone award, but the final, Europe-only 1993 single from debut Doggystyle is no runt. From an indecipherable Richard “Dimples” Fields sample, Dr. Dre builds a pungent G-Funk groove tapered to the nuances of Snoop’s flow. Barking vox from latter-day Stax/Volt soul survivors the Dramatics and a video cameo by Fred “Ren” Berry make this a perfect slice of intergenerational boombox bliss. — Greg Beets

“I’ll Be Doggone,” Marvin Gaye

Marvin Gaye’s first chart-topper was co-written by Smokey Robinson and features the cascading background vocals of the Miracles. A 1965 love song littered with thinly veiled threats of leaving, it sounds sugary sweet until put under the microscope. “Every woman should try to be whatever her man wants her to be,” croons the singer in his silky smooth tenor. Ladies, hit it: “I wouldn’t be doggone, I’d be long gone.” — Thomas Fawcett

“My Dog Is Dead,” Glass Eye

The only entry in our canine collection without “dog” in the title comes from cowboy singer Red Foley, who penned the song in 1935. The oft-covered pooooch ballad enjoys added historical significance for being the first song Elvis Presley performed publicly, at age 10 in a singing contest at the Mississippi-Alabama Fair and Dairy Show in 1945. He came in fifth place.

Classic man’s-best-friend sentiment, “Old Shep” finds a boy growing up alongside his titular four-legged companion, their friendship emboldened when Shep rescues him from drowning. Years later, with Shep’s eyesight “fast growin’ dim,” a veterinarian says, “I can’t do no more for him, Jim,” leading to a tearjerkng verse:

“With a hand that was tremblin’, I picked up my gun/ I aimed it at Shep’s faithful head, I just couldn’t do it/ I wanted to run, and I wished they’d shoot me instead.”

“It’s a beautiful song – the kind people don’t write anymore,” says coss country singer Kinky Friedman, who often reveals himself as a big softy when he sings “Old Shep.” “I agree with Will Rogers: ‘If there are no dogs in heaven, then when I die, I want to go where they went.’”

Friedman’s family operates Utopia Rescue Ranch, a never-kill shelter in Medina (near Kerrville) that rehabs and rehomes abused and abandoned animals. “We’ve got a lot of big dogs right now,” says the raconteur. “They’re happy at Utopia, but they’d be even happier to go home with you.” — Kevin Curtin

“Jenny & the Ess-Dog,” Stephen Malkmus & the Jicks

One of the most dynamic performers of the early rock & roll era, Detroit’s Jackie Wilson earned the heavyweight title Mr. Excitement. His four-octave vocal range soars front and center on this 1960 ballad directed at a cheating (doggin’) significant other, crystalline piano and a gospel chorus echoing Wilson’s pain. It spent three weeks at No. 1 on the R&B charts. — Jim Calliguri

Who Let the Dogs Out? CONTINUED FROM P.54
“No More Doggin’,” Rosco Gordon
This 1952 R&B hit hinges on a loping piano shuffle now known as “Rosco’s rhythm,” signature sound of late Memphis piano man Rosco Gordon. The tune stands on its own merit, but its massive impact wouldn’t be realized until it reached Jamaica, where the boogie’s accent on the offbeat helped lay the foundation for ska. “Rosco Gordon is the seed of reggae,” WBAI deejay Terry Wilson once said. “Not the root, but the seed.” – Thomas Fawcett

“Quiet Dog Bite Hard,” Mos Def
Some rappers are all bark, no bite. That’s the message behind “Quiet Dog Bite Hard,” which begins with a defiant clip of Fela Kuti and finds Mos Def expertly engaging in the age-old tradition of calling other rappers garbage. With sophomore album The New Danger skewing blues-rock experimentalism, 2009’s The Ecstatic was refreshing if only to hear Yasiin Bey drop bars again: “They phony as a face lift, I’m nothing to play with.” – Thomas Fawcett

“Rain Dogs,” Tom Waits
1985’s commercially pliable Rain Dogs, Tom Waits’ eighth album, rated deal-breaker for some fans, but Rod Stewart’s cover of its “Downtown Train” paid off. The title song remains a throwaway: 2:56 minutes of loping tribute to society’s have-nots who’d rather “huddle in a doorway with the rain dogs.” Punctuation comes courtesy of Marc Ribot’s raucous, careening guitar and bassist Larry Taylor. – Margaret Moser

Beatle Barkers is unspeakably bad, objectively one of the most terrible albums ever made, but it’s still $10 well spent.

SWAMP DOGG BARKS THE BEATLES

“You need this,” Swamp Dogg swore to me after his show at the Continental Club in 2007. The gonzo soul legend born Jerry Williams had just signed my copy of his 1970 cult classic Total Destruction to Your Mind and, sensing a sucker, made a hard sell on the most questionable item at the merch table. In 1983, the same man who wrote the brilliant and poignant “Synthetic World” programmed a keyboard with barnyard animal noises and barked out his favorite Beatles tunes. The Beatle Barkers LP answers a question so inane no one ever thought to ask it: “What if the Fab Four were replaced by a howling hound, chicken, sheep, and cow?” Even for the warped mind of Swamp Dogg, this is some weird shit. Credited to the Woofers & Tweeters Ensemble, his name doesn’t actually appear anywhere on the LP, and additional information is scant. At the Continental, Swamp Dogg suggested I pair the disc with candlelight and save it for romantic evenings with my lady, a pitch that proved impossible to refuse. Beatle Barkers is unspeakably bad, objectively one of the most terrible albums ever made, but it’s still $10 well spent. – Thomas Fawcett

“Old Salty Dog Blues,” Lester Flatt & Earl Scruggs
Flatt & Scruggs didn’t write “Salty Dog,” but they made it bluegrass canon. A traditional blues first recorded by Papa Charlie Jackson in 1924, the guitar/banjo duo cut their take as a 1952 single, with Benny Sims on fiddle and vocals. The ambiguity of its titular call (“Honey, let me be your salty dog”) allows intentionally lascivious interpretation, with often appended verses emphasizing the bawdy possibilities. – Doug Freeman

“The Dog Breath Variations,” Mothers of Invention
From 1969 double album Uncle Meat, the Mothers of Invention’s fifth, subtitled, “Most of the music from the Mothers movie of the same name which we haven’t got enough money to finish yet,” this song found Frank Zappa spreadin’ his composer wings into classical and jazz – besides adventurous blues and rock. This particular piece sounds typical of the time’s avant-garde, with synthesizer, acoustic guitar, and marimba chirping along majestically. – Jim Caligiuri

“Two Headed Dog (Red Temple Prayer),” Roky Erickson
Blood-curdling amp noise intro, ominous string-bending riff, the bizarrely memorable chorus: “I’ve been working in the Kremlin with a two-headed dog.” After his 13th Floor Elevators crashed and hospitals haunted his mind, Austin native Roky Erickson re-emerged as a horror-fied hard rocker with this Doug Sahm-produced single in 1975. Crucified children? Human jerky? Ask the KGB. – Kevin Curtin

“Walking the Dog,” Rufus Thomas
Memphis crooner Rufus Thomas knocked it out of the park with this Stax single, which reached Billboard’s Top 10 in 1963. The song became his signature and was covered by three notable rock & roll giants: the Rolling Stones, Aerosmith, and the Who. Apparently the Tennessee air reminded Thomas, a renowned flirt, of the dog days of summer, because he went on to write at least six other dog songs. – William Harries Graham

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MUSIC LISTINGS

RECOMMENDED THIS WEEK

EDITED BY RAOUl HERNANDEZ

MOVING PANORAMAS
Cheer Up Charlies, Friday 17
Not out until October, Moving Panoramas’ debut LP already makes waves on home turf. Leaufft title track “One” landed in the UKX rotation as soon as advances went out, the female Austin trio led by Leslie Sisson (Moonbird, Matt Pond PA) conjuring a big yet intimate sound reminiscent of Nineties output from Brit indie 4AD. Minor chord magic, “Tonight” could double date with LA’s Warpaint, while “Magic” gives Best Coast’s Bethany Cosentino a run for her nocturnal hooks. Sisson’s 2011 solo sleeper Harmony prepared us for One. – Raoul Hernandez

MUSIC UNDER THE STAR
Bullock Texas State History Museum, Friday 17
Ben Kweller embodies an Austin bucking between hippie and hipster. From country kid to the tipped psy- pop of his most recent disc, 2012’s fifth LP Go Fly A Kite, the singer/guitarist remains one of the city’s most unique authors. Producing Wild Child’s sophomore surprise Runaround in 2013 then appearing in William H. Macy’s family-band drama Rudderless the following year, and seen in Austin in Bob Byington’s upcoming 7 Chinese Brothers with Jason Schwartzman, Kweller’s latest burst East Cameron Folkcore opens with the anthemic socio-political fury of Kingdom of Fear. – Doug Freeman

BUDDY GUY
AC Live at the Moody Theater, Friday 17
Following up 2013’s double-album opus Rhythm & Blues, Buddy Guy’s new Born to Play Guitar opener with the storyteller’s purpose: “I was born to play the guitar. I got blues running through my veins.” Courting through the LP are guests including ZZ Top’s Billy Gibbons, the Fabulous Thunderbirds’ Kim Wilson, and Van Morrison, who pays tribute to B.B. King on “Flesh & Bone” in duet with Guy, 79 on July 30. Citing the Louisiana-born guitarist’s influence on Jimi Hendrix, cult finkster Shuggie Otis told the Chronicle last week, “Buddy Guy invented psychedelic blues guitar.” – Raoul Hernandez

