

VOLUME 29 ★ NUMBER 45 JULY 9, 2010

THE AUSTIN CHRONICLE

THE AUSTIN CHRONICLE

# CIRCUIT

The Gizmometry Gurus of Austin's Electronic Music Scene

BY AUDRA SCHROEDER • P.46

Eric Archer

learn your scales, then reset your scales

NOTE NOW! BALLOT ON P.53

THE AUSTIN CHRONICLE

**BEST OF AUSTIN**

2010

NEWS REVIVING FORMULA ONE THE ARTS AUSTIN CHAMBER MUSIC FESTIVAL FOOD SUMMER CANNING SCREENS SHADES OF FILM NOIR

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VOL. 29, NO. 45 ★ JULY 9, 2010

THE AUSTIN  
**CHRONICLE**

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EDITOR  
Louis Black

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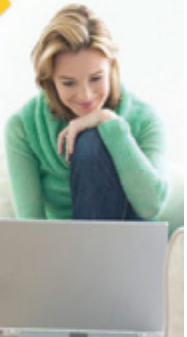
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# We Are the Walrus

... And other tales of circles unbroken

BY LOUIS BLACK

"I am he as you are he as you are me and we are all together."

– The Beatles, "I Am the Walrus"  
(written by John Lennon:  
credited to Lennon/McCartney)

I

"I sing this for the crickets,  
I sing this for the army,  
I sing this for your children  
And for all who do not need me"

– Leonard Cohen,  
"A Bunch of Lonesome Heroes"

At Randy's Rodeo, on Jan. 8, 1978, the house was packed, mostly with a wildly divergent audience ranging from old hippies and longtime rockers to both resurrected and nascent punks. They were there for the Sex Pistols' San Antonio show. Toward the back of the room, as I remember, were maybe a half-dozen people in leisure suits, in all likelihood friends of the owner, who had joined him to watch the freak show. They not only seemed out of place but also impure, as though their presence there was somehow an almost immoral cultural voyeurism. It only seemed that way, however – if those three words are not inherently contradictory. I've never worn a leisure suit, but I feel more sympathy with that group now than I do with the superior-feeling, overly judgmental ass that I was at the time.

Last week's column noted the passings of Luke Zimmermann and Jim Ramsey – both crucial, longtime supporters of the Austin music scene. Setting a context for honoring Luke and Jim, I wrote: "In any creative scene, there are those who are stars. In Austin, it's musicians, filmmakers, writers, artists, actors, and their ilk. But alongside those outlined in glaring neon are the armies of those who support them: the ones who run the clubs, book the bands, program the movies, show the art, publish the books, help make the movies, run the restaurants – the ones who show up at shows, galleries, movies, and theatres, the ones who are there in the bad times as well as the good. They are those who respond when called upon – and often do so long before."

In order for a scene to truly flower and resonate over time, it is critical not only that all of the above types are present but that they work together. Obviously, this is not a vacuum-packed world or a utopian commune. It is never, nor should it be, sweetly harmonious among everyone. There are all kinds of tensions: sharply conflicted and contradictory feelings running through a scene, all kinds of cliques and crowds. There are rivalries, feuds, alliances, those in, those out, those revered, and those

reviled, with few of those designations being permanent; instead, who is labeled what is consistently shifting.

Especially during my early 20s and through my 30s, at music shows I attended there would often be a clutch of older guys (occasionally women were part of the group, but mostly men), often in jeans, some overweight. Some wore black motorcycle jackets while others wore frontier (and drug dealer) style fringe jackets, and turquoise jewelry was by no means uncommon.

Over time I'd come to know that this group was usually made up of music business folks – maybe the club's owner and booker, perhaps some representatives of local labels or old writers, radio, or record store folks. Again, they seemed an intrusion in the atmosphere: a jagged edge of dark souls ripping the fabric of the room, music, and audience that at the time was my house of worship, my place of prayer. I always assumed that these groups were there for reasons so shameless and debased that, while I could smell and taste the dirt oozing out, I wasn't sure of what constituted the core at all.

II

"And I sing this for the freaks and the cripples, and the hunchback, and the burned, and the burning, and the maimed, and the broken, and the torn, and all of those that you talk about at the coffee tables, at the meetings, and the demonstrations, on the streets, in your music, in my songs. I mean the real ones that are burning, I mean the real ones that are burning"

"I say, Please don't pass me by,  
oh now, please don't pass me by"

– Leonard Cohen,  
"Please Don't Pass Me By (A Disgrace)"

In the following decades, I became a member of that group, as did many of those with whom I hung out; now we were of this group that congregated toward the back of the room. This, of course, led to a much deeper appreciation for that group.

Some are there for strange reasons: predators searching for sex or looking to demonstrate their cool in the most uncool way. Still, what I realized was that most of these people are basically lifelong music fans, most of whom had been to hundreds and hundreds of shows, and are painfully aware, to a larger or smaller extent, of how out of place they might look.

We are still guilty as charged. We are "The Man," whether we want to be or not. We may love the music and could imagine no lifestyle other than the one we have now, but we are often as much music

business folks as we are fans. Understanding is not redemption, and explaining is an attempt at justifying, but rock & roll has never been logical or gracious.

The bottom line in that world is that at its purest, rock music is centered on youth. Much of our generation went through the punk period. That time was a trimming back of bloated mature rock to its basic. Shed were orchestras, horns, sweeping synth sounds – all the baroque excess that had been built up over the years. There was a return to anger, passion, energy, and disregard, where attitude was much more important than musical skills.

We knew that there was remarkably great music made that was more basic than far less interesting music. We were right when we were suspicious of the people who where just like those we became, though in different ways.

Age is the consistent, ultimate game changer. What was once reasonable becomes unreasonable; what once seemed awfully tainted, unacceptable, and scarred evolves into normal. Rock is often created in defiance of authority and as a way of mocking it. We had become authority.

The idea of younger generations of rock is not to form *Rebecca of Sunnybrook Farm* attitudes toward the greater community but to race through it with one's emotions ablaze, oozing attitude in every direction. Even though we are very often the targets, we understand their contempt and not only praise but also envy their passion. As once we were, so many of you are now. Welcome.

III

"Some people think little girls should be seen and not heard

But I think

Oh bondage up yours!

One, two, three, *four!*"

– X-Ray Spex, "Oh! Bondage Up Yours!"

The young, renegade, arrogant, unholy, sainted, and blessed, the punks, folk farmers, hard rockers, poets, players, musicians, and preachers: All own rock in their different ways. It is theirs.

This piece is only reporting; they don't need any of us to knight them, vote them in, or grant them privileges. They own the music and the life.

There are factions and generations: There are those driven by anger, others by love, some by madness, and some by calculating



sanity. The scene thrives in a subtle chaos. Various entrenched interests keep the energy flowing, often most brilliantly during times of outrage and conflict.

On the other hand, the veterans are often people who lead with their passions. Most have done so all their lives, so feeling different or out of place has been more common than strange, more the day-to-day than unexpected.

They know that often virtue is not rewarded but also that neither are the rewards for vice guaranteed. They've seen the meek who inherited nothing as well as those who achieved more than they ever would have expected from themselves. Yes, egotistic blowhards have done well, but by no means all of them, while there are those who succeeded by hard work and dedication. Following one's passions is the only way to go, but it is a journey without guarantees.

Austin's older generations have formed bands and started businesses – launching publications, producing shows, birthing indie record labels, championing the most ignored and often marginal kinds of music, art, and film – and helped fund all kinds of creative voyages.

There have been artists many believed in who soared and others who burned out. People have discovered that some of those they thought their best friends weren't really even friends at all, and many trusted those who shouldn't have been trusted. But just as often, someone has reached out a helping hand unexpectedly or given support when not asked. The number of survivors, those who keep riding in the great cultural crusades, shrinks. Every loss is a significant one, but here in Austin the community still keeps on, because along with losses there are gains.

Most of us, regardless of age, are doing what we do because we love it. In many cases, we really wouldn't know what else to do. For a long time now, we've known that the only reasonable goal is personal satisfaction. Despite a lifetime of evidence to the contrary, many of us are not just waiting for a rebirth of wonder but have experienced such resurrections over and over again during the years. The journey, never direct, just as often satisfying as it is hard, is in and of itself the reward. ■

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## CURRENT RAIL LINE LACKS SYNERGY

Dear Editor,  
 Indeed, ridership on the Austin-Leander rail line is low ["Empty Seats on the Red Line," News, July 2].

Imagine for a minute how many people would buy cars if the only road available had one lane running from Downtown Austin to Leander. No way to get to Houston or Dallas or even to Barton Springs or Lake Travis. I doubt if many would be buying cars in such a situation.

The same is true of mass transit. The current line lacks synergy. However, additional lines will allow riders to travel to more destinations, increasing ridership exponentially.

A second factor keeping ridership low is cheap gasoline. Cheap gasoline reduces the incentive to use mass transit but comes at a price – BP oil spewing into the Gulf, global warming, Middle East wars, etc.

Philip Russell

## IN DEFENSE OF BRILLIANT 'MAAKIES'

Dear Editor,  
 If I'm not mistaken, this is the second or third time that Cary Jones has gone headhunting after Tony Millionaire's brilliant *Maakies* strip in the *Chronicle* ["Postmarks," July 2]. While of course it may not be Jones' cup of tea, I should hope he (she?) is aware that Tony Millionaire is a multiple Harvey, Eisner, and Ignatz award nominee and winner and has been published in *The New York Times*, *The Believer*, *The New Yorker*, and *McSweeney's*. Most of his critical success derives from his

## THIS MODERN WORLD

by TOM TOMORROW



POSTMARKS ONLINE UPDATED DAILY [austinchronicle.com/postmarks](http://austinchronicle.com/postmarks)

ability to recapture the craft of early 20th century American cartooning greats such as E.C. Segar, George Herriman, et al. The only Austin cartoonists with careers even approaching that level of prestige would be Jack Jackson (who is dead and isn't a humorist) and Gilbert Shelton (who hasn't lived here in years and whose best work is far behind him). Unless, of course, he (she) is trying to claim Chris Ware or Berkeley Breathed, which hardly seems appropriate considering the short time they lived in Austin and the fact that they did the vast majority of

their best work elsewhere. Either way, none of these cartoonists work in weekly strips anymore. I truly doubt even Austin's cartoonist community would consider themselves superior to Millionaire, and I'm sure they'd be smart enough to recognize scatology as an ancient tool of humorists and dramatists alike. I'd suggest a good *Ziggy* compilation as something more up to Jones' speed. In the meantime, maybe the editors could suggest more jokes about lasagna-eating cats to Millionaire.

Paul Mason

## BICYCLIST, PROTECT THYSELF

Dear Editor,  
 Due to the ongoing rash of "cars are bad/good" and "bikes are bad/good," I've decided to write you for the first time in my life, which for 98% of my 27 years has been spent living in Austin. I drive and cycle, depending on mood and distance, and have done so for at least 10 years on these bumpy but lovable roads I call home. When I first started riding Downtown as a fresh adult, I'll admit I was fairly careless with my actions, but I'm not sure we even had a "no bikes on sidewalks" law yet. I've never been hit while on my bike (except by another bike) or even come close to hitting another rider while driving a vehicle, nor have I had any collisions with pedestrians while cycling (but have been hit when walking by a bike going the wrong way down Lavaca). My point is, my bike bears a sticker reading "Don't give bikes the right" and is not intended to be inflammatory but to shine light on the fact that you as a biker have to take your safety as an individual and your responsibilities as a citizen into your own hands. I ride on the sidewalk when it's empty of pedestrians, I at least slow way down before blowing stop signs, and even though I wear black and have nothing but the reflectors that have worked for us all since the 1960s, I make do just fine. If I do get hit, I damn sure won't be filing lawsuits or crying over the "injustice" I've been dealt. I would not trust my life to the cell phone generation of drivers while on my bike any more than I'd give up my personal privacy for security from "terror."