IRON & WINE
Midwives Benefit
Paramount Theatre, Friday 17
Sam Beam no longer lives near Austin after last year’s relocation to North Carolina, but he returns to play Iron & Wine’s annual benefit for midwife organizations. Hot on the heels of Archive Series Volume No. 1, a lo-fi home recording from before he became the prophet of Hill Country psychedelic folk, the troubadour arrives on the release date for the much-anticipated Sing Into My Mouth, cut with Band of Horses’ Ben Bridwell. Catch the film scholar at the same location the night before to introduce Robert Bentor’s The Late Show for Iron & Wine Movie Night. – Doug Freeman

STEELY DAN
Elvis Costello
Circuit of the Americas, Friday 17
Mimicked Steely Dan’s Bass Concert Hall knockout in 2013, didn’t you? The rock fusionist’s first Austin show since an appearance at the Armadillo World Headquarters, Walter Becker and Donald Fagen led a 13-piece big band, including a four-man horn section and three backup singers, that took rock into jazz far more convincingly than Miles Davis and his ilk reversing that flow. “Reelin’ in the Years,” “Ragtime Woodie,” “Peg” – all the hits reared their head. Elvis Costello & The Imposters ensure that the COTA lawn is going to crush nostalgia. Both Nineties drama staples have reunited with Spoon and running wild up the Midwest and East Coast. Sweet Spirit offshoot Street Rides, a blues band whose second album should see the light of day in 2016. While Crosby and Nash have published well-received autobiographies, Stills continues work on his own. “Everybody remembers things differently and I’m happy to have the last word,” says Stills. “A lot of it doesn’t matter. I don’t intend to write a People magazine sort of gossip column for my 300 pages at the behest of a publisher. I’m taking my time and picking out stories with depth and resonance.” – Jim Caligiuri

WRECKLESS ERIC
Strange Brew, Saturday 18
Wreckless Eric remains best known for his 1977 punk-pop sensation “(I’d Go) The Whole World Wide,” part of the songwriters cabal on Stiff Records that included Elvis Costello, Ian Dury, and Nick Lowe. Like his labelmates, the UK rocker wrote sharp, clever lyrics that were often bitingly hilarious. Distinct, vulnerable, he captures the everyday, offering observations that make perfect sense if only people stop and think for a moment. – William Harries Graham

DEATH GRIPS
Mowhawk, Saturday 18
It’s reasonable for Austinites to hold a grudge against Death Grips. The abrasive noise-rap trio of drum savant Zach Hill, aggressive basser MC Ride, and producer Andy Morin spurned local fans by blowing off Fun Fun Fun Fest appearances in 2013 and 2014. After a brief retirement last year, the hop-hop iconoclasts have embarked on a lengthy and surprisingly reliable summer tour that’s found them in impressive form, with long, raging sets pulling material from recent triumph Jenny Death as well as catalogue highlights The Money Store and No Love Deep Web. – Kevin Curtin

HOLODECK PRESENTS
Red 7, Saturday 18
Experimental mothership Holodeck Records hovers over Red River, beaming down dark synth warriors to plant a pixelated flag at Red 7. The show serves as a vinyl and cassette release for the local imprint’s latest signees, the BPM-pushing, apeggo-loving duo of Jesse Strait and Adam Fangsru, aka Flatline. The pair’s debut EP, Black Medicine, combines vintage hardware with modern synthesizer to craft weapons-grade dance music. Joining in the action: former Silver Pines frontwoman Stefanie Franzotti’s synth-vocals project Sleep Over and electronic renegade Xander Harris. – Kevin Curtin

SMASHING PUMPKINS, MARYLIN MANSON
AC Live at the Moody Theater, Sunday 19
On a co-headline tour dubbed “The End Times,” Smashing Pumpkins and Marilyn Manson hope to crush nostalgia. Both Nineties drama staples come armed with new albums, Billy Corgan’s reconstructed camp supporting December’s streamlined Monuments to an Elegy, while the Ohio-bred shock rocker plugs his ninth LP January comeback. The Pale Emperor, Sunday’s true trump card keeps time for the former, Jimmy Chamberlin, who rejoins the Chicago-based Pumpkins after a six-year hiatus. – Neph Basead

A GIANT DOG
Hotel Vegas, Wednesday 22
Austin animal bands crate together for a tour of Colorado and the Pacific Northwest. Up first, Josh Logan’s shag-haired rock & roll threepiece the Blind Pts aroused damn near everybody with December’s Heavy Petting, 12 songs that unleash big fuzz and maximum R&B. Sabrina Ellis and Andrew Cogar’s longer-tenured outfit A Giant Dog has spent the past year gigging with Spoon and running wild up the Midwest and East Coast. Sweet Spirt offshore Stood Dads open. – Chase Hoffberger

MIND GONE TOUR
North Door, Thursday 23
The Mind Gone crew cut loose with a bang as the North Door hosts an oddball trio: Mike G and Left Brain of now defunct L.A. rap collective Odd Future and Bizarre from (off and on) group Odd12. Jack of all trades, Left Brain (Wenon) produced significant portions of Odd Future’soutput, while rapper/DJ Mike G (Michael Griffin) is also a member of Houston OG Ron C’s Chopharts DJ collective. Detroit’s Bizarre (Ray Johnson) epitomizes the weeds movement as a principal propagator. – Kahnro Spearman

Chicago/Earth, Wind & Fire
CIRCUIT OF THE AMERICAS, THURSDAY 23
Touring together for the fourth time, a pair of horn-driven powerhouses enliven summer shed seas- son with a rich array of hits. Chicago and Earth, Wind & Fire followed similar trajectories during their evolutions, both migrating from the Windy City to California in the late Sixties and signing to Columbia. Yet the two acts never crossed paths in their formative years.

“We have a lot of parallel experiences,” says Chicago’s founding keyboardist Robert Lamm, who recalls meeting EWF vocalist Philip Bailey while working out at the gym. “But it wasn’t until we all got together for a couple of weeks before the first tour that we started getting to know each other.”

As on previous outings, the two bands perform both separately and together, sharing vocals on select songs, as in 2004 when Bailey stood in for Peter Cetera on “If You Leave Me Now.” Both groups remain on classic radio formats, but Lamm says Chicago is reviving its obscure 1979 disco foray “Street Player” in the wake of its sampling in dance smashes by the Bucketheads and Pitbull.

For their part, EWF just played Bonnaroo. They’re also making regular stops at the White House. “We’ve done it so many times with President Obama that he knows us,” says EWF master bassist Verdine White. “The last time we were there in December, he said, ‘Earth, Wind & Fire’s here? It’s going to be all right now!’” – Greg Beets

Full interview with Robert Lamm online at Earache! austinchronicle.com/music

Stephen Stills
PARAMOUNT THEATRE, THURSDAY 23
Those who attended the Crosby, Stills & Nash show at the Long Center last August walked away marveling at Stephen Stills’ guitar playing. At 70, he remains a masterful instrumentalist and songwriter for the ages.

This solo appearance breaks into two sets; the first, performed acoustically, pulls from every era of the Dallas-born Rock & Roll Hall of Fame member’s five-decade career. He then goes electric for the second half, showcasing his love for the blues.

“I’m first and foremost a blues player,” claims Stills. “My first songs were Jimmy Reed, Muddy Waters, and Robert Johnson songs. Folk singers do everything in C and blues singers do everything in E and A. I’m one of the latter. I’ve got too much that I owe black people.

“It took me long enough, but I turned into a fairly decent blues guitar player. I’ve always got some young guitar stud around, like Kenny Wayne Shepherd, who I can steal from. There’s times when you can’t tell us apart.”

Shepherd, Stills, and Barry Goldberg front the Rides, a blues band whose second album should see the light of day in 2016. While Crosby and Nash have published well-received autobiographies, Stills continues work on his own. “Everybody remembers things differently and I’m happy to have the last word,” says Stills. “A lot of it doesn’t matter. I don’t intend to write a People magazine sort of gossip column for my 300 pages at the behest of a publisher. I’m taking my time and picking out stories with depth and resonance.” – Jim Caligiuri

EARTH, WIND & FIRE
AC

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A GIANT DOG

MIND GONE TOUR

THE AUSTIN CHRONICLE JULY 17, 2015 austinchronicle.com

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THURSDAY 7/16
Jello Biafra (Head Kennedys) DJ set with Hidden Ritual, Kay Odyssey, Annabelle Chaisig, The Sun Machine, Bottomfeeders

FRIDAY 7/17
Cold Lampin’ Old School Hip Hop Night

SATURDAY 7/18
6pm: Fear & Loathing at Hotel Vegas 4; Christian Bland and the Revelators, Magia Negra, Lake of Fire - FREE PIG ROAST
9pm: SWASS Nite with Wiccans Sin Motif, Best Friends, Grandpa Lies Again, Wite Wash, DJ Bre Kay

SUNDAY 7/19
Party Plants, The Lentils, Grape Room

MONDAY 7/20
9pm: Comedy by The New Movement Theater
10pm: Sealion, Party Plants

TUESDAY 7/21
Vold Starr, Randall Holt, Chuck A, Victor Loviorn

WEDNESDAY 7/22
A Giant Dog Tour Kickoff with Blind Pets, Street Dads

THURSDAY 7/16
ALBERT LEE
w/ CINDY CASHMILLER
TWO SEPARATE SHOWS - 8:00 & 10:00 - $25 & $15

FRIDAY 7/17
PATRICE PIKE
ZAC WILKERSON
DENNY FREEMAN

SATURDAY 7/18
WC CLARK
GUYS FORTY
lena sarria

SUNDAY 7/19
ALAN HAYNES
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HILL COUNTRY FORMAL

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BENEFITTING VICTOR HOLE & COLORADO’S MEDICAL FUNDS

THURSDAY 7/16

311 CLUB The Naturals, Kaiser San, Izzy Cox & the Broken Arrows (5:00) ☯

AUSTIN 360 AMPHITHEATER AT CIRCUIT OF THE AMERICAS Megacolige: Sam Hunt, Hunter Hayes, Lady Antebellum ☯

BADLANDS Iconoclasm, Ignitor, Kriegblast ☯

BAT BAR Treble Soul (5:30), Samantha Lee & the Family Tree, DJ Madness (7:00)

B.D. RILEY’S IRISH PUB Kristen Gobles (8:00)

BEERLAND Plutonium Farmers, New China, Leuchguillas, Bukkake Moms (9:00) ☯

THE BLACKHEART Rasy Roca, Mrs. Glass (8:00)

BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton (6:00)

C-BOY’S HEART & SOUL Paul Ocher (6:30), Honey Gun (10:00)

THE CAPITAL GRILLE James Polk Trio (8:00)

CAROUSEL LOUNGE Jack’s Garage, Nowhere Again (7:00)

 mistress of the dark

road shows

THU 7/16

Lady Antebellum, Hunter Hayes, Sam Hunt, Austin 360 Amphitheater at Circuit of the Americas

Kriegblast, Iconoclasm, Badlands

Bukkake Moms, Leuchguillas, Beerland

The Tonies, Everyman, Fuel, American Hi-Fi, Cedar Park Center

Fortunes, Far From Nothing, Scavengers, Real Talk, Dirty Dog Bar

Metal Urbain, Elysum

Bosco, Empire Control Room

Golden Solid, Flamingo Cantina

FlowTribe, Holy Mountain

Plantation, Lamberts

Scenery, Volatile Colour, Mohawk

Lavola, Ray Benson’s Rattle Inn

Vilamoura, Red 7

Albert Lee, Cindy Cashdollar, Saxon Pub

First Aid Kit, Andy Shauf, Stubbs

Golden Graves, Triple Crown

FRI 7/17

Buddy Guy, Quinn Sullivan, ACL Live at the Moody Theater

Steely Dan, Elvis Costello & the Imposters, Austin 360 Amphitheater at Circuit of the Americas

Bottomfeeders, Crocodile Tears, Beerland

Jai Malano, Continental Club

Shal Halud, Ghost Key, Cryptodina, Dirty Dog Bar

Delta Rae, Liz Longley, Emo’s Sleepwalker, Burning Years, Holy Mountain

STFRK, Shy Boys, Mohawk

Iron & Wine, Paramount Theatre

Bernier, Demrick, J-Honline, Anonymous That Dude, Parish

Tanalies, Mas Ysa, Red 7

Larry Bragg, Strange Brew Lounge Side

The Griswolds, Wild Party, Stubbs

SAT 7/18

Iconoclasm, Badlands

Blue Healer, Cheatham Street Warehouse

David Ellis Band, Two Lips, Empire Control Room

The Holophonics, Flamingo Cantina

Cooder Graw, Greune Hall Guidance, Holy Mountain

Wiccans, Whitewash, Hotel Vegas

Amber Leigh White, Lucky Lounge

Cutter, Mohawk

Death Grips, Mohawk

Dre Prince, Red 7

D.C. Bloom, Susan Hemdon, St. Andrew’s Presbyterian Church

Wreckless Eric, Rhett Butler, Strange Brew Lounge Side

SUN 7/19

Smashing Pumpkins, Marilyn Hanson, Cage, ACL Live at the Moody Theater

Chris Bell Quartet, Central Market North

Modern Day Kings, Dirty Dog Bar

Dikembe, Holy Mountain

The Lantells, Grape Room, Hotel Vegas

Josh Lightnin’, Beat Dolls, the Lost Well

Good Intent, Pacerendeton.exe, Spider House Ballroom

The Lonely Biscuits, Sol Cat, Stubbs

MON 7/20

Mike Stinson, Continental Club

Wednesday 13, Holy Grail, Death Division, Straight Down, Dirty Dog Bar

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 PREVIEWED. ACTS MAY BE LATE. SUBMISSION INSTRUCTIONS: MUSIC LISTINGS DEADLINE IS MONDAY MORNINGS, 9AM, FOR THAT WEEK’S ISSUE. PUBLISHED ON THURSDAY. PLEASE INDICATE ROADSHOWS AND RESIDENCIES. SEND VENUE NAME, ADDRESS, PHONE NUMBER, ACTS, AND START TIMES TO: CLARE LISTINGS, PO BOX 49066, AUSTIN, TX 78765; FAX, 508-6910; PHONE, 512/454-5766 X159; EMAIL, shows@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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FROM THURSDAY
CEDAR PARK CENTER American Hi-Fi, Fuel, Everclear, the Toadies (6:00)
CENTRAL MARKET NORTH Adrian Ruiz Quintet (6:30)
CENTRAL MARKET SOUTH Brian Kremer (6:30)
CHEATHAM STREET WAREHOUSE Manny Lowery
CHUGGIN’ MONKEY Aaron Navarro (9:00)
CONTINENTAL CLUB Whit Smith’s Tin Can Troubadours (8:30), Alien Knife Fight, Eric Tessmer (10:00)
CONTINENTAL CLUB GALLERY Kata James, the Lulu Counts (8:30)
DIRTY DOG BAR Momentous, Real Talk, the Anti-Scene, Dogma, Scavenger, For From Nothing, Fortunes (6:00)
DIZZY ROOSTER Chris Ray (5:00), Clay Campania (9:00)
DONN’S DEPOT Elke’s Inlaws
EDDY V’S EDGWARE GRILLE James Polk (7:00)
EDGE OF TOWN SALOON & GRILL Robert Bruce
ELEPHANT ROOM Casa Loma Playboys (6:00), Albin Sencalauri’s Quintet (9:30)
ELYSIUM The Harmones, Amnesia Baby, Metal Urbain (10:00)
EMPIRE CONTROL ROOM Nicotine & Qee, Bosco (8:00)
EUREKA! Brian Wolfe Duo (8:00)
FLAMINGO CANTINA Hazard, Hounds, Golden Solid, Cre5sendo (9:30)
FRIENDS Blues in the Night (4:00), Kevin & the Krawlers (7:30), Conquistadors (11:00)
GRUENE HALL Brady Beal (7:00)
GUERO’S TACO BAR Wink Keziah (6:30)
HOLE IN THE WALL Jimmy Smith, Sounds del Mar
HOLY MOUNTAIN Flavor Raid, Magna Canda, Flytibre (8:00)
HOTEL VEGAS Sun Machine, Hidden Ritual, Kay Odyssey, Annabelle Chainage (9:00)
LAMBERTS (9:30)
LITTLE LONGHORN SALOON Nate Buff (6:00), Alvin Crow (9:00)
THE LOST WELL Wiley Ross, Black-Eyed Vermillion, Wild Bill & The Lost Krombs, Cunto
LUCKY LOUNGE Ready Betty, Last In a World of Color (8:30), 20’s Night w/ DJ Mighty Fly (10:30)
LUX Raul Adrian Ochoa (4:00)
MERCER STREET DANCEHALL Doug Montand (8:00)
MOHAWK Volatile Colour, Scenery. Poly Action (9:00)
NEWWORLDDEL! The Studebakers
PARISH Replicant, Ricky Stein, the Love Spohns Singles Release (8:30)
PATSY’S CAFE Christy Hays (7:00)
POODIE’S HILLTOP ROADHOUSE Bill Lee 3 (6:00), Johnson (8:30), Roc Holiday (10:30)
RAY BENSON’S RATTLE INN Knights, Laval, Talga (9:00)
RED 7 Villamoura (9:00)
RILEY’S TAVERN Big Red Drum (9:00)
ROCC’S OLD AUSTIN CAFE Open Jam w/ Herschel McDonald & Eddie Trevino
RUTH’S CHRIS STEAK HOUSE Jeff Lofton (5:30)
THE SAHARA LOUNGE Muse Oasis, Mark Ambrose, Steen, Fat Cherry (7:30)
SATURDAY BISTRO & BAR Hilary Kuhlman (7:30)
SAXON PUB Eightyixed (6:00), Cindy Caroanbail, Albert Lee (8:30)
SHADY GROVE Unplugged w/ James McMurtry (8:00)
THE SKYLARK LOUNGE Margaret Wright (6:00), Eddie & the Eveready (8:00)
STAY GOLD Brasilian Space Program (9:00)
STRANGE BREW LOUNGE THEATER Amanda Peary, Robyn Shen (6:00)
STUBB’S Outside: Andy Shauf, First Aid Kit (8:00), Inside: Later: Sleepy Hollow (9:00)
THE THIRSTY NICKEL The Reen, Nightide (4:00)
TRIPLE CROWN Loretta’s 22 (6:00), The Jeffers, Golden Graves, the Hallways (9:00)
THE WHITE HORSE Swingset Junkies, Sinny Brown, Robert Banta (8:00)
Z’TEJAS The Brew (6:00)
ZUMA Live at Quail Creek Church 10:30
BUDDY’S PLACE Son Geetizenslaw, Glenn Collins (8:00)
BULLOCK TEXAS STATE HISTORY MUSEUM Music Under the Star w/ East Cameron Folkcore, Ben Kweller (6:00)
C-BOY’S HEART & SOUL Jitterbug Vipers (6:30), Mike Flanigin Trio w/ Jimmie Vaughan (10:00)
CACTUS CAFE Sara Hickman (8:00)
THE CAPITAL GRILLE James Polk Trio (6:30)
CAROUSEL LOUNGE Moonweeds, Del-Vipers, New Mystery Girl, the Wild Frenzies (7:00)
CENTRAL MARKET NORTH Kimbrellas (6:30)
CENTRAL MARKET SOUTH Dan Walton & Jump Swing Imperials (6:30)
CHEATHAM STREET WAREHOUSE Victor Holk, Colin Cally Medical Benefit w/ Daniel Driver, Samuel Holden Song Swap; Carrie McKinley, Adam Carroll, Chris Carroll, Christy Laurel Hays, Lauren Kristi Gurgolo, Hill Country Gentlemen, Shady Rest Band, the Madisons (5:00)
CHEATHAM STREET WAREHOUSE Victor Holf, Colin Cally Medical Benefit w/ Daniel Driver, Samuel Holden Song Swap; Carrie McKinley, Adam Carroll, Chris Carroll, Christy Laurel Hays, Lauren Kristi Gurgolo, Hill Country Gentlemen, Shady Rest Band, the Madisons (5:00)
CHEAT MUSCLES Moving Panoramas (9:00)
CHUGGIN’ MONKEY Sean Evan (2:00), Mike Vailiere (5:00), Sonny Wolf (9:00)
CONTINENTAL CLUB THE Blues Specialists (6:30), Madphonick, Jai Mackintosh (9:00)
CONTINENTAL CLUB GALLERY Robert Kraft Trio, the Lost Counts (8:30)
CU-RU & Sam Duo (9:00)
DIRTY DOG BAR Beyonder, Neverblueom, DSGNIS, Cryptopia, Ghost Key, Shai Hulud (8:00)
DIZZY ROOSTER Aaron Navarro, Sean Evan & His Very Handsome Band (5:00)
DONN’S DEPOT Donn & the Station Masters
EDDY V’S EDGWARE GRILLE Tony Taboada Trio (8:00)
EDGE OF TOWN SALOON & GRILL Spilled Whiskey
EL SOL Y LA LUNA Mariachi Caballeros (8:30)
ELEPHANT ROOM Karen Tennon (6:00), Pete Rodriquez (9:30)
EMO’S Liz Longley, Delta Rae (7:00)
EMPIRE CONTROL ROOM La Frenkelka, Kiko Villamizar, Des Santos, Peligrosa (9:00)
EUREKA! Bruce 3 & the Revenge (6:30)
FIREFRONT LOUNGE DJ Nix FLAMINGO CANTINA Canned Beets, Afrofreak (9:00)
FRIENDS Jennifer B & the Groove Kings, Eric Tessmer (7:30)
GRUENE HALL Kelly Willis & Bruce Robison (8:00)
GUERO’S TACO BAR The Bob Fuentes Show (6:30)