These are the risks we take living in a free society. Keep your eyes open, think for yourself, and try to care for others as you do yourself. Amen.

Your native son,  
 Timothy J. Swanson

## THANKFUL FOR RELIGIOUS FREEDOM

Dear Editor,  
 I'm moving again. For some of us, moving itself has become an American tradition. While packing I stumbled upon my old cowboy hat which somehow

CONTINUED ON P.8



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looks better with every move. I can't help but put it on even though I don't wear it much anymore. After accepting Islam Ahmadiyya, I've kept a more sober profile. Yet every time I see that hat, it reminds me not to let culture get mixed up with religion.

I'm an American, and for that I'm darn thankful. My family arrived more than 100 years before our great nation declared independence. As another Independence Day passes, I cannot help but be thankful that I live in a country that grants me religious freedom. My particular Muslim community believes in secular government, equal rights for women, tolerance, love for all and hatred for none, and a God who still speaks. For this we are murdered, maimed, tortured, widowed, and denied even the right to call ourselves Muslims. So God bless America, a country where its citizens will die for the right to worship the Good Lord as they see fit.

Joseph Seager



### CLEAN UP ELECTIONS

Dear Editor,

The problem with our political system isn't so much that individual members of Congress are corrupt, but that the system is corrupt. Sure, there are bad apples in the barrel, but the real problem is that the barrel is rotten. No matter how honest you are, when your ability to get elected depends on collecting millions of dollars from special interests, there's no way you can be objective. And having to spend so much time fundraising just discourages good people from running and prevents those who do get elected from doing what we sent them there to do: Solve the problems of everyday Americans. It's time our elected officials started listening to the voices of every-

day Americans, not their corporate sponsors. We need to clean up our elections, and do it now.

The Fair Elections Now Act has 156 congressional co-sponsors but only six from Texas. Convincing Rep. Ron Paul, in particular, would make a big difference.

Paul Silver,  
Common Cause of Texas

### AUSTIN VISIONS

Dear Editor,

My vision for Austin: We need multiuse buildings: retail/restaurants on first/second floors, offices on third/fourth, residences on fifth/sixth, but in a less claustrophobic step pattern, not a

straight vertical face from street level. Space for alfresco dining at sidewalk/second floor level; elevated bikeways on major streets for safety, speed, and comfort; elevated rail on major streets; creeks become greenbelts with bikeways; a bike-friendly Longhorn Dam; I-35 improved and widened; 360, 71, and 290 become freeways without stoplights; all roads need more right-hand turn lanes; all new construction must be superinsulated and have solar and rain collection systems; incentives for traditional Texas architecture elements: tall ceilings and windows, shiplap, limestone, porches, and bungalow decoration; Fredericksburg-style sidewalks; East Riverside turned into a San Antonio-style River Walk; bus stops recessed so stopped buses don't stop

traffic; more rail and bus service, afterschool programs, pools, community gardens, and Stacey Park-like runoff controls; a cypress tree planting program where water collects; a 2,000-acre lake for wind craft called Lake Stevie Ray east of 183 on the Colorado; and funding from taxes on corporate banks and gas stations in Travis County.

Gianmarco Conegliano

### KILLING IS GUNS' PURPOSE

Dear Editor,

To defend one's own life or the life of another requires no constitutional amendment. Conservatives support unfettered gun ownership because "when seconds count, the police are

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minutes away." It is apparently OK with them to preemptively restrict civil rights and liberties because someone might say or do something they don't agree with, but somehow that logic does not apply to regulation of industries with a penchant to cause environmental harm or a device like a handgun that by design and intent has killing as its sole purpose. "But a gun is just a tool, like a hammer," or so the argument goes. True, a hammer is a tool, intended to hit things like nails, and when a hammer drives a nail it is being used as intended. Yes, it just lays there until someone picks it up. The difference? A hammer can be used to kill people, but that is not its intended use (and you would have to work pretty damn hard at it if you wanted to kill a lot of people at one time with a hammer). A gun, particularly a handgun, has one purpose, and it is not driving nails.

Daniel Lea

## THOUGHTS ABOUT RIGHTS

Dear Editor,

I hear the assertion made by Rand Paul and repeated by many in the "tea" movement that the only legitimate functions of government are protection of property, protection of borders, and enforcing contracts. They seem to consider these so self-evident that they do not justify why these are above all the other rights claimed over history. Some claim a right, such as a "right to health care," is an obligation on someone else to provide you with this care and is a seizure of power over this person. The right to own property is exactly the same. A constabulary is established to help you retain/get back

your property, a court system with punishments reinforces this right. If we are truly responsible for ourselves, why so much support? Everyone should be armed and know how to defend themselves. Wealthy people would have to act like they have throughout history and today in much of the world and hire security. I say only wimps need a nanny state to protect property. I prefer guns and dogs. However, health care seems like a reasonable right to have, at least to patch you up after fighting off intruders!

Tom Cuddy

## ARIZONA NATIVISTS HAVE WON

Dear Editor,

It seems the Arizona redneck nativists have won the day in their attempt to remake Arizona into a lily-white bastion of bigotry with the passage of their new "border protection(?) bill." I am going to suggest a means for them to make it simpler in the future as they begin their racially profiled arrests. They should tattoo numbers on the arms of the arrestees, so if they sneak back into Arizona and get caught again, they can pronounce stiffer sentences. For those second-time losers, they could extract any of their gold teeth, confiscate their glasses, shoes, and any valuables to pay part of their fine. For some reason, I have this nagging thought from my fading memory, that I heard of some others doing something similar. Was it South Africa's National Party, Chilean dictator Pinochet, the Darfur Janjaweeders ...? Oh no! Now I remember, it was those nasty Nazi Gestapo folks.

James Jolly Clark

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Thank you, Austin,  
 Pat Mares and Ruby's BBQ Staff

# news

## Headlines

- › Wednesday rail woes: Capital Metro put the brakes on **MetroRail** service Wednesday morning after a freight train derailed near Seventh Street and Pedernales in East Austin; meanwhile, buses were dispatched to rail stops along the commuter route to ferry passengers to their destinations. Rail service was expected to be back in service by Wednesday afternoon.
- › Two California finalists vying to fill the top position at **Austin Energy** were in Austin last week to meet with a select number of stakeholders, and City Manager Marc Ott is considering visiting their respective home turfs to get a feel for their leadership abilities. For more, see "AE GM Search," p.15.
- › The **Austin Community College** board this week adopted a \$235 million budget, eliminating the property tax exemption for designated historic homes and buildings and withholding across-the-board pay raises for employees.
- › Sierra Club and Environment Texas announced plans this week to sue **Exxon Mobil Corp.** in federal court for violating the Clean Air Act. Over the last five years, they say, Exxon Mobil's Baytown chemical plant complex – home to the country's largest oil refinery – has released "10 million pounds of excess air pollutants."



JANA BIRCHUM

JANA BIRCHUM

- › Congressman **Lloyd Doggett** of Austin successfully added an amendment to a supplementary war appropriations bill that will prevent Texas lawmakers from diverting federal education funds away from school districts. Last session, legislators used \$3.2 billion in federal stimulus funding to backfill the growing hole in the state budget, rather than tapping the Rainy Day Fund reserves.
- › As if Gov. **Rick Perry** wasn't in enough trouble over his \$9,000/month rented mansion in Austin, the Texas Democratic Party has filed ethics complaints against the Aggie guy for failing to report his income and expenses for his house in College Station.



- › Just another day in GOP politics: Republican operatives with ties to Gov. Rick Perry are not-so-secretly helping the **Green Party of Texas** secure a place on the state's general election ballot in November. See "Greens Gain Ballot Access in Curious Fashion," p.16.
- › So much for "**Climategate**": After anti-environmental activists claimed leaked e-mails from British researchers showed they were manipulating the figures on global warming, a six-month inquiry by the British government has vindicated their research as accurate and fully peer-reviewed.



While others took cover when storm clouds broke loose over Downtown Austin July 2, London native Lawrence Willmott welcomed the rain with open arms at Second and Lavaca, across from City Hall.

## Catch-2010

The ledger on Barack Obama features plenty of black eyes and feathers

BY MICHAEL KING

With the scent of fireworks still in the air and the Gulf steadily filling with oil slurry, this seems like a good moment to reread *Catch-22*. Joseph Heller's 1961 dystopian vision of World War II – in more recent decades remythologized as the Good War – begins to seem more relevant day by day. The U.S. remains mired in two brutal and pointless wars, the economy continues to stagger, and our elected leaders refuse to end the former and cringe at addressing the latter. Their employment program is more troops to Afghanistan; their unemployment program is a thumb to the nose.

Even if they ever get it plugged, the BP Gulf spill will hover like a black cloud of foreboding over the summer of 2010. There is one bittersweet benefit: At the cost of one of our most precious and spectacular natural wonders, the spill has vividly exposed the dimly corrupt relationship between the oil industry and the government's so-called regulators. (It's worth pointing out that recklessly managed drilling had already badly fouled much of the Gulf; this latest outrage has only accelerated the unnecessary damage.)

point  
austin

In the face of such bureaucratic and technological lunacy, we could certainly use a writer with Heller's nose for absurdity. Here he is on his central conceit, the Army's approach to madness.

*There was only one catch and that was Catch-22, which specified that a concern for one's safety in the face of dangers that were real and immediate was the process of a rational mind. Orr was crazy and could be grounded. All he had to do was ask; and as soon as he did, he would no longer be crazy and would have to fly more missions. Orr would be crazy to fly more missions and sane if he didn't, but if he was sane he had to fly them. If he flew them he was crazy and didn't have to; but if he didn't want to he was sane and had to. Yossarian was moved very deeply by the absolute simplicity of this clause of Catch-22 and let out a respectful whistle.*

Last week, Republican National Committee Chair Michael Steele had a moment of unexpected sanity when he let slip this truism, "The one thing you don't do, is engage in a land war in Afghanistan ... because everyone who's tried over a thousand years of history has failed." In

CONTINUED ON P.13

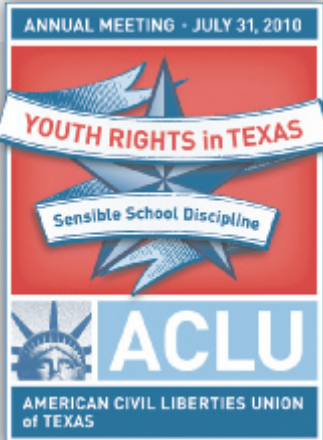
## QUOTE of the WEEK



JOHN ANDERSON

"It was clearly an example of making sausage."