FRIDAY 7/17

ACL LIVE AT THE MOODY THEATER Quinn Sullivan, Buddy Guy (6:30)
AMANY’S TACO VILLAGE Johnny Gonzales (6:00)
AMPED AUSTIN Jo Hell (8:00)
AUSTIN 360 AMPHITHEATER AT CIRCUIT OF THE AMERICANS Elvis Costello & the Imposters, Steely Dan (6:00)
AUSTIN BEER GARDEN BREWING CO. L11 Mikey & the Soda Jerks (6:30), Ice Cold Singles, the Reivers (9:00)
BAT BAR Joe Hell (4:00), Jagged Luck (7:00)
BEERLAND Crocodile Tears, Goldbloom, Mitch Frazier & His Radiation, Bottomfeeders (9:00)
THE BELMONT DJ Kay Cali’s Groove Theory (8:00)
BOOKWOMAN Andrew Stone, Amy Zamarripa (5:30)
BROKEN SPOKE Bastard Sons of Johnny Cash (9:30)

SUNDAYS Bloody Mary Bar 1-4pm
MONDAYS Geeks Who Drink Pub Quiz
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SPILLED WHISKEY
SATURDAY, JULY 18
JENNIFER B. & THE GROOVE

OPEN MIC WITH GLENN COLLINS
WEDNESDAY, JULY 22
GLENN COLLINS
SADURDAY, JULY 25
J. T. COLDFIRE

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FROM FRIDAY

HOLE IN THE WALL The French
Inhaules, Phanahals

HOLY MOUNTAIN Burning Years, Lions & Tigers, Here to Stay, Sleepwalker (8:00)

HORNETS TEX-MEX CAFE Double-E-Nothin, Leah Deal, Leti De La Vega (6:00)

HOTEL VEGAS Cold Lampion’ Old School Hip-Hop (9:00)

IRON CACTUS MEXICAN GRILL & MARGARITA BAR David Mauzember Thieving Birds

LIT LOUNGE Kevin & the Krawlers (6:00)

LITTLE LONGHORN SALOON Bearded Ox, Saltanibbus, Sex Chamber, Wearface

LUX Marcus Rios (4:00), Clint Manning (7:00)

MARIA’S TACO XPRESS LEEANN ABERTON (7:00)

MERCER STREET DANCEHALL Omar & the Howlers (8:00)

MATCH POINT!!! Pawer Creek Vipers (6:00)

MIDWAY FOOD PARK Waller Vipers (6:00)

MOHAWK Night on Happy Hour (5:00), Shy Boys, STRFKR (8:00)

NEW WORLD DELI Dan & Christy Foster

THE NOOK Raul Adrian Ochoa (5:00), La Campania (8:30)

THE OFFICE LOUNGE Howlin’ Waters (9:00)

PARAMOUNT THEATRE Midtowns Benefit w/ Iron & Wine (7:30)

PARISH Anonymous That Dude, J-Hornay, Demetrick, Berner (8:00)

PNUTZ’S CAFFE Mario Marlin

POODIE’S HILLTOP ROADHOUSE Ru Coleman (6:00), Eric Tessmer, Guy Forsyth (8:00)

RAY BENSON’S RATTLE INN Matt Cline (10:00)

RED 7 Mas Ysa, Tanlines (9:00)

RILEY’S TAVERN Tessy Lou & the Shotgun Stars (9:00)

ROADHOUSE The Rhythm Dawgs (9:00)

ROSS’ OLD AUSTIN CAFE Jerry Horn & the Drin’k Pickers (6:30)

RUM’S TAVERN Jeremy Boothe, Kale Stephens Band

THE SAHARA LOUNGE Oscar Ornelas & the Hustle, First Flight, Key Biv & the Woodland Creatures, Mama K. & the Shades (7:30)

SAXON PUB Denny Freeman (6:00)

THE SCOOT INN Mom Jeans, Leche, Medd Comrades, the Harris (8:00)

SHERANIGANS King George (9:00)

SHOOTERS BILLIARDS NORTH Suede (9:30)

THE SKYLARK LOUNGE Margaret Wright (6:00), Soul Man Sam Evans (9:00)

SPIDER HOUSE BALLROOM DJ Charlie, DJ Jeska, DJ Deehuck

STAY GOLD The Avocados, Jimmie Dreams (7:00)

STRANGE BREW LOUNGE SIDE LARRY BRAGGS

STUBBS’ Wild Party, the Griswolds (9:00)

TAMALE HOUSE EAST NTNTR, L. Lewis, Bill converge; Armon (9:00)

THE THIRSTY NICKEL Flynt Reid (5:00), PurpleRoom (8:30)

THREADGILL’S WORLD HQ Amy Edwards, A.E. Valenti’s Whiskey Rebellion, Dan Over (9:00)

TRAILER SPACE RECORDS the Tyler, Jake the Snake, Ian Quiet, Gar Gar (7:00)

VOODOO ROOM Teble Soul (7:00)

VULCAN GAS COMPANY Yung Wall Street, Hunt for the Breeze, Robokid, Aobeats (9:00)

WATERFALLS The White Horse Cajun Dance Lessons, Gulf Coast Playboys, Rosie & the Rambler, Bonnie Montgomery (7:00)

WORLD OF BEER Senafia (7:00)

SUNDAY

AMAYA’S TACO VILLAGE Johnny Gonzales (6:00)

AMPED AUSTIN Charlie Murphy (8:00)

AUSTIN BEER GARDEN BREWING CO. Doodie, Houwlgallows, Sourd Bridges (9:00)

BADLANDS Iconoclasm, Petriphobia, Black Thorn Halo, Shadow Spectrum, Head Panic (8:00)

BARTON CREEK FARMERS MARKET Lynette Perkins, Dinsmore-Callard (9:00am)

BARTON CREEK FARMERS MARKET Sateen, David Ellis Band, Comforter Quintet (9:30)

BYRON’S TAVERN Shapescenes (8:00)

BYRON’S TAVERN Retrograde, Satalights, Cap N Kirk, Bronco, Magia Negra (2:30), Tipicos de Cuba (6:30)

BUDDY’S BAR & GRILL Listening Party (5:00)

DIZZY ROOSTER Aaron Navarro (5:00, 8:30)

EDGE OF TOWN SALOON & GRILL Jennifer B & the Groove Kings

EL SAPO BOTANAS Y BURGERS East Austin Handmade Arts w/ Cedric Thays, the Light Uptown, Obsnitos, Benko (11:00am)