– Council Member **Randi Shade**, explaining the Public Health and Human Services Committee's free-flow process of rethinking the city's social service contracts

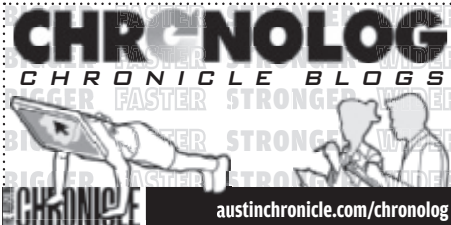


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► **HALL GOES ALL IN** A Travis County jury on July 2 sentenced **Laura Ashley Hall**, 26, to 10 years in prison for her role in the dismemberment of **Jennifer Cave**, a former UT student who was murdered by **Colton Pitonyak** in his West Campus apartment in 2005. Pitonyak was sentenced to 55 years for Cave's death; Hall was originally sentenced to five years for her role but was granted a new sentencing trial on appeal. Hall rolled the dice by taking her case back to a jury, which ultimately sentenced her to the maximum allowed by law. Had Hall opted to have Judge Wilford Flowers, who presided over her original trial, decide her fate, he would have been barred from imposing more time than the five years her original jury handed down.

— Jordan Smith

► **A BLIP ON DEATH ROW** The

Texas Court of Criminal Appeals on June 30 stayed the execution of **Jonathan Marcus Green** just hours before he was to be put to death for the 2000 rape and murder of a 12-year-old girl near Lake Conroe. Green was convicted of murdering **Christina LeAnn Neal** and burying her in his backyard. After he'd been questioned by police but before they could obtain a warrant to search his property, Green dug up Neal's body and took it into his house, where he hid it behind a chair. The CCA stayed Green's execution pending further inquiry into his mental health; Green is schizophrenic, his lawyer has argued, and is not sane enough to be executed, as the law requires... On July 1, however, the Texas death machine kicked back into action with the execution of **Michael James Perry**, who was convicted for the death of 50-year-old nurse **Sandra Stotler**. Perry's attorneys sought a last-minute stay, arguing that they had new evidence that proved Perry could not be responsible for Stotler's murder because he was in jail at the time she was killed and also that a co-defendant of Perry's murdered Stotler. His appeals were denied. Prosecutors said they had plenty of evidence inculcating Perry, including that he had bragged about the killing before his arrest in 2001. He was the 14th inmate executed this year in Texas.



Jonathan Marcus Green

— J.S.

► **MENTAL HEALTH MONEY** Austin Travis County Integral

Care, the county's mental health services provider, announced last week that it's set to receive \$1.6 million in federal and state grant money to provide drug abuse treatment services. The funds, awarded through the Texas Department of State Health Services, are a portion of some \$74 million in funding that will go to 89 service providers across the state. Integral Care's portion will help treat people dealing simultaneously with mental health and substance abuse issues and provide "intensive residential and youth treatment services," among other programs, according to a press release. The funds are definitely needed, officials say; according to a 2002 report compiled by the **Community Action Network**, drug abuse costs Travis County more than \$812 million a year "for related health care, education, law enforcement, crime, homelessness, lost productivity, human suffering and loss of lives." The grant funding — the vast majority of which comes from the federal government — will be distributed beginning in September.

— J.S.

# MAKING SAUSAGE WITHOUT A MAP

Transparency's not what you see, but what you see through

BY WELLS DUNBAR

It hasn't been a banner year for transparency in government. Beginning with the **KeyPoint** disaster and culminating with the city's head-in-the-sand approach to corruption allegations in the **Fleet Services** department, there's no dearth of less-than-confidence-inspiring decisions at 301 W. Second this summer. In between, we've seen other similarly questionable decisions (abandoning competitive bidding for the contract to recycle the city's waste stream) and actions that, while opaque, don't sink to the same level (the machinations over **Formula One** racing, which largely occurred at the state level; for more, see "Austin at Very High Speed," p.20).

Another potential example landed in the Hustle's inbox the other day: an anonymous jeremiad from someone angered that council's June 30 **Public Health and Human Services** committee meeting was blacked out from Channel 6. A mildly strange decision, considering the contentiousness of the topic: funding for social service contracts. Was this the latest example to add to the sorry list?

Not exactly, claims committee chair **Randi Shade**. "We weren't trying to keep secrets. We didn't ask for Channel 6 to record that; we didn't really want that because we were just trying to have a free-flowing work session. ... We wanted it to be as candid a conversation as possible."

The session was the first step in a potentially far-reaching realignment of how the city awards social service contracts, the largely paltry funding (some \$18 million of the \$615 million general fund) bestowed on agencies working with the city's neediest. Currently, the city looks at 14 categories of need — unprioritized criteria including food, housing, substance abuse treatment, education, job training, etc. — when making piecemeal approval of individual contracts. Following some back and forth at last week's meeting ("It was clearly an example of making sausage, because we were all over the map," says Shade), the committee seems to have settled on broader categories and a prioritization process for future contracts. "The council members came up with four themes: housing, food, employment, and social/functional skills," says **Bob Corona**, senior management analyst with the Austin/Travis County Health and Human Services Department.

"Right now we have about 55 or so social service contracts," Corona continues. "The way it's done, we come to the council meetings on Thursday and ask them to approve a particular contract, a particular nonprofit. And there seemed to be some discussion about instead of going with a particular nonprofit, going with a particular theme, and developing con-

tracts that respond to those particular themes in those four areas." Selection of the four topics was guided by agreement on the committee (Council Members Shade, **Mike Martinez**, and **Laura Morrison**) that helping citizens achieve self-sufficiency is their main goal.

The changes being considered won't transpire in the 2010-2011 budget currently under consideration; a preliminary timeline has council wrapping up the conversation later this year and competitively bidding the contracts out early next year, giving ample leeway to service organizations that want to participate. And Shade does see the contracts as being competitively bid. "Contracts have not been competitively rebid since most people can remember. We're talking in the Nineties. A lot of organizations feel like, 'If we haven't gotten funding in the past, how do we ever get a chance to apply?'" She applauds several city-funded orgs but says, "I'm not sure it's really been examined in over 10 years, and probably closer to 15 years. The world's changed a lot since then."

"We're contracting for services. They ought to make some connection to what it is the city's doing in terms of its business. We're not a foundation who's giving grants for great things we'd love to see get done. ... We need to know what the return on that investment is; there needs to be a competitive process so it's not just an entitled grant."

It's still early going on the changes: Other topics the committee touched on, like prioritizing preventative services vs. ongoing care and emergency vs. stabilizing needs, still need to be further fleshed out, along with getting the most for the city's money. "It's still a work in progress," says Corona. "We're really still trying to get through what exactly it is they're looking for and what exactly we can come up with to respond to their direction."

A staff briefing is scheduled for next week, with the PHHS committee tentatively scheduled to meet again July 23. Again, Shade reiterates that the Channel 6 preemption was because "we had not gotten very far, and we just really have to have these discussions," especially in light of Texas' Open Meetings Act, which prevents a quorum from discussing official business. While the members attempted to move the conversation forward in other ways, like communicating through their staff members, she said the approach was wanting. "Clearly, we weren't giving staff the direction that they need."

With Open Meetings rules handcuffing council collaboration, do we need a little less transparency at City Hall? ■

Find more open commentary at *The Daily Hustle*: [austinchronicle.com/tdh](http://austinchronicle.com/tdh).



## res publica

FOR MORE DETAILS AND EVENTS, SEE COMMUNITY LISTINGS, P.54.

### THURSDAY 08

#### HYDE PARK HISTORICAL DISTRICT MEETING

Discuss design standards for this proposed local historic district. 6:30pm. City Hall, 301 W. Second.

#### TRANSITION AUSTIN MEETING

Join this group trying to make a smooth transition from an oil-based society to a more sustainable future. 7pm. Lars Stanley Studio, 1901 E.M. Franklin. Free. [www.transitionaustin.org](http://www.transitionaustin.org).

### FRIDAY 09

#### MAYOR'S COMMITTEE FOR PEOPLE WITH DISABILITIES

Which local businesses deserve an Access Award this year? Last day to submit nominations at [www.cityofaustin.org/ada/access\\_nomform.htm](http://www.cityofaustin.org/ada/access_nomform.htm).

**CITY BUDGET SURVEY: LAST DAY** Which programs should make the cut in the next city budget? This is the last day to submit your feedback: [www.cityofaustin.org/citymgr/budget\\_input.htm](http://www.cityofaustin.org/citymgr/budget_input.htm).

**IVAW CONVENTION** Iraq Veterans Against the War hosts three days of workshops, panels, and meetings. Fri.-Sun., July 9-11. *Huston-Tillotson University*, 900 Chicon, 505-3139. \$100 (\$75, members). [www.ivaw.org](http://www.ivaw.org).

### SUNDAY 11

**AU GENERAL MEMBERSHIP MEETING** The Austin chapter of **Americans United for Separation of Church and State** gathers to keep God out of government. 4pm. *Austin History Center*, 810 Guadalupe, 280-6950. Free. [www.au.org](http://www.au.org).

**'TO KILL A MOCKINGBIRD' 50TH ANNIVERSARY PARTY** Austin literary lights celebrate an American classic and discuss its impact on their lives. 7pm. *BookPeople*, 603 N. Lamar, 472-5050.

**WORLD CUP FINAL WITH WDP** Watch the final game and support the efforts of the **Workers Defense Project**. 1:30pm. 5604 Manor Rd. \$5 suggested donation. [www.workersdefense.org](http://www.workersdefense.org).

### MONDAY 12

**YOUR THOUGHTS ON NEIGHBORHOOD HOUSING AND COMMUNITY DEVELOPMENT** The city needs feedback on funding priorities for housing, community and economic development, and public services for 2010-2011. Today's the last day to submit comments: [www.cityofaustin.org/housing](http://www.cityofaustin.org/housing).

### WEDNESDAY 14

**HERITAGE HILLS/WINDSOR HILLS ZONING WORKSHOP** 6:30-8:45pm. *Garcia Recreation Center*, 1201 E. Rundberg. [www.cityofaustin.org/planning/neighborhood/heritage\\_hills.htm](http://www.cityofaustin.org/planning/neighborhood/heritage_hills.htm).

**ROBERT PERKINSON** The author of *Texas Tough* takes a look at the Texas prison system. 7pm. *BookPeople*, 603 N. Lamar, 472-5050.

### THURSDAY 15

**BARTHOLOMEW PARK MASTER PLAN MEETING** *Memorial United Methodist Church*, 6100 Berkman. 6-8pm. [www.cityofaustin.org/parks/bartholomewmp.htm](http://www.cityofaustin.org/parks/bartholomewmp.htm).

**INDUSTRY COUNCIL ON THE ENVIRONMENT MEETING** Hear a talk from L'oreal Stepney of the

military unison, leaders of both parties moved quickly to pound Steele back into official madness.

It was a moment certainly worthy of Heller.

### A Day of Reckoning

The man in charge of enforcing madness in *Catch-22* is Colonel Cathcart, who in search of a promotion to general raises the number of bombing missions required to return home whenever a soldier approaches it. Cathcart spends his evenings dividing the events of his day into “feathers in my cap” and “black eyes” – although, because he’s entirely dependent on his superiors’ opinions of him, he’s never too certain which is which.

A year and a half into his term, President Barack Obama is due for a Cathcart reckoning. I wish I could say the feathers readily outweigh the black eyes, but the ledger remains uncomfortably too close to call. Afghanistan has indeed become Obama’s war, with an expansion of troops and a commitment to a countrywide “counterinsurgency” strategy that belies the admission by his own generals that there are at most a few hundred al Qaeda members (remember them?) there and in Pakistan. The latest spin, in Afghanistan as well as Iraq, is that his campaign-promised “withdrawal” does not necessarily mean withdrawal – we should expect many years of U.S. military occupation of both countries, in some never-ending bipartisan “transition.”

The permanent militarization of our empire, under either party, is now institutional and unfortunately predictable. Less so was constitutional scholar Obama’s lack of commitment to the rule of law, either in prosecuting those Bush administration principals who promoted and engaged in illegal wire-tapping, rendition, illegal detention, torture, and worse – or even in serious willingness for his own administration to abandon many of

those practices. They’d rather indict military whistleblowers. More Heller: “Catch-22 states that agents enforcing Catch-22 need not prove that Catch-22 actually contains whatever provision the accused violator is accused of violating.”

I thought better of Obama and his team. I was wrong.

Domestically, the ledger is somewhat better. Despite a recalcitrant Congress, Obama did succeed in addressing the economic free fall and, in its wake, pushed through a health care reform that is not what it could have been but is a major step forward. Obama’s Environmental Protection Agency has actually stepped forward to enforce federal anti-pollution laws in Texas. In recent months, the momentum is slowing; with midterm elections in the fall, deficit-slashing is all the rage (hence the ruthless, bipartisan gridlock over unemployment benefits), and the push to regulate Wall Street seems to be fizzling. The rest of the year looks mostly like campaign noise.

That said, I am painfully aware that elections are never about the best possible candidates, but only the best available candidates. Were Hillary Clinton now president, the most visible difference might be Secretary of State (or Education) Barack Obama – Clinton was even more hawkish on

Iraq and Afghanistan and less likely to make even minimal progress on the Middle East. The prospect of John McCain was much worse, and he rendered himself unfit for the presidency when he chose as his running mate, simply out of campaign cynicism, a person unfit for any public office at all.

On the whole, not a delightful prospect for public reflection, in this season of mandatory patriotism, economic uncertainty, and ecological brooding. But even in a dark time, Heller’s satire provides a spark of hope, if we can only hear it as a call to battle: “Catch-22 says they have a right to do anything we can’t stop them from doing.” ■

**The permanent militarization of our empire, under either party, is now institutional and unfortunately predictable.**

**Texas Commission on Environmental Quality’s** Office of Water. 9:30am. Club Hotel by Doubletree, 1617 N. I-35, 281/290-0190. Free for first-time attendees. [www.ice-texas.org](http://www.ice-texas.org).

**SUMMER IN THE CITY SPEAKER SERIES** presents Implementing Healthcare Reform in the Lone Star State: Will Texas Fall in Line? 7:30pm. Dell Jewish Community Campus, 7300 Hart, 735-8012. [www.shalomaustin.org](http://www.shalomaustin.org).

### ONGOING

**CALL FOR DONATIONS: CENTER FOR CHILD PROTECTION** The center is seeking toiletries, bedsheets, towels, and baby formula to help families in need following a traumatic event. Center for Child Protection, 8509 FM 969, Bldg. 2, 472-1164. [www.centerforchildprotection.org](http://www.centerforchildprotection.org).

**NEW IMAGINE AUSTIN SURVEY** The city never tires of hearing your thoughts on the comprehensive plan: [www.imagineaustin.net/survey.htm](http://www.imagineaustin.net/survey.htm).

**SONG/POETRY CONTEST: SCHOOL OF THE AMERICAS WATCH** Write original songs and poems in protest of the School of the Americas, the controversial military school in Fort Benning, Georgia, that trains Latin American soldiers. Deadline: Sept. 16. [www.soaw-austin.org](http://www.soaw-austin.org).

**TEXAS TRANSPARENCY** See how Texas is spending your tax money: [www.texastransparency.org](http://www.texastransparency.org).

**TEXAS TREASURE: INSIDE OUR GOVERNOR’S MANSION** An exhibit exploring the home of Texas’ first families, going back 154 years. Through Aug. 1. Bob Bullock Texas State History Museum, 1800 Congress. \$4-7. [www.thestoryoftexas.com](http://www.thestoryoftexas.com).

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# 'Shoddy' and 'Rushed': Spicewood Neighbors Blast WTP4 Water Line Plan

While **Water Treatment Plant No. 4** construction continues as long as City Council's current majority in favor holds, new opposition is developing to the controversial plant in neighborhoods that will bear the brunt of burrowing out the plant's transmission lines. The **Spicewood Springs Road Tunnel Coalition** has formed not to reignite debate over the plant's merits but to question the city's wisdom in drilling its Jollyville shaft site.

Designed to ultimately process 300 million gallons of water a day, the plant, to be situated along FM 620 just south of Bullick Hollow in Northwest Austin, requires transmission mains and storage tanks; the Forest Ridge storage tank will be located in the **Balcones Canyonlands Preserve**, the Jollyville storage tank north of the preserve at Highway 183 and McNeil Drive.

However, deep shafts are needed for excavators to build underground transmission lines from the plant to the tanks. For the Jollyville tank, **Austin Water** has proposed a shaft site southwest of the tank, on a triangular plot of parkland where Spicewood Springs merges with Old Lampasas Trail and residential development skirts up against the preserve. The SSRTC members are fearful that construction of the shaft – which could be as large as 50 feet in diameter and 100 feet deep and in progress for three years – will be a danger and a blight to their neighborhood.

Austin Water maps show the plans for the parkland (donated to the city by Spicewood neighbor Joe Wheeler): a working shaft, a crane, steel pipes, temporary offices, and more. The SSRTC argues that that's too much construction for the tiny tract. "The crane literally doesn't fit on the site," says **Jill Rowe**, a commercial real estate

developer who's become the de facto voice of the neighborhood group.

Safety issues – such as estimated tens of thousands of dump-truck trips down Spicewood Springs (which has a bike lane) and the possibility of fencing around the work site obscuring oncoming traffic from drivers – also concern neighbors, along with its impact on classes at neighboring Canyon Vista Middle School and general noise pollution from the project. "The way sound carries through the canyon here," says Rowe, "it basically takes our whole parks system for a three-year period."

Aside from quality-of-life issues, the group's argument is twofold. First, the group sees the project as a "**major impact facility**," defined by the city's Neighborhood Planning Guide to Land Use Standards as a site that may "serve community and regional needs but have significant impacts on the surrounding area that require special location and compatibility considerations," and therefore should be located "away from established or planned residential areas." Examples of these projects include "major utility production or treatment facility" and "large-scale mining and resource extraction activities." They highlight the difference between the Jollyville shaft and other shaft sites, like the Lamar shaft Downtown, next to the decommissioned Green Water Treatment Plant, to argue that only theirs would uniquely impact residential neighborhoods.

A secondary argument, familiar to longtime observers of the WTP4 debate, is whether the plan meets standards laid out under Chapter 26 of the **Texas Parks and Wildlife Code**. The same argument arose when the city attempted to move WTP4 to an alternate site (see "To the Lighthouse," Feb. 23, 2007); Chapter 26 allows for construction projects on parkland provided "there is no feasible and prudent alternative to the use or taking of such land."

To that end, a Chapter 26 hearing will come before City Council after its summer hiatus, and Spicewood Springs neighbors are hoping to show that alternatives exist, even if Austin Water doesn't agree. "Keep them on the highways," says Rowe, proposing trenched tunnels along FM 620 – the highway where the plant is located – and possibly Highway 183. Also worth consideration is that while WTP4 is designed ultimately to process 300 million gallons per day, it's being built incrementally – raising the possibility that the Forest Ridge main may be enough to deliver the plant's initial water. "This is shoddy, and on an artificially rushed schedule," reads



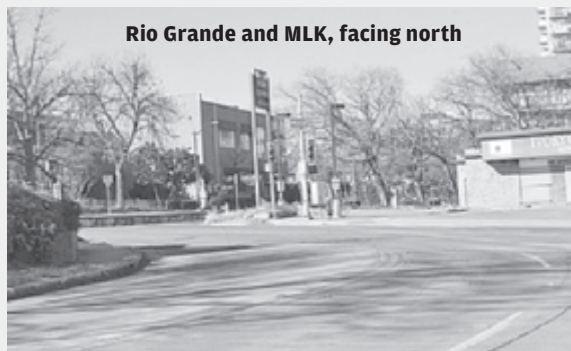
WELLS DUNBAR

**Jill Rowe (r) and Desmond D'Souza say water line and shaft construction for WTP4 will adversely affect their Northwest Austin neighborhood.**

a presentation prepared by the SSRTC. "This needs to be slowed down and done right."

Larger questions still loom over WTP4 – whether the city truly needs the extra capacity and if construction of the plant aligns with long-term conservation goals. Additionally, the plotting of the transmission lines hasn't yet been formally approved, despite the utility's separate "proposals" for the Jollyville line overlapping substantially. "By starting to build the plant site, they're locking in the fact they have to get the water from point A to point B," says Bill Bunch, **Save Our Springs Alliance** director and outspoken WTP4 opponent. While Rowe may agree with that statement, she's expressly neutral on the merits of the plant itself – she just thinks the shaft sites and the transmission lines they serve could be better planned.

– Wells Dunbar



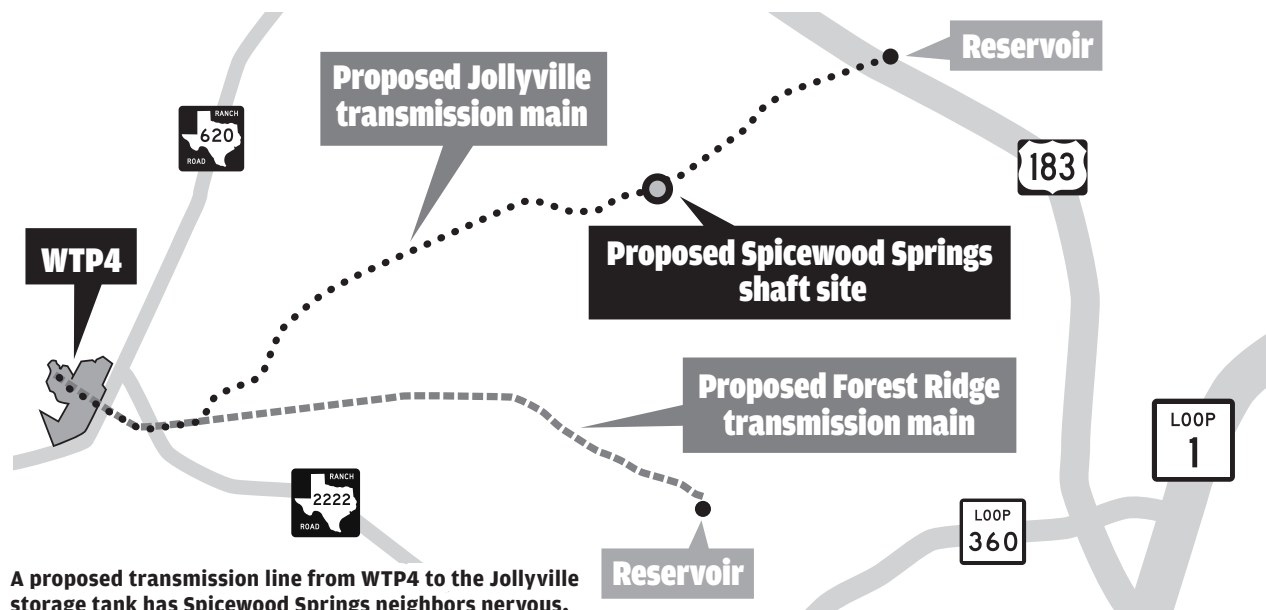
Rio Grande and MLK, facing north

JANA BIRCHUM

## The Unstoppable Bike Boulevard

Now that the **Downtown Bicycle Boulevard** has gone through the city's boards and commissions without a bump, as well as a City Council briefing with nary an objection from the dais, it can roll on to fruition. **Annick Beaudet**, who heads up the city's bicycle program, says the city will contact relevant stakeholders later this summer to talk about landscaping and phasing in the changes to Rio Grande (the first part of the two-street project, with Nueces being the other), and then the city should break ground this winter. Some Downtown property owners remain opposed, but the League of Bicycling Voters – which wanted more on Nueces – has finally expressed conditional support: "With nothing able to be done for at least a couple of years on Nueces, we feel it's important to move ahead and get these much-needed improvements in on Rio Grande now and look at the benefits before weighing in again on Nueces," said LOBV's Rob D'Amico in a press release. "Additionally, there's a planning effort underway for West Campus bicycle facilities, and we'd like to see where that effort goes and how connectivity will work so we know how Nueces plays into the overall picture."