ELEPHANT ROOM Ephraim Owens & the Goodwill

EMPIRE CONTROL ROOM Two Lips, David Ellis Band, Comforter (9:00)

END OF AN EAR JASON ISBELL Listening Party (5:00)

EUROPA! Arian Wolfe Duo (9:00)

FLAMINGO CANTINA The Holophonics, Young Costello, Steady Legend (9:00)

FLAMINGO CANTINA The Southsiders (4:00); Swamp Sauce, DJ Big Fwoo (7:30)

FLAMINGO CANTINA THE Gnarly Gar Eric Turner (8:00)

GRIJUELA Hall, Hot Texas Swing (1:00), Cogood Grae (9:00)

GÜEROS TACO BAR Jim Stringer (2:30), Tipicos de Cuba (6:30)

HOLE IN THE WALL Borzoii, Nila Bronco, Magia Negra

HOLE IN THE WALL The Cornell Hard Band (3:00), Live Mueller, Scott H. Biram (10:00)

HOLE IN THE WALL Amy, Jimmy’s Whiskey Rebellion, Dan Over (9:00)

HOLY MOUNTAIN Guidance, Retrograde, Satalights, Cap N Kirk, Shapeshenences (8:00)

HOTEL VEGAS Luke of Fire, Magia Negra, Chastain Bland (7:00), DJ Bree Kay, Whitewash, Grandpa Lies Again, Best Friends, Sin Motivo, Wiccans (10:00)

KINGDOM NIGHTCLUB DJ Andrew Parsons (10:00)

LAMBERTS Brandon Callies Band as Foo Fighters; Mr. Moustache as Nirvana; the Slighty Offspring (9:30)

SAXON PUB Denny Freeman (6:00)

THE SCOOT INN Mom Jeans, Leche, Medd Comrades, the Harris (8:00)

SHERANIGANS King George (9:00)

SHOOTERS BILLIARDS NORTH Suede (9:30)

THE SKYLARK LOUNGE Margaret Wright (6:00), Soul Man Sam Evans (9:00)

SPIDER HOUSE BALLROOM DJ Charlie, DJ Jeska, DJ Deehuck

STAY GOLD The Avocados, Jimmie Dreams (7:00)

STRANGE BREW LOUNGE SIDE LARRY BRAGGS

STUBBS’ Wild Party, the Griswolds (9:00)

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WATERFALLS The White Horse Cajun Dance Lessons, Gulf Coast Playboys, Rosie & the Rambler, Bonnie Montgomery (7:00)

WORLD OF BEER Senafia (7:00)
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ON SALE FRIDAY

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FRI 7/16
THU 7/16
FRIDAY
7/17
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WED 7/23
SAT 7/24
FRI 7/25
MON 7/27
FRI 8/20
THU 7/30
THU 7/28
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FRI 8/28

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From Saturday

Little Longhorn Saloon  Andy McIntyre (8:00), Jesse Jay Harris (9:00)
The Lost Well  Screamin’ J & His Robot Band, The Theory of Everything, DJ Mix
Lucky Lounge  Amber Leigh White, Vandell Andrew, Light the Sun, FunkStrik (7:00)
Luxe  Barley & Birkenhead (4:00)
Mercer Street Dancehall  Michael Myers (8:00)
Midway Food Park  Baby Dee & The Sneakadillas (6:00)
Mohawk  Outside: Death Grips (8:00)
New World Deli  Jess Klein
The Nook  Bruce 3 & the Revenge (9:00), Semi-Lighted (8:30)
The North Door  Girls Rock Austin (1:00), Cloistered Anniversary w/ David (After School Special, Lown (8:30)
Parish  Tift, the Eastern Sea, Good Field LP Release (9:00)
Patsy’s Cade  Dana McBride
Pinballz Kingdom  Chandler & the Bingo (8:00)
Poodies Hilltop Roadhouse  James Byron (6:00), Willy Collins, Brother Nothing (8:00)
Ray Benson’s Rattle Inn  Garner Sloan (10:00)
Red 7  Dee Prince, Kenny Gee (8:00)
Riley’s Tavern  Jesse Dayton (9:00)
Ross’ Old Austin Cafe  Red Buds & Bob Roads (6:30)
Rum’s Tavern  Carson Alexander
The Sahara Lounge  Come On In (Funk, Indie, Tropical) (8:30)
Satellite Bistro & Bar  La Bamba, Javelina (8:30)
Saxon Pub  Wink Keel (3:00); Seela (6:00), W.C. Clark, Guy Forsyth, the Leavers (8:00)
The Scoot Inn  Ghost Wolves
Shooters Billiards  Cedar Park  Vegas Stars (9:30)
The Skylark Lounge  Paige & the Reverend Few, J.J. Jones
Spider House Ballroom  Macarena Funk, Morena Soul, Los Rumbemios
St. Andrew’s Presbyterian Church  Susan Hendron w/ D.C. Bloom (6:00)
Stay Gold  DJ After School Special, DJ Naomi Stallone (11:00am), DJ After School Special (noon); Big Britches w/ Mojo Queen (9:30)
Stompin Grounds Bar & Grille  Kevin & the Krawlers (8:00)
Strange Brew Lounge  Side Quo Pasts (10:00am); Rutt Butler, Wreckless Eric (7:00)
The Thirsty Nickel  Raul Adrian Ochoa (2:00), Rockhard ATX, Donn Wolfe (5:00)
Threadgill’s World HQ  Water & Rust, Alpha Rev (8:00)
Trophy Club  The Goodz (8:00)
Voodoo Room  Nate Grant (7:00)
The White Horse  2-Step Lessons, Dave Insley’s Careless Smokers, Danger Cakes, Black Irish, Clyde & Clem’s Whiskey Business (7:00)
World of Beer  Treble Soul (7:00)

Sunday 7/19

ACL Live at the Moody Theater  Cage, Martin Manson, Smashing Pumpkins (6:00)
Amped Austin  Flynn Reid (4:00)
Antone’s Records  Gene Taylor (3:00)
Austin Beer Garden Brewing Co.  Hot Texas Swing Band (4:00)
Baked St. Pub & Grill  Open Mic (7:00)
Bar  Gem Martinez Duo (5:30), May Sun & Mojo House (10:30)
BB Rovers  Open Mic (7:00)
B.D. Riley’s Irish Pub  Joe Gee (noon), Irish Tune Session, (9:00)
C Boy’s Heart & Soul  James Robinson’s Soulful Sunday (7:00), Psychedelic Soul Sunday (10:00)
Central Market North  Chris Bell Quartet (6:30)
Central Market South  Grupo Massa (6:30)
Chuggin’ Monkey  Mike Vallerie (5:00), Chris Ray (9:30)
Continental Club Gallery  Jon Dee Graham (8:30); Mike Flanigan Trio w/ Mac McIntosh, Dave Biller (10:30)
Dirty Dog Bar  Voyager II, Fit for Wings, Modern Day Kings (8:00)
Dizzy Rooster  Sonny Wolf (9:00)
Eddie V’s Edgewater Grille  Kris Kimura (7:00)
Elephant Room  Jeff Heilmier Trio (9:30)
Friends  LT Oldfield, Blues Jam (5:30)
Green Pastures Restaurant  Jacques Vilmain (11:00am)
Grune Hall  The Peterson Brothers (12:30), Garrett LeBeau (5:00)
Guero’s Taco Bar  Taligators (noon), Mitch Webb & the SwindleS (3:00)
Hartman Concert Park  at the Long Center  Concerts in the Park w/ Austin Symphony Orchestra: Woodwinds (7:30)
Hole in the Wall  Carson McHone
Holy Mountain  Tumble Out, Glassing, Stay Level, Dikembe (8:00)
Hotel Vegas  Party Plants, Grape Room, the Lemurs (9:00)
House Wine  Justin Landers (6:00)
Hyde Park Bar & Grill  Landers/ Marshall (7:00)
Little Longhorn Saloon  Chicken Shit Bingo w/ the Demarlers (4:00)
The Lost Well  The Stand Alones, Band Dolls, Shabby Advice, Randall Holt, Josh Lightnin’, All Opposed, Equalinos
Lucky Lounge  Riverside Stereo, Scott Strickland (8:00)
Maria’s Taco Xpress  Gospel Brunch. The Amazing Grace (noon)
Nutty Brown Cafe  Java Jazz (11:00am)
The Oasis  The Brew (7:00)
One-2-One Bar  John Bush Dose of Variety (5:30)
Pooh’s Hilltop Roadhouse  Tenny Lou & the Shotgun Stars (4:00)
Song Swap w/ Daniel Phipps & Jon Napior (8:30)
Riley’s Tavern  B.J. Thibodeaux (4:00)