– Lee Nichols



**A proposed transmission line from WTP4 to the Jollyville storage tank has Spicewood Springs neighbors nervous.**

# AE GM Search Invitation only

Representatives from local environmental and low-income advocacy groups got more than they bargained for last week after requesting a larger role in the hiring process of **Austin Energy's** next general manager. Concerned that the one public forum planned wouldn't provide sufficient time for getting to know the two candidates – **Larry Weis** and **David Wright**, both from California – the activists requested a second public meeting. Instead, the city gave them the chance to interview each candidate for up to 90 minutes and to brief city staff on their thoughts afterward. The city arranged a similar meeting for representatives from the business community later in the day (July 1), on top of three other interviews originally planned – two for city officials (one with executives, another with AE staff) and a third with relevant board and commission members – bringing the grand, grueling total to five. Strangely lacking, however, from all that additional public involvement was, well, much additional public involvement.

The original letter requesting the extra meeting had included the suggestion that the city televise it on Channel 6. Instead, as city spokeswoman Samantha Park explained, the stakeholders were essentially folded into the formal interview process, meaning that the proceedings would be held behind closed doors, sans media and council members. When asked if such an arrangement might let the candidates give two conflicting answers to two different stakeholder groups with neither being the wiser, Council Member **Chris Riley** said that was a "cause for concern." More concerned, however, were particular activists who'd

**"When we try to do more than a token amount of renewables, we have people running around pulling their hair out."**

**– Cary Ferchill, Public Citizen**

hoped for a seat at the table but were turned away, creating tension that made for a strange scene in the otherwise sleepy third-floor corridors of City Hall that Thursday morning. When the handful of panel participants showed up with uninvited guests – most notably veteran energy activist **Paul Robbins**, enlisted to keep minutes, and **Ryan Rittenhouse** of **Public Citizen**, wielding a tape recorder – the meeting

was stalled for some 20 minutes while officials considered what to do with them. As City Manager **Marc Ott** stood near the balcony overlooking the two floors below, talking in hushed tones with another staffer, a security guard paced the corridor, looking askance at any unfamiliar figure to emerge from the elevator. Meanwhile Weis, patiently awaiting the start of his second long day of interviews, stood at the hallway windows looking out toward Lady Bird Lake, appearing oddly stress-free by contrast. Eventually city staff told the interlopers, once and for all, to leave. (Later that morning, reports Robbins, as he sat at a table in the City Hall lobby, Weis joined him for an amiable chat.)

Despite the rocky start, the participating panelists said they were pleased with the event. "It was educational and informative," said **Carol Biedrzycki** of the **Texas Ratepayers' Organization to Save Energy**, a nonprofit that works primarily on statewide issues related to "affordable electricity and a healthy environment."

Biedrzycki said she'd hoped to determine the candidates' "sensitivity to the need to make energy affordable," their stance on assistance programs, their perspective on the "classic rates versus environment issue," and their take on AE's generation plan recommendations for "low-income weatherization," which she supports. She

declined to share her conclusions about the candidates publicly. "I feel like this is the city manager's decision to make," she said, adding, "I hope that he takes our evaluations and comments very seriously."

Other participants were more forthcoming, with Weis emerging as the favorite among environmental groups. "It seemed to me after talking to both of them that

Larry Weis had a really strong command of the issues that I think matter to Austin," said **Colin Meehan** of **Environmental Defense Fund**. **Cary Ferchill** of Public Citizen agreed: "You have a panoply of issues that are facing the next general manager of this utility, and Wright in particular did not seem like a guy who was likely to be able to grab that bull and wrestle it to the ground." Neither candidate, said Ferchill, is ideal, primarily because both lack experience in Texas. "I think that our culture and political environment ... is pretty different from California," he said, pointing to California's relatively aggressive standards for renewable energy as a prime example. "I'd sure as hell like to have 33% mandated renewables in Texas – we have nothing of the like. Quite frankly when we try to do more than a token amount of renewables, we have people running around pulling their hair out at the Capitol and at the [Public Utility Commission] and all over the place."

Ferchill says the learning curve for those who lack experience in that environment will be too steep given the urgency of the challenges facing AE, most notably AE's generation plan, upcoming changes in how the state grid operates, and business model changes necessary for keeping the utility – and the city – fiscally sound. The city should be looking within the state, if not within AE, for the ideal candidate, said Ferchill. At this point, with the city manager considering visits to both candidates' hometowns in California, the city appears to be looking primarily in one direction: West. – *Nora Ankrum*

*Unlike the panel interviews, the June 30 public forum was televised; watch it at [www.cityofaustin.org/channel6](http://www.cityofaustin.org/channel6).*



NORA ANKRUM



DAVID WRIGHT

## Making Light Work of Stimulus Spending

Major city buildings are about to become more energy-efficient, thanks to a \$7.5 million stimulus fund grant awarded to **Austin Energy**. The planned projects will save enough energy to power 400 homes year-round while reducing greenhouse-gas emissions and generating about 100 "green" jobs. The **Palmer Events Center** is getting \$105,961 in new high-efficiency lighting that will save an estimated \$21,500 a year in energy costs. That would translate into a payback after about 4½ years, but since the feds are footing the bill, the city starts saving right away. Six other municipal buildings, including the Millennium Youth Entertainment

Complex, will also undergo lighting retrofits in the next few weeks. While the electricity saved at Palmer alone can power 22 average homes annually, updates to all seven buildings will save enough to power 50 Austin homes. Next, the city will begin reducing energy consumption in other ways at eight more buildings, including the Carver library and museum complex, the Mexican American Cultural Center, and the John Henry Faulk Central Library. Altogether, up to 16 buildings will be "optimized" to save the city nearly \$400,000 a year in energy costs.

– *Katherine Gregor*



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## Greens Gain Ballot Access in Curious Fashion



Green Party of Texas coordinator **kat swift** (r) and attorney **Steve Smith** discuss Friday's court ruling allowing the party's placement on the November ballot.

The **Green Party of Texas** has won the second round of a legal fight to place its statewide candidates on November's general election ballot, but it now faces awkward questions about selling out the party's long-held principles.

On July 2, the **Texas Supreme Court** granted a partial stay on a June 24 ruling by Travis County District Court Judge **John Dietz**, which barred the secretary of state from certifying the Greens' ballot access petition. This last-minute stay got the Greens under the filing deadline wire with literally hours to spare. The **Texas Democratic Party** initially sought a further

ruling by the Texas Supremes on the legality of the petition, but on July 7 they filed a motion requesting that the court end that part of investigation. Green Party attorney **Steve Smith** said, "The bottom line is that the Green Party will be on the November ballot."

Democrats claim that the petition, paid for by Missouri-based right-wing nonprofit **Take Initiative America**, was an illegal corporate campaign contribution intended solely to draw votes away from Democratic candidate for governor **Bill White**. The Greens' defense is that Texas campaign finance law allows campaigns to use corporate contributions to

"defray normal overhead and administrative or operating costs" – and since third parties are not guaranteed ballot access under Texas law, petition drives are a regular operating cost. Smith conceded that the law does not explicitly cover this kind of expenditure but said the rules are less a definitive list and more about ensuring contributions that are reported. He said, "It is something new, but it's not like we're trying to stretch the law."

While the Democrats have dropped their push to get the Greens off the ballot, they're keeping the pressure on their real target: Gov. **Rick Perry**. They say the petition's paper trail leads straight back to the Governor's Mansion and was orchestrated by Arizona-based Republican operative **Tim Mooney**, a business partner of longtime Perry political consultant **Dave Carney**. This isn't the first time Carney has been connected to third-party ballot access shenanigans. In 2004, he was implicated in a similar plan to use corporate cash to get Reform Party presidential nominee **Ralph Nader** onto the New Hampshire ballot: At the time, the Federal Election Commission rejected a recommendation by its general counsel that Carney and his wife be investigated for knowingly violating the Federal Election Campaign Act.

In the original hearing before Dietz, Democrats also presented evidence of an earlier attempt by Perry associates to get the Greens to accept a suspect petition, an effort they allege involved Perry's former Chief of Staff **Mike Toomey**, his ex-Special Projects Director **Anthony Holm**, and his former Communications Director **Eric Bearse** (now campaign manager

for Paul Workman, the GOP challenger to Rep. Valinda Bolton, D-Austin). White spokeswoman Katy Bacon said: "Every week, the number of Perry insiders linked to this ballot scam grows. Texans deserve answers about the illegal corporate money, the secret scheme to sway this election, and what the governor knew."

This still leaves the Green Party of Texas – which campaigns against corporate involvement in elections – in the awkward situation of potentially owing its political future to a corporate contribution. On July 1, **League of Conservation Voters** Executive Director David Weinberg wrote an open letter asking the Greens to withdraw their candidates; otherwise they would "owe their place on the ballot to funders who do not support cracking down on polluters." In a July 7 statement, Texas Democratic Party Chairman **Boyd Richie** added, "It is up to the Green Party candidates to decide whether they want to continue candidacies that were bought and paid for by Republicans who hold the Green Party in contempt."

Green Party statewide coordinator **kat swift** admitted, "We would not have taken [the petition] if we'd known it was from a corporation." But now that they have it, they're prepared to keep it. Swift said: "How do we retract the voices of 92,000 people? ... Those people wanted the Green Party to be on the ballot." Yet the Carney connection places a shadow over who exactly those 92,000 signers are and what their motivation may be. During the 2004 Nader petition drive, guests at a Bush/Cheney rally were reportedly told that getting Nader on the ballot would help the GOP defeat Democratic presidential nominee John Kerry. – *Richard Whittaker*

## Redistricting No voice for Central Texas

Nearly a decade ago (and then again in 2003), the goal of redistricting in Texas seemed to be sticking it to Democrats, and Austin in particular. Looking at Lt. Gov. **David Dewhurst's** appointments to the **Senate Select Committee on Redistricting** announced last week, Austinites can probably expect similar treatment in next year's redrawing of the lines: Not one of the 11 senators on the committee hails from anywhere near Central Texas. (At press time, Dewhurst had not returned the *Chronicle's* phone call.) So if you held out any hope of doing away with the abomination that caused most of liberal Travis County to be represented by two staunch conservatives in Congress, don't hold your breath.