Monday 7/20

Baton Rouge  Jo Heil (4:00), the Barfys (7:00)
B.D. Riley’s Irish Pub  Open Mic (8:00)
Beerland  Rock & Roll Karaoke (9:00)
Bungalows  Chelsea Barro (7:00)
C-Boy’s Heart & Soul  Presto Change (8:30); The Lost Counts (10:00)
Cactus Cafe  Tahoma (7:30)
Cheez Zee  Rich Demarco (6:30)
Chuggin’ Monkey  Chris Ray (5:00), Mike V. & the Lone Star Rejeds (9:30)
Continental Club  The Peterson Brothers (6:30), Mike Stinson (10:00)
Continental Club Gallery  Church on Monday, Rey Arbogast (8:30)
Dirty Dog Bar  Resisting Vegas, Straight Down, Black Thorn Halo, Death Division, Holy Grail, Wednesday 13 (7:00)
Dizzy Rooster  Red Lady (9:00)
The Dogwood  Treble Soul (7:00)
Dohn’s Depot  Chris Gage
Eddie V’s Edgewater Grille  Kris Kimura (7:00)
Elephant Room  Jazz Jam w/ Adrian Ruiz (9:30)
Friends  Dave Scher, Eric Tessmer (7:00)
The Highball  Matchmaker Band, the Nightowls (9:00)
Hole in the Wall  Roger Wallace, Cander Wilkinson, Lindsey Ventil
Holy Mountain  Retirement Home, Locket, Sundressed (9:00)
La Palapa  Baby Dallas
The Lost Well  Pissed Grave, IDNS, Almont
Luxe  James Delgado (8:00)
Mohawk  US Weekly, Critical Dad, Downtown Boys (9:00)
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72

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**FROM MONDAY**

**NEW WORLD DELI** Open Mic w/ Hudson James

**ONE-TO-ONE BAR** Lisa Marshall, BOH Project, the Revente Few (7:00)

**PATSY’S CAFE** Joshua Bain Happy Hour

**POODIE’S HILLTOP ROADHOUSE** Songwriters w/ George Eagle, Brennan Leigh & Noel McKay (6:30)

**RADIO COFFEE & BEER** Bluegrass Night (8:00)

**THE SAHARA LOUNGE** Cindy Brown, Dabbi Bean, Jelly’s Jam (6:30)

**SAXON PUB** Hot Nut Riveters, Lonelyland, Zac Kellogg (6:00)

**THE SCOOT INN** Three Bones (8:00)

**STAY GOLD** Bonnie Montgomery (9:00)

**STUBB’S** Sticky Fingers (8:00)

**THE THIRSTY NICKEL** Clay Company (9:00)

**TROPHY CLUB** Charlie Murphy (8:00)

**THE WHITE HORSE** Sophia Johnson, Jim Stringer, Bonnie Montgomery (8:00)

**TUESDAY 7/21**

**BAT BAR** Samantha Lee Duo (5:30), Calloway Tribe (10:30)

**B.D. RILEY’S IRISH PUB** Paul LeMond Band (7:00)

**BEERLAND** Cesare, Y’All, Weeed (9:00)

**BROKEN SPOKE** Amanda, Weidon Henson (6:00)

**C-BOY’S HEART & SOUL** 81% Souvenirs (7:00), Soul Man Sam Evans (10:00)

**CAROUSEL LOUNGE** The Useful Idiots (7:00)

**CHUGGIN’ MONKEY** Chris Ray (5:00), Sonny Wolf (9:30)

**CONTINENTAL CLUB** Toni Price (6:00), Alejandro Escovedo, Barfield (10:00)

**CONTINENTAL CLUB GALLERY** James McMurtry, Ephraim Owens Experience (8:30)

**DIZZY ROOSTER** The Reen (5:00), Tish & Mischbehavin’ (9:00)

**DONNY’S DEPOT** Donn & the Station Masters

**THE DRAG BAR** Open Mic w/ Lucy (9:00)

**EDDIE V’S EDGEBEATER GRILL** Tony Taboada Trio (7:00)

**ELEPHANT ROOM** Stanley Smith w/ Jon Doyle (6:00), Collin Shookett (9:30)

**ELYSIUM** Eurotrash (10:00)

**EMPIRE CONTROL ROOM** Fear Control, PigHeed, Casket of Cassandra, Downfall 2012, the Reaktions, OTEP (7:00)

**FRIENDS** The Southsiders (4:00), Erin Jaimes, Clay Company (7:30)

**GROUENE HALL** Two Tons of Steel (8:30)

**HOLE IN THE WALL** Team Next, Govinachi, Trill Phil, Stereo Fiend, Quantumm, Retingrad, Lam (8:30)

**JUNKYARD DOGS** The Eggmen (9:00)

**LIVE-N-DIE** The Eggmen (9:00)

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**PATSYS’ CAFE** Doc Pointer Happy Hour

**POODIE’S HILLTOP ROADHOUSE** Texas KGB, Tommy Elkes (6:00)

**THE ROADHOUSE** the Aristocrats (6:00)

**ROSS’ OLD AUSTIN CAFE** Chip Sneed (6:30)

**THE SAHARA LOUNGE** Latin Grooves, Leticia Rodriguez (9:00), Latin Grooves, Letí y La Banda (9:00)

**SAXON PUB** David Grissom (6:00), Julie Nolen, Nathan Hamilton, Alex Culbether (8:00)

**THE SCOOT INN** Hiss, Clt Eastwood, Yellow Teeth, Greedy Mouth (8:00)

**THE SKYLARK LOUNGE** Dickie Lee Erwin (8:00)

**SPEAKEASY** Open Mic w/ Ronnie Hall (8:00)

**SPIDER HOUSE BALLROOM** Austin Poetry Slam (7:00), Austin Mic Exchange (11:00)

**STAY GOLD** Candler Wilkinson (9:00)

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THURSDAY 7/23

**AMAYA’S TACO VILLAGE**

*Johnny Gonzales (6:00)*

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*Coy & the Boys (8:30)*

**BAR**

*Raul Adrian Ochoa (5:30), Jo Hell (9:00)*

**BEERLAND**

*DJ Clock & Daggar, Tucker Perry w/ Sayre Sam, Big Bill, Tele Novella (9:00)*

**BREAKED SPOKE**

*Blazing Bows, Dance Lessons, Heybeal! (6:00)*

**B-SIDE**

*Heart & Soul Moosin (6:30)*

**THE CAPITAL GRILLE**

*James Polk Trio (6:00)*

**CAROUSEL LOUNGE**

*Songwriter’s Open Mic w/ Jack Geiser, Alien Knife Fight, Ocean of Stars (9:00)*

**CHEATHAM STREET WAREHOUSE**

*Songwriters Circle (9:00)*

**CHUGGIN’ MONKEY**

*Aaron Navarr (9:30)*

**CONTINENTAL CLUB**

*Painted Redstarts, Jon Dee Graham, James McMurtry (9:30)*

**CONTINENTAL CLUB GALLERY**

*Matt Hubbard Trio, Snizx (8:30)*

**DARWIN’S PUB**

*Bad Marmot (10:00)*

**DIZZY ROOSTER**

*Chris Ray (5:00), Sean Evan & His Very Handsome, Ice Hockey Show (6:00)*

**DONN’S DEPOT**

*Frank & The Honky-Tonk Doctors (8:00)*

**EDDIE V’S EDGEMONDE**

*Grill 7 (6:30)*

**EDGE OF TOWN SALOON & GRILL**

*Open Mic w/ Glenn Collins (9:30)*

**ELEPHANT ROOM**

*Joshua Redman, Kris Kimura Wasabi Grande Big Band (9:30)*

**EMPIRE CONTROL ROOM**

*Shop w/ Synopsis, Shane Sharke wells (6:30)*

**FIREFLY LOUNGE**

*Showcase & Open Mic (8:00)*

**FLAMINGO CANTINA**

*Mau Mau Chaplin (8:30)*

**FRIENDS**

*The Southsiders (4:00), Swamp Sauce, Nate Boff (8:00)*

**GRUENE HALL**

*Roger Creager (6:00)*

**GUERÓ’S TACO BAR**

*KDRP Radio Show (6:00)*

**HOLE IN THE WALL**

*Tex Smith (6:00)*

**HOLY MOUNTAIN**

*Moonannis, Low, Shy, the City Sound, Ice Hockey (8:00)*

**HOTEL VEGAS**

*Street Dads, a Giant Dog (9:00)*

**LITTLE LONGHORN SALOON**

*Tom Ben Lindsey (8:00)*

**LUCKY LOUNGE**

*Shane Scheib, American Standard (9:00)*

**LUKE ’N ROSS**

*(5:00)*

**MERCER STREET DANCEHALL**

*Open Mic w/ Patrick Murphy (7:30)*

**MOHAWK**

*Anokasha, Skan, Glassing, Rust (9:00)*

**NEW WORLD**

*Young & Rusty (8:00)*

**PATSY’S CAFE**

*Club Jaeger (9:30)*

**POODIE’S ROADHOUSE**

*Open Mic w/ B.B. Morse (8:00)*

**REALIZE’S PIZZA & CAFE’**

*Franzly Singing w/ Ken Kruse (6:30)*

**THE SAHARA LOUNGE**

*Cory Cross, Through the I, Hemwip (7:00)*

**S’AMPS TOWN POINT**

*Open Blues Jam w/ Breck English (8:40)*

**SAXON PUB**

*Johnny Nicholas (6:00), Can Houston, Brandon Hughes (9:00)*

**THE SCOOT INN**

*Annie LaGuerre, Greg Spencer, Motion Planet (9:00)*

**SHERLOCK’S BAKER ST. PUB & GRILL**

*Encore (9:00)*

**THE SKYLAND LOUNGE**

*Zay Santos (6:00)*

**SPIDER HOUSE BALLROOM**

*Food Group, the Hatchways, Jam Therapy (6:00)*

**STAY GOLD**

*Peggy Seem (6:30), Bob Hoffman’s Mood Illusion (9:00)*

**STRANGE BREW LOUNGE**

*Side Projects (7:00), Navarro (7:00)*

**THE WHITE HORSE**

*Swamp Sauce, Nate Boff (8:00)*

**THE THIRSTY NICKEL**

*The Goodie (9:00)*

**WATER TROUGHS AT LONE STAR COURT**

*Chris Smith (6:00)*

**THE WHITE HORSE**

*Swing Dance Lessons, Thrift Set Orchestra, Mayeur & Brousard, Doug Shawan & the Good Neighbors (7:00)*