"This is a mistake," says Sen. **Kirk Watson**, D-Austin, adding that he's "made contact with the appropriate people" to register his concern. "If you look at a map with the Senate districts represented on the committee, the heart of the state ... is left out." Watson then put it another way – the I-35 corridor from Fort Worth down to San Antonio, an extremely fast-growing region, is not represented, save for a seven-mile strip where I-35 borders the northernmost tip of Sen. Judith Zaffirini's district.

It's an omission that could have been easily rectified with the inclusion of Republican Sen. **Jeff Wentworth**, whose district runs up the highway

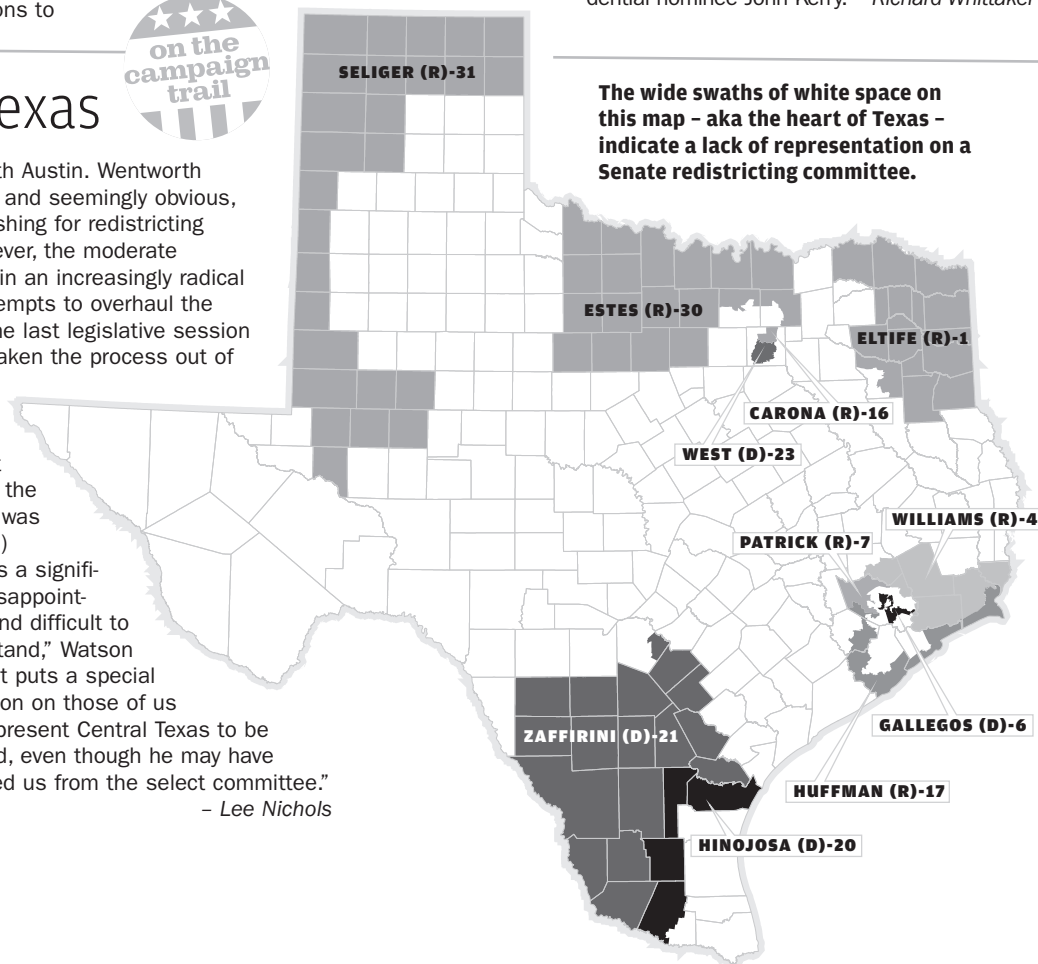
from San Antonio to South Austin. Wentworth would have been a good, and seemingly obvious, selection – he's been pushing for redistricting reform since 1993. However, the moderate Wentworth is an outcast in an increasingly radical Republican Party. His attempts to overhaul the redistricting process in the last legislative session – a bill that would have taken the process out of the Legislature's hands and into a committee evenly balanced between the parties – couldn't get enough support to get to the Senate floor. (Wentworth was unavailable for comment.)

"It is a significant disappointment and difficult to understand," Watson said. "It puts a special obligation on those of us who represent Central Texas to be involved, even though he may have excluded us from the select committee."

– *Lee Nichols*

### The Senate Select Committee on Redistricting:

Chair **Kel Seliger**, R-Amarillo  
**John Carona**, R-Dallas  
**Kevin Eltife**, R-Tyler  
**Craig Estes**, R-Wichita Falls  
**Joan Huffman**, R-Houston  
**Dan Patrick**, R-Houston  
**Tommy Williams**, R-The Woodlands  
**Mario Gallegos**, D-Houston  
**Juan "Chuy" Hinojosa**, D-McAllen  
**Royce West**, D-Dallas  
**Judith Zaffirini**, D-Laredo



The wide swaths of white space on this map – aka the heart of Texas – indicate a lack of representation on a Senate redistricting committee.





COURTESY OF CAPITAL METRO

Capital Metro wants to change its shuttle bus contract with the University of Texas, which would, among other things, wipe out the Longhorns' burnt-orange branding on the shuttles.

## The UT Shuttle Shuffle

In **Capital Metro's** ongoing attempts to save badly needed cash, the transit agency is attempting to restructure its contract to operate the University of Texas **shuttle bus system**. If a Cap Metro staff proposal works as planned, the agency would lower costs for operating the shuttles and possibly bring in a little more revenue. The plan would need approval from both the Cap Metro board of directors and UT. Currently, at least one board member objects to the proposal. The current contract expires Aug. 31.

The plan involves both operational changes and alterations to the way UT reimburses Cap Metro. On the operations end, the agency will radically change the branding of the shuttles – the burnt-orange stripes would be removed (replaced by markings that would still make the shuttles “recognizable from a distance”) to make the buses look consistent with the rest of Cap Metro’s fleet. This would allow Cap Metro to easily redeploy individual buses to other routes when necessary, something not currently possible for fear of confusing patrons.

Also, although UT bans solicitation on campus (and the shuttles), student organizations and campus departments (such as UT Athletics) are exempt, so Cap Metro wants to introduce a pilot program for selling interior and exterior ads to them.

On the money end, Cap Metro wants to change the way the school and agency divvy up the costs. Currently, UT pays for 65% of “primary costs” (fuel and labor), with Cap Metro footing the rest. The service is funded through student fees. Cap Metro wants to change it so that UT pays 50% of all operating costs, adding in such items as vehicle and building maintenance, marketing and customer service, bus stop maintenance, and more.

Also, UT students currently ride free on other, nonshuttle Cap Metro services. Cap Metro would like UT to start paying a fee of 40 cents per ride in the first year, and 50%

of the base fare thereafter. (The contract would be for three years, followed by seven one-year options.)

The new division would not bring in any additional revenue overall, says Cap Metro spokesman Adam Shaivitz – it would stay at about \$6 million for a system that currently costs about \$12 million to operate – but “the new agreement positions us to transition riders to existing mainline routes where there is capacity on the mainline routes to do so. In doing this,” he says, “we can reduce our costs but still get revenue from the ridership on mainline [routes].” This would also be consistent with Cap Metro’s long-term goal of phasing out some of the less-used shuttle routes and transitioning those riders to regular routes.

At its June meeting, most board members seemed receptive to the new arrangement, with the exception of **Norm Chafetz**, who said he had a “philosophical disagreement” with any subsidy for the shuttles and wants UT to foot the entire bill. That appears unlikely. Board Chair **Mike Martinez** declared from the dais that he intends to vote for the plan, and staff said that if UT decided to cancel the shuttle service altogether, Cap Metro would have to pick up about 80% of the dropped service through regular routes – with Cap Metro footing the whole bill, aside from what little it would get back in fares.

“So it would actually cost us money not to run the service?” asked board member **John Cowman**.

Chafetz at least got the board to agree to a one-month delay for further study before taking a vote at its July 26 meeting. He said he’s been examining similar university-city arrangements and found some that are 100% school-paid. “I’m not convinced we’ve done enough analysis of this,” Chafetz said from the dais. Later, he told the *Chronicle*, “I just want to be satisfied that we’ve explored our options.”

– Lee Nichols



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# EPA Flexes Federal Muscle on Texas Air



COURTESY OF LORA

On June 30, Environmental Protection Agency Regional Administrator **Al Armendariz** took decisive action to clean up air pollution in Texas by invalidating all 122 “flexible” air-quality permits issued by the **Texas Commission on Environmental Quality**. The industrial polluters that now must apply for federal permits are primarily Gulf Coast oil and chemical refineries, run by corporations that include ExxonMobil, Shell Oil, BP, Valero, and Chevron Phillips; locally, the coal-fired **Fayette Power Project** that provides electricity to **Austin Energy** and **Lower Colorado River Authority** customers also is on the list. The Texas flex permit program has long been criticized as ineffective by environmental organizations. The EPA decision effectively agrees that flexible permits may be allowing Texas polluters to endanger Texans by emitting higher-than-allowed levels of chemicals that cause cancer, asthma, and other health problems.

## City Position to Increase Volunteerism

Austin is one of 10 cities selected to receive a \$200,000 grant to hire a **chief service officer** – a new senior city position for someone who will develop a comprehensive citywide program to increase volunteerism and match volunteers to the greatest local needs. The grant comes thanks to Mayor **Lee Leffingwell**'s participation in **Cities of Service**, a national coalition of mayors that promotes community service. (The grant terms require the chief service officer to report to the mayor's office.) Jointly funded by the Rockefeller Foundation and Bloomberg Philanthropies, the grant will cover the position for two years. Leffingwell hopes the city can obtain more grant money to keep it going. “With a full-time position devoted to planning for and promoting community service efforts, Austin can only benefit,” said City Manager **Marc Ott**, who will hire the chief service officer. Ott expects it to “not only bring out the best in Austin as a whole, but also to maximize the volunteerism of our city employees.” (Ott himself recently received an award from Austin Partners in Education for his work volunteering as a mentor to a student.) Council is expected to officially accept the grant July 29; the chief service officer must start by Sept. 10.

– K.G.

To soften the immediate effects of its decision, the EPA is offering an amnesty and self-audit option for Texas permit holders, in theory allowing them to achieve compliance without aggressive enforcement action.

Texas Gov. Rick Perry immediately issued a statement flexing his states' rights muscles. In running for re-election, Perry has taken a brusque anti-Washington posture; his book, *Fed Up*, will hit bookstores in November. “Texas will continue to fight this federal takeover of a successful state program,” he declared in a June 30 statement, criticizing the EPA as “blinded by its activist agenda.”