**ZILKER PARK**

*Blues on the Green w/ Walker Lukens, Bob Schneider (8:00)*

---

**THURSDAY 7/23**

**AMAYA’S TACO VILLAGE**

*Johnny Gonzales (6:00)*

**AUSTIN 360 AMPHITHEATER AT CIRCUIT OF THE AMERICANS**

*Earth, Wind & Fire, Chicago (7:30)*

**BART BAR**

*Twinkle Soul (5:30), Samantha Lee & the Family Tree, DJ Madness (7:00)*

**B.B. RILEY'S IRISH PUB**

*Kristen Gibs (8:00)*

**BEERLAND**

*SoundCLASH (9:00)*

**THE BLACKHEART**

*Roxy O’he, Glasses (8:00)*

**BREAKED SPOKE**

*Juke Joint Prophets, Dance Lessons, Jesse Dayton (6:00)*

**B-SIDES' HEART & SOUL**

*Paul Otcher (6:30), Honey Gun (10:00)*

**CACTUS CAFE**

*The Heems (8:00)*

**THE CAPITAL GRILLE**

*James Polk Trio (6:00)*

**CAROUSEL LOUNGE**

*Jean Keiffer, Kevin & the Krawlers (7:00)*

**CENTRAL MARKET SOUTH**

*The Bellflowers (6:30)*

**CHEATHAM STREET WAREHOUSE**

*Amos Meade (6:30)*

**CONTINENTAL CLUB**

*Whit Smith’s Tin Can Troubadours (6:30), Alien Knife Fight, Flambeth Stills (10:00)*

**CONTINENTAL CLUB GALLERY**

*Kyle James, the Lost (6:00)*

**DIZZY ROOSTER**

*Chris Ray (5:00), Clay Campanella (9:00)*

**DONN’S DEPOT**

*Murphy’s Inlaws (6:00), Edge of Town Saloon & Grill (7:00)*

**ELEPHANT ROOM**

*Danske, The 3rd, Seconds From War (7:00)*

**FLAMINGO CANTINA**

*Hatch, The A-O.K., Be Like Max, Joydust, Jenny vs the Beast (9:00)*

**FRIENDS**

*Blues in the Night (4:00), Jennifer B The Groove Kings (7:30), Conquistadors (11:00)*

**GRIESE HALL**

*Allan Shimbler, Roan Creager (8:00)*

**GUÊRO’S TACO BAR**

*Dr. Zog (9:00)*

**HOLE IN THE WALL**

*Silver Ships Farewell (9:00)*

**HOLY MOUNTAIN**

*Lowin, Maga Citron (9:00)*

**HOTEL VEGAS**

*Leaver, Marion Democh, Rose Selavy, Wildhoney (9:00)*

**KINGDOM NIGHTCLUB**

*Dj Andrew Parsons (10:00)*

**LAMBERTS**

*King James Virgin, Far Far Future, Hello Wheels (9:30)*

**LITTLE LONGHORN SALOON**

*Aaron, Allie Crow (9:00)*

**LUCKY LOUNGE**

*Robert Cody Maxwell, Vinyl Revival (8:30), 50’s Night w/ DJ Mighty Fly (10:30)*

**LUXE**

*Raul Adrian Ochoa (4:00)*

**MERCER STREET DANCEHALL**

*Doug Moreland (8:00)*

**MOHAWK**

*3 Bones, Dead Recipe, Mongos (9:00)*

**NAVARR (9:00)**

*Fight, Ocean of Stars (7:00)*

**PARAMOUNT THEATRE**

*Stephan Ackerman (10:00)*

**PARISH**

*Daniel Knox, Rasputilna (8:00)*

**PATSY’S CAFE**

*The Hoosears (6:30)*

**POODIE’S ROADHOUSE**

*BB Lee 3 (6:00), Johnson (8:30)*

**RED 7 INSURGENT, THE BONE**

*Thieves (8:00)*

**ROSS’ OLD AUSTIN CAFE**

*Open Jam w/ Herschel McFarland & Eddie Trevino (6:30)*

**RUTH’S CJ STEAK HOUSE**

*Jeff Lott (7:30)*

**THE SAHARA LOUNGE**

*Indridr Banjeree/Navara Salmon , Mrs. Snow & the Two Tone Zebras, Eliza & the Messiah (8:00)*

**SATELLITE BISTRO & BAR**

*Mann (1:30)*

**SAXON PUB**

*Lightfoot (6:00), Patricia Pike, Derrick Davis, Lee Jaster (8:00)*

**SHADY GROVE**

*Unplugged w/ Ray Wylie Hubbard (8:00)*

**SOUTH OF HALL**

*Brazilian Space Program (9:00)*

**STRAWBERRY BALSAM**

*Open Mic w/ Kacy Crowlley 10:00*
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Dear Luv Doc,

When I blow my mind, is that a selfish or perverted act? It used to be accepted back in the Sixties, but today, I'm not sure. And what are the repercussions or consequences, if any? I began to wonder if Republicans were the result of parents who experienced too much reality or if they just had a natural/unnatural block to reality.

– Can’t Stop Touching Myself

You seem to be confused about what it means to have your mind blown, which leads me to believe your mind has never been blown at all. That’s a shame. There is so much to be learned by having your whole belief system obliterated. The most important thing you learn is that your beliefs are simply that: beliefs. They’re not the result of some personal pipeline to an infallible divine (sorry, Moses, Jesus, Mohammed, and anyone else guided by voices), they’re just the best current response your relatively simple noggin has to an annoyingly unknowable universe. Don’t take that as an insult. I’m sure you’re smart as a whip, but even the most insanely brilliant minds humanity has to offer all concede their ignorance with abject humility. You can’t know everything. Thinking you do is a very special kind of stupidity shared by Democrats and Republicans alike. It cuts across generations, and it most certainly blocks reality.

Here’s a question to consider: Even if for some reason you had the ability to know everything there is to know in this apparently infinite universe, would you really want to? Do you really want an infinite amount of knowledge swirling around in your head? Do you really think you can handle the whole truth? I don’t know about you, but I want no part of that shit show. I want my mind blown in much smaller, less devastating increments. I’m still getting over watching Carli Lloyd pull a hat trick in the WWC finals by scoring a goal from the halfway line … and don’t even get me started talking about President Barry busting out a respectable a cappella kick start of “Amazing Grace.” As my New Jersey friends would say, “Hoofa canoe!”

Regardless of whether you’re dragging the whole Judeo-Christian ball and chain, the sentiment of “Amazing Grace” is profound. It’s about the utter wretchedness of the human condition and the sweetness of enlightenment – in this case spiritual, but it works equally well from an intellectual perspective. It’s about humility and gratitude: humility for knowing you don’t have it all figured out, gratitude for being allowed a chance to try. Seeking knowledge – even (and especially) knowledge that expands your mind and breaks down your pre-existing prejudices – is not a selfish act. It is fundamental to the human condition and essential for its survival. Minds were made for blowing.
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LEGAL NOTICES CONTINUED FROM P. 76
The Court has authority in this suit to enter any judgment or decree therein, which will be binding on you, including the determination of paternity, and the determination of the child's sex. If you or your attorney do not file a written answer with the clerk who issued this citation by 10:00 a.m. on the Monday next following the expiration of twenty days after you were served this original petition and summons, a default judgment may be taken against you.

If this citation is not served within ninety days after date of its issuance, it shall be returned unissued.

GIVEN UNDER MY HAND AND THE SEAL OF SAID COURT at office in Travis County, Texas, on June 25, 2015.
Dana DeBeauroirr County Clerk, Travis County Court, PO BOX 149325 AUSTIN, TX 78714-8255

By Deputy: /s/ M. D. MENDEZ

CITATION BY PUBLICATION OF THE STATE OF TEXAS TO ALL PERSONS INTERESTED IN THE ESTATE OF JORDAN MACE CASTRO, Nee J JACK, No. 1-C-1-PB-15-00218 in Probate Court No. One of Travis County, Texas, Patricia Smith and all The Heirs and assigns of the above numbered and entitled deceased decedent, to-wit: 1. Massie Sharron Scarlett 2000 Guadalupe Austin, Texas, 78701, Father 2. Jordan Mace Castro 2000 Guadalupe Austin, Texas, 78701, Son 3. Gloria Estela Escalon Castillo 2000 Guadalupe Austin, Texas, 78701, Mother 4. Deidra Scarlett 2405 S 11th Austin, Texas, 78703, Daughter To appearing or any of them or their attorney, to-wit: That being the amount of $4,664.42 Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 98th District Court of Travis County, Texas.

The ABOVE SALE to be made by me to satisfy the above described judgment for $21,190.34 Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 98th District Court of Travis County, Texas.

The ORIGINAL PETITION FOR DIVORCE was filed in the 98th District Court of Travis County, Texas, at the Courthouse of said County in Austin, Texas, on March 2, 2015. I, on the 30th day of June, 2015, at 10:00 o’clock A.M., at 1000 Guadalupe Street in the City of Austin, within the legal process, proceeded to sell for cash to the highest bidder, all the interests of defendants in and to the following described property, levied upon as the property of defendants:
Lot 31138, Highland Lake Easements, Section 31, Plat No. 621, Travis County Emergency Services District No. 1 and City of Lago Vista (In Rem Only) are defendants, in favor of said plaintiffs, for the sum of $6,004,62 Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 41st District Court of Travis County, Texas.
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TRAVIS COUNTY, TX
BY /s/ Charles Lanterman
DEPUTY
ON THE PROPERTY SOLD, THERE ARE NO WARRANT-
IES, EXPRESS OR IMPLIED, INCLUDING, BUT NOT
LIMITED TO IMPLIED WARRANTIES OF MERCHANT-
ABILITY AND FITNESS FOR A PARTICULAR PURPOSE.
YOU BUY THE PROPERTY "AS IS". BIDDERS ARE FURTHER
ADVISED THAT PURCHASE OF THE PROPERTY YOU ARE SIMPL}
ELY PURCHASING WHATEVER INTEREST THE DEBTOR
HAS IN THE PROPERTY. IF YOU HAVE ANY QUESTIONS, YOU
MUST CONSULT COUNSEL OF YOUR CHOICE.

D-1-GN-14-003553 CONSTA-
BLE’S NOTICE OF SALE REAL
PROPERTY DELIN-
QUENT TAXES.
BY VIRTUE of a certain Order
Issued by the clerk of the 200th District Court of Travis County, on the 19th
day of June, 2015, in a certain cause
numbered D-1-GN-14-003553, where Travis County, City of
Manor, Travis County Health-
care District c/o Central
Health, Manor Independent
School District, Austin Community
College and Travis County Emergency Services District
District No. 12 are plaintiffs, and
person Shackles, if alive and if
defendant, and person Shackles,
heirs, assigns & successors of the
Estate of Jefferie Shackles are defendant,
in favor of said plaintiffs, for
the sum of $7,686.55 Dollars, together with all costs of suit, that being the amount of
judgment recovered by the said plaintiffs, in the 200th District Court of Travis County Texas, on March 2, 2015, on the 30th day of June, 2015, have been levied upon, and sold, on the 4th day of August, 2015, at 10:00 o’clock, A.M., at 1300 Southgate Street in the City of Austin, within legal process, proceed to sell for the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to wit: Lot 3, Block D, Town of
Manor, Plat No. V/39 as de-
scribed in Volume 210, Page 9
in the Land Records of Travis County, Texas. THE ABOVE SALE TO be made by me to satisfy the above de-
scribed judgment for $7,686.55 Dollars in favor of plaintiffs, together with all costs of suit, are as described to the satisfaction thereof. Witness my hand this 30th day of June, 2015.
CARLOS B. LOPEZ
CONSTABLE PRECINCT 5
TRAVIS COUNTY, TX
BY /s/ Charles Lanterman
DEPUTY
ON THE PROPERTY SOLD, THERE ARE NO WARRANT-
IES, EXPRESS OR IMPLIED, INCLUDING, BUT NOT
LIMITED TO IMPLIED WARRANTIES OF MERCHANT-
ABILITY AND FITNESS FOR A PARTICULAR PURPOSE.
YOU BUY THE PROPERTY "AS IS". BIDDERS ARE FURTHER
ADVISED THAT PURCHASE OF THE PROPERTY AT THIS
EXECUTION SALE MAY NOT EXTINGUISH ANY LIENS OR
SECURITY INTERESTS ON THE PROPERTY. YOU ARE SIMPL}
ELY PURCHASING WHATEVER INTEREST THE DEBTOR
HAS IN THE PROPERTY. IF YOU HAVE ANY QUESTIONS, YOU
MUST CONSULT COUNSEL OF YOUR CHOICE.

NOTICE IS HEREBY GIVEN IN ACCORDANCE WITH THE TERMS OF THE PROVISIONS OF THE TEXAS ALCOHOLIC BEVERAGE CODE THAT:
Portobello Brazilian Grill, LLC d/b/a Portobello Brazilian Grill, LLC has filed application for A: Wine and Beer Retailer’s Permit. Said application is hereby approved.

NOTICE OF ABANDONED VEHICLE 1996 geo prizm c.o.
vin # 1Y5HS3162ZZ324350
author: by police police dept on 06/05/2015 charges $510.00 vehicle released to the registered owner 2:47 pm. On a 1 hour notice Location 800 S. 1st. store 8240

NOTICE OF ABANDONED VEHICLE 2000 mitsubishi l200 vin:
# AB046809 Tanzanian Passport # was lost in Austin TX last year. If found please call Theo
Shaps at 512-626-1245. Passport has a green cover, words on the cover are in golden color.

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Shaps at 512-626-1245. Passport has a green cover, words on the cover are in golden color.

NOTICE OF ABANDONED VEHICLE 1998 Saturn 2D Gold
vin # 1G8BH1274WZ1061099
author: by police police dept on 03/20/2015 location 300 W Murray Ave Manor Tx

NOTICE OF ABANDONED VEHICLE 2001 Ford Mercury Silver
vin # 1FABP12H81J068541
author: by police police dept on 03/20/2015 location 300 W Murray Ave Manor Tx 2001 Ford Mercury 300 Van White
LP-PA Y4N748

NOTICE OF ABANDONED VEHICLE 2002 Ford E250 White
vin # 1FTNE2U334H012656
author: by police police dept on 03/20/2015 location 5501 S Mopac Dr (19600 Wheimer Blvd)

NOTICE OF ABANDONED VEHICLE 2001 Chevrolet Silverado 1500
vin # 1GCEFCH1511219538
author: by police police dept on 03/20/2015 location 5501 S Mopac Dr (19600 Wheimer Blvd)

NOTICE OF ABANDONED VEHICLE 2001 Ford Mercury Silver
vin # 1FABP12H81J068541
author: by police police dept on 03/20/2015 location 300 W Murray Ave Manor Tx 2001 Ford Mercury 300 Van White
LP-PA Y4N748

NOTICE OF ABANDONED VEHICLE 2003 Ford E250 White
vin # 1FTNE2U334H012656
author: by police police dept on 03/20/2015 location 5501 S Mopac Dr (19600 Wheimer Blvd)

NOTICE OF ABANDONED VEHICLE 2001 Ford Mercury Silver
vin # 1FABP12H81J068541
author: by police police dept on 03/20/2015 location 300 W Murray Ave Manor Tx 2001 Ford Mercury 300 Van White
LP-PA Y4N748

NOTICE OF ABANDONED VEHICLE 2001 Ford E250 White
vin # 1FTNE2U334H012656
author: by police police dept on 03/20/2015 location 5501 S Mopac Dr (19600 Wheimer Blvd)

NOTICE OF ABANDONED VEHICLE 2001 Ford E250 White
vin # 1FTNE2U334H012656
author: by police police dept on 03/20/2015 location 5501 S Mopac Dr (19600 Wheimer Blvd)
A message is hereby given that original Letters Testamentary of the Estate of Jean M. Lewis, deceased, were issued on July 1, 1975, in the name of Jean M. Lewis, deceased. The deceased was a resident of Travis County, Texas. The residence address of the Estate is: 1411 West Avenue, Suite 200, Austin, Texas 78701. Notice is hereby given that original Letters Testamentary of the Estate of Brandon A. Lewis, deceased, were issued on July 1, 1975, in the name of Brandon A. Lewis, deceased. The deceased was a resident of Travis County, Texas. The residence address of the Estate is: 301 South Lamar Boulevard, Suite 200, Austin, Texas 78701. Notice is hereby given that original Letters Testamentary of the Estate of John M. Lewis, deceased, were issued on July 1, 1975, in the name of John M. Lewis, deceased. The deceased was a resident of Travis County, Texas. The residence address of the Estate is: 1411 West Avenue, Suite 200, Austin, Texas 78701. Notice is hereby given that original Letters Testamentary of the Estate of John M. Lewis, deceased, were issued on July 1, 1975, in the name of John M. Lewis, deceased. The deceased was a resident of Travis County, Texas. The residence address of the Estate is: 1411 West Avenue, Suite 200, Austin, Texas 78701. Notice is hereby given that original Letters Testamentary of the Estate of Cody R. Lewis, deceased, were issued on July 1, 1975, in the name of Cody R. Lewis, deceased. The deceased was a resident of Travis County, Texas. The residence address of the Estate is: 1411 West Avenue, Suite 200, Austin, Texas 78701. Notice is hereby given that original Letters Testamentary of the Estate of John M. Lewis, deceased, were issued on July 1, 1975, in the name of John M. Lewis, deceased. The deceased was a resident of Travis County, Texas. The residence address of the Estate is: 1411 West Avenue, Suite 200, Austin, Texas 78701.


PUBLIC NOTICE TO THE STATE OF TEXAS To those inclined to hold or chasing other objectives. MARILYN LIETZ PIETCH, Director of the Estate of Marilyn Lietz Pietch, County of Travis, Texas, having been granted Letters Testamentary of the Estate by the Probate Court of Travis County, Texas. The cause C-1-PB-14-00388 on which those letters were granted is hereby made public notice. All persons who believe themselves to be interested in the Estate and who have not received the Notice of the Letters Testamentary are requested to present their claims to the Estate as provided by law. Notice is hereby given to all persons having any interest in the Estate to present their claims to the Estate as provided by law. Notice is hereby given to all persons having any interest in the Estate to present their claims to the Estate as provided by law.

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$100 per specimen. Healthy college
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Do not hallucinate.