But a number of environmental experts and attorneys around the state said there is no factual basis for claims made in the governor's statement. Perry attacked the EPA action as “irresponsible and heavy-handed.” Charles Irvine, an environmental lawyer with Blackburn & Carter in Houston, has represented numerous clients before TCEQ and handles air permit and Clean Air Act matters. He countered: “What EPA has done is exactly what is written in the federal Clean Air Act. If EPA finds that some portion of a state program does not comply with fed law, the Clean Air Act says, ‘It shall disapprove’ – so it has to disapprove it. Stepping in and taking over these permits is what is required.”

Perry claimed that the TCEQ's program “has achieved a 22 percent reduction in ozone [smog] and 53 percent reduction in [nitrogen oxide] from regulated sources since 2000.” (Nitrogen oxide and ozone pollution are linked to asthma and respiratory illness in children and the elderly, according to the EPA; ozone also can cause permanent lung damage.) Irvine said Perry cites percentages, not absolute numbers, because Texas started out with some of the worst emissions in the nation for nitrogen oxide and ozone.

“The numbers Perry is using are a classic example of ‘How to lie with statistics,’” wrote **James Marston**, who leads the Environmental Defense Fund Texas office in Austin. “Perry is

**The EPA's rejection of Texas' air permitting program affects refineries and industrial plants across the state, including the Fayette Power Project, which provides electricity to Austin Energy and Lower Colorado River Authority customers.**

cherry-picking statistics, using biased base years and final years; 2000 was a bad ozone year and 2008 [due to weather] was a particularly good ozone year. Improving air quality does not mean that we have good air quality,” continued Marston. “The American Lung Association ranks the Houston [seventh] and DFW [13th] metro areas among the nation's 15 worst for ozone air pollution (using 2006-2008 data).”

Perry's statement claims, “Texas' air quality program has outperformed federal programs in virtually every category.” But environmental experts interviewed said the state cannot take credit for recent improvements in air quality; those have in fact resulted from tighter federal standards, they said, as well as lawsuits brought by environmental groups to force compliance. Matthew Tejada, executive director of Air Alliance Houston, said, “It is ridiculous to state that Texas' air quality has ‘outperformed’ federal standards when, just two years ago, Gov. Perry asked for a full decade extension for the Houston region to meet federal requirements.”

Unaddressed by Perry's statement were the health issues that underlie federal standards for clean air permits. “Texans deserve the same clean air protection as citizens of every other state, and TCEQ's flexible permitting program has been denying all of us that right for nearly 20 years,” said **Luke Metzger** of Environment Texas. “The Clean Air Act is the same law that polluters in all other 49 states have to follow, and it's time that polluters in Texas follow it, too.”

“EPA's decision about Texas' flexible permits is merely symptomatic of a larger problem with the way Texas leaders view clean air protection,” noted **Ilan Levin** of the Environmental Integrity Project. “Polluters' interests get priority over public health nearly every time.”

Perry stated of the EPA action, “It will also likely curtail energy supplies and increase gasoline prices nationwide.” He cited no evidence to support that claim, noted Irvine.

“Gasoline prices as we have seen in recent years are tied to international markets, and have little to do with the cost of production,” said Marston. “It's a ridiculous statement to say that these actions would curtail energy supplies,” said Tejada. “The cost of a gallon of gas is primarily predicated on the cost of a barrel of oil.”

In this campaign year, Perry has repeatedly cast the EPA's takeover of air permitting in Texas as a states' rights issue, citing “our rights under the 10th Amendment.” (It states:

“The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people.”)

“What he's complaining about, in terms of states' rights, legally is a very weak argument,” said attorney Irvine.

“The federal Clean Air Act has survived

all sorts of legal challenges. Every court that has looked at the issue has found that the Clean Air Act was a fully constitutional and proper exercise of federal power. The 10th Amendment, as a legal concept, is really very narrow. It gets mentioned a lot, but very little gets struck down under it.”

Texas Attorney General Greg Abbott sued the EPA in the 5th Circuit Court earlier this year to block two other actions: the EPA's move to regulate greenhouse gases and Armendariz's reversal of TCEQ-issued “qualified facilities” air permits. The A.G. could file a similar complaint regarding flex permits. But in Irvine's opinion, “to bang the table and complain about a rogue agency may play well in an election year,” but based on legal precedent, “a Texas challenge probably would not go very far.”

– Katherine Gregor

# the hightower report

BY JIM HIGHTOWER

## MAROONED ON BP ISLAND

Okay, people, nature needs us to focus. All of us who love polar bears, whales, sea-birds, and other wildlife should put our minds together to send an urgent telepathic message to the animals in the **Beaufort Sea** north of Alaska. Our message is blunt: Flee! Flee as fast as you can! Flee, because **BP** is coming!

While our attention has been riveted on BP's disastrous blowout in the Gulf, the British oil giant has been quietly and quickly drilling another risky well three miles off of Alaska's north coast. Dubbed "Liberty," this project requires a technique called "extended reach," which is even more prone to explosions than the Gulf process. First, BP is drilling down two miles under the Beaufort Sea, then going sideways for up to eight miles to tap into one of our national oil reserves.

But wait – didn't President Obama impose a **moratorium** on such offshore drilling? Yes ... but: When Liberty was planned in the Bush years, it was magically declared by his devil-may-care regulators to be an "onshore project." How can that be? Because the rigs sit on a tiny artificial island that BP built, so – voilà! – it's "onshore" even though it's three miles offshore.

Also, just as in the Gulf, industry-cozy regulators let BP write its own environmental impact statements for Liberty. And – guess what? – BP's 2007 statement said BP would cause no environmental problems. A-OK, said the winking regulators as they rubber-stamped the project. And what about a **disaster response plan**, just in case, you know, something bad does happen? Not to worry, BP assured everyone, because the likelihood of a blowout is very remote.

So here we go again. To learn more about BP's Liberty escapade and to learn what you can do besides warning the sea animals to flee, call the **Center for Biological Diversity** at 520/623-5252 or visit [www.biologicaldiversity.org](http://www.biologicaldiversity.org).

## DEMS CAVE ON DISCLOSURE

Should bank robbery be legal as long as the robbers wear name tags?

Such an absurd concept is at the core of the proposal by Democratic congressional leaders to "restrain" the ability of corporations to steal America's elections. Corporate giants – from Wall Street to Walmart – were unleashed to pull off such robberies by the **Supreme Court** in an absurd January decree that corporations are "persons" with **free-speech rights** and therefore are entitled to spend unlimited sums of money from their massive corporate treasuries to run their own campaigns to defeat or elect anyone they want.

This is the nuclear bomb of politics, empowering corporations to drop megatons of money on candidates, literally letting this narrow special interest group buy our government.

Democrats promised quick action to stop this armed robbery of the people's democratic authority. But – flexing milquetoast rather than muscle – the Dems proposed nothing but a **disclosure bill**. It meekly accepts the "right" of corporations to steal people's political power – as long as the barrage of corporate campaign ads comes with name tags, revealing who's doing the stealing.

Yet so-called leaders of the party are now even backing off on disclosure, watering down their own milquetoast. First came the **National Rifle Association**, shooting a hole in the bill to let them escape the disclosure requirement. Of course, other entities – from the **AARP** to the **U.S. Chamber of Commerce** – want the same exemption, so it's fast becoming a nondisclosure bill ... and a joke.

Backers say that these exemptions are the "only way" to win enough votes to pass the bill. What wimps! There is another way – Democrats should get out of Washington, where corporate money already rules; go to the people; and rally grassroots America to ram meaningful reform down the throats of these thieves.

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



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# Austin at Very High Speed

The who, what, where, when, and why of Formula One racing

BY RICHARD WHITTAKER

The sound of a Formula One car is like horns – if the horns were flying at 225 miles per hour. Yet the May 25 announcement that Austin will become the new U.S. home to the world's top motor sport was more like the sound of a juggernaut bearing down at full speed. To hit the proposed June 2012 deadline requires the project team, the city of Austin, the state, and the community to rapidly engage one of the most complicated engineering projects Travis County has ever seen. The completed Formula One project would also define Austin as a major international sporting center. As Tavo Hellmund, the man behind the successful bid, puts it: "There are four global sporting events: the World Cup, Olympics, the World Games, and Formula One. It doesn't matter whether you like those sports or not; that's a fact."

It's Hellmund's design and desire to bring F1 to Austin that got the plan this far. Raised in Austin by his mother, he spent most of his childhood summers around his father's sports promotion business in Mexico, which included work on the Mexican Grand Prix. Hellmund's time around the racetrack parlayed into an international career in racing, and it's also how he first met F1's owner and

CEO Bernie Ecclestone. "As a little boy, I just knew him as a guy who ran a [race] series. As I started getting older, I realized he was a pretty significant figure in the racing world."

When Hellmund quit the track, he began to put the pieces together to create a proposal that would pass the rigorous safety standards and design demands required for Austin to become the latest host city.

The scale of the proposal has amazed local attorney Richard Suttle, who came on board in late March as the project's lawyer and consultant: Prior to that, his sole exposure had been through a trip to the Monaco Grand Prix, held on the streets of Monte Carlo. "If I hadn't have attended it," Suttle said, "I wouldn't have understood the magnitude."

It hasn't been the smoothest of rollouts, not least because of the way the announcement was made. Rather than via a major local press conference, Austinites found out about the deal through a press release on the Formula One website. That wrong-footed even the Austin group, which was trying to get as complete a proposal as possible together before going public. Instead, the occasion turned into Suttle's first experience with the sometimes mercurial ways of Ecclestone. Suttle recalled, "We start walking this thing around, working out what are we going to do, and I told Tavo, 'Eventually it's gotta be someone other than old Tavo and Richard telling people this is going to be a deal.' He said, 'Well, eventually Bernie will announce it, that we're going to have a United States Grand Prix, so we ought to prepare for that.'" Hellmund wasn't exaggerating: A week before the May 30 Turkish Grand Prix, the Austin group was preparing for a considered and rounded press release when the Ecclestone announcement made headlines. "We had no idea it was coming, and it started a firestorm," said Suttle. "Ever since, it's been the old term, 'drinking water from the fire hose.'"

## Red Light, Green Light, Go?

Here's what is known so far. About four years ago, Hellmund started talking to Ecclestone about such a project in broad terms, then he formed Full Throttle Productions LP to put together a proposal to build an F1 race facility in Austin. The planning only became serious in late 2007, when it became clear that F1 would not be returning to Indianapolis for 2008. Since then, Hellmund says, he has acquired the roughly 600 acres required for the track, stands, paddock, and facilities ("The land thing is actually one of the pieces we had in place the longest time ago"), and in doing so, he has what he calls "options" in place.

Throughout the process, Hellmund has remained cagey about discussing the exact



location: Citing contract concerns, all he is saying is that it's close to the State Highway 130 corridor and the airport (handy for transporting cars and equipment as well as attendees). At the same time, he says, he secured private funding (the days of Texas municipalities sinking large sums into private sports facilities are long gone) and began the basic ground surveying and planning work. With all the pieces assembled, he made a formal bid to Formula One World Championship Ltd. and Formula One Administration Ltd. to host the U.S. Grand Prix for a decade starting in 2012. Hellmund defends keeping this initial planning secret. He explained, "Had we been talking to any local or national media in an effort to get traction, then you're not really working the deal; you're throwing a red herring out there to get something put together."

This meant a lot of the preparations went on under the radar, or, as Mayor Lee Leffingwell diplomatically put it, "They have been very good about holding their information close to the vest." The mayor only found out about the proposal in April from State Comptroller Susan Combs, who has been the main political driver behind the plans. He explained, "She told me in an excited way that she was fairly sure that Formula One was coming to Austin."

## Money and Permits

So, rather than any of the other publicized bids, what tipped the balance in Austin's favor? In a rare interview, the notoriously taciturn Ecclestone told veteran auto-sports journalist Adam Cooper: "It's a nice place. It's got all the features that we want." If that sounds vague, Hellmund said: "I want someone to argue that there's a more logical place than Austin. You're talking about the capital of the 11th or 12th strongest economy in the world. It's undoubtedly the prettiest city in, if not America, then at least the South. Completely

perfect geographic location for Canada, Mexico, South America, and both coasts. The second most significant technology sector in the United States. Boy, you're right, that really doesn't make sense."

Like Hellmund, Leffingwell understands F1's logic for picking not just Texas but Austin in particular. He said: "What they see is the best city in America for the next decade. We're doing better than anyone else in regards to small business and employment, and even semi-dormant things like commercial real estate are better here than other places." In return, the city could see an enormous business boost: The Office of Economic Growth and Redevelopment Services is working on its own economic impact study, but informal figures from the comptroller estimate the facility could bring \$300 million a year to the state. "To put that in perspective," Leffingwell said, "the economic impact of South by Southwest and [Austin City Limits Music Festival] combined is about \$150 million."

The hope is that much of that new cash will stay near the track, particularly in East and Southeast Austin. The facility construction alone will create a large number of blue-collar jobs, but Hellmund argued for thinking long-term. "You look at what a grand prix track does for an area. With the last six that were built, it brought in technology companies, aerospace companies, R&D, retail. We're not shortsighted. We want it to build an entire area."

Leffingwell insists that no city cash will go into the facility. There have been limited discussions about some financial support, but, he added, "We don't know if that's in-kind fee waivers or something else." He also says that he won't rush headlong into a too-good-to-be-true deal just because there's a ticking clock imposed by the applicant. In 2008, he voted against allowing the abortive Villa Muse studio

CONTINUED ON P.22

Tavo Hellmund



RICHARD WHITTAKER

**"There are four global sporting events: the World Cup, Olympics, the World Games, and Formula One."**  
– Tavo Hellmund

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proposal, also planned for eastern Travis County, when the developers demanded that the city exempt the land from the tax and planning requirements of the city's extrajurisdictional jurisdiction. As in that deal, Leffingwell said: "We need to know exactly where it's going to be. We need to know what services are needed, what the traffic impact is going to be, what the impact will be for surrounding neighborhoods, if there are any."

## More Than Just a Racetrack

One potential fear is that any facility, if it's not successful, could become a white elephant, a 600-acre folly abandoned by F1 after a year. Hellmund's response is that, whatever else Ecclestone is, he isn't stupid or a liar, and he wouldn't have made a 10-year public commitment if the bid wasn't sufficient to his exacting standards. "I've known him for 35 years, and he's the hardest to satisfy ... more than banks, more than partners, more than officials," said Hellmund.

However, even though the track would be designed for F1, Hellmund doesn't expect one long weekend of F1 racing a year to pay the bills. MotoGP and the American Le Mans series have been looking for a stop in the region for years, and a good site could lure the Indy Racing League away from the Texas Motor Speedway just north of Dallas-Fort Worth.

And the most successful tracks aren't just about cars. The Yas Viceroy Hotel in Abu

Dhabi includes a water park, while the new Jaypee Group Circuit outside of New Delhi in India will be part of a 2,500-acre sports complex. Canada's Circuit Gilles Villeneuve, which has hosted the Canadian Grand Prix 30 times in the last 32 years, is at the heart of Montreal's Parc Jean Drapeau: For the rest of the year the track is used for jogging, skating, and bikers. It's also the city's biggest music venue, while Hockenheim in Germany and Donington in England both host major music festivals.

It was the potential for human-powered activity that caught the interest of RunTex founder Paul Carrozza. "In my mind," he said, "when I look at a racetrack, I see somewhere to run." Carrozza has spent the last two years as what he called "a sounding board" for Hellmund, and in 2009 they co-hosted a foot race

**"In my mind, when I look at a racetrack, I see somewhere to run."**

**- Paul Carrozza, RunTex**

as part of a NASCAR event in Kyle. That race involved eight elite sprinters trying to run four-minute miles - but what he plans for the new track is something on a much bigger scale: relocating many of the

large-scale charitable races out of the Downtown corridor and onto the track. That's becoming a matter of necessity, Carrozza said. When he first started organizing Downtown races, "it was like a bowling alley. We could run a race and no one would know." Now, he added, "Austin's Downtown is becoming a neighborhood, and the frequency of races had gotten to a peak, [so] we had to sit down and sort out access." As the planning and construction begins, Carrozza said his role will be community outreach. "If it's



**Bill Dollahite, veteran driver and owner of Driveway Austin**

JOHN ANDERSON

not meaningful to the community, it doesn't interest me. I love people being involved; even if it's not on an F1 weekend, it can be on another weekend." If the facility is done right, he added, "it will probably be as unique to F1 as Austin is to the rest of the world."

## Simmering Opposition?

Not everyone in town is as upbeat as Hellmund and Carrozza. Thus far, beyond a Concerned About Formula One (F1) Racing Coming to Austin Facebook page, there is little visibly organized opposition, but that doesn't

mean it's not brewing. Stefan Wray, who established the page, said that he and fellow local activist David Kobierowski have been "reaching out to other groups to see where people's heads are at." The concerns are scattershot, varying from environmental to a personal distaste for Ecclestone. Wray said he's concerned that the facility is being "thrust upon us by the controller's office," while accusing "local Democrats of not thinking critically because they think it's something that Kirk Watson pushed through." Major questions, such as infrastructure costs and the environmental impact, still have to be answered, as well as broader issues of raising

# High-Speed Facts Formula One Straightaway

## What is Formula One? Is it like NASCAR? Nope.

Unlike the favorite U.S. motor sport, which uses modified stock cars, Formula One uses handcrafted single-seat cars; think of them as jet planes with wheels and enough downforce to keep them on the track. F1 is the highest level of racing sanctioned and regulated by the Fédération Internationale de l'Automobile, which oversees the bulk of major international racing events including rally cars, top-level dragsters, and GT racing.

**So it's like IndyCar?** More like Indy's big brother. They're both "open-wheel" autos, which means they look like the traditional streamlined single-seater race car. However, they have different governing bodies (F1 is under FIA, while the various Indy leagues have their own sanctioning authorities), and the cars are designed according to different, regulated specifications.

**Can anyone join?** Entry to F1 is restricted to sanctioned teams that must construct their own cars. Each "constructor" must field two cars and two drivers per race. Each race runs a set number of laps - between 160 and 190 miles in total - and must be completed within two hours. Drivers compete to win individual races, but points are also allocated to individual drivers and to their teams; these points are tallied at the end of the season to decide the drivers' and constructors' World Championship titles.

**What are the tracks like?** Barring the fact that they're all approximately 3.5 miles long, every single F1 track is different. Each combines tight and loose corners, chicanes (artificial curves) and high-speed straightaways. In the 2010 season, four

of the 19 scheduled races (or Grands Prix) are to be held on regular streets. However, downtown races are becoming harder to organize, and public pressure forced F1 to drop plans for a 2012 race in either Manhattan or New Jersey.

**Isn't it some fancy-pants European sport?** While most teams are based in Europe, F1 is genuinely international. The 2010 season started in Bahrain on March 14 and loops back around to the Middle East to finish up in Abu Dhabi on Nov. 14. On the way it will stop in Australia, Malaysia, Japan, Canada, Singapore, the Republic of Korea, Brazil, and, yes, several tracks in Europe. It has also historically been a part of the U.S. motor sports calendar (see "Formula One in the U.S.," p.24), and America has produced some of the sport's most enduring figures, such as 1978 world champion Mario Andretti.

**Is it a sport for the jet set?** F1 definitely attracts its fair share of high rollers, especially to the more exotic events like Monaco. However, it would be hard to fill a 200,000-capacity venue with just millionaires, and TV viewership internationally regularly tops half a billion. As for the cost of tickets, it's difficult to get an exact comparison due to exchange rates, but a race-day seat starts at around \$200 (compare that to \$500 for the Super Bowl or \$150 for the NCAA Final Four). The box office won't open for a long time, but Hellmund said he would keep ticket prices family-friendly for this scale of event. That said, if you like the idea of a three-day pass to the paddock club, start saving now: Those usually run around \$5,000.



COURTESY OF JONATHAN WILLIAMS

**So who's this Bernie Ecclestone guy?** Like the France family that runs NASCAR, Ecclestone is the face of F1. He's president of Formula One Management and Formula One Administration and part-owner of the Formula One Group's parent company Alpha Prema. Driveway Austin owner Bill Dollahite put it politely: "Nobody gets to the level that Bernie did without being phenomenally brilliant, and along with that comes an eccentric character." Popular opinion depicts him as an evil genius (whether the emphasis is on the evil or the genius depends on who you ask), and his habit of speaking first and apologizing never has led to some offensive public statements (in a rare moment of almost-humility, he announced that he had apologized to IndyCar racer Danica Patrick after he told reporters "women should be dressed in white like all the other domestic appliances"), making him a lightning rod for criticism.



The Driveway Austin track east of Ed Bluestein offers training ground for drivers.

JOHN ANDERSON

and altering the city's already elevated international profile. He asked: "If Austin becomes the center for Formula One, how much does that raise the costs for police and security? Does Austin come higher up on the list as a site for potential terrorism?"

The most cogent argument to date has come from Sierra Club – Austin Regional Group Chair Chris Lehman, who wrote to group members at length concerning "the environmentally disastrous

glamorization of over-consumption of horsepower, gasoline and oil." Admitting to a teenage fancy for muscle cars, Lehman recounts

**"Why are we subsidizing the marketing of excessive oil consumption?"**

**– Chris Lehman, Sierra Club**

the environmental drawbacks of racing in general and F1 in particular, finally asking: "So, just as the U.S. begins to

redirect domestic automakers toward more efficient and sustainable automobiles, Austin and Texas are throwing their energies and resources into

CONTINUED ON P.24

**What about the money?** It's a mixed history. F1 itself has made Ecclestone a billionaire, while teams and constructors usually need sponsors to cover their costs. As for the tracks, the successful ones have a mixed business model beyond just one annual race and can be very profitable for decades. However, a bad season can create a huge loss, and the global recession has undoubtedly been terrible for business, shortening the race season and causing several constructors to drop out. The Austin Grand Prix is part of a proposed re-expansion to include several new teams and plans for as many as 25 races internationally a year.

**Is it true that the U.S. team got kicked out?** Not really. There are no national F1 teams; they are privately owned franchises which change hands quite regularly. U.S. F1, with financial backing from YouTube founder Chad Hurley, was one of four new teams scheduled to join the sport this year. But the team failed to have a car ready for the season and has been barred from competing by the FIA World Motor Sport Council. Several former U.S. F1 engineers have now joined the Cypher Group, another U.S.-based team that aims to join the sport in 2011.

**What about this \$25 million from the state of Texas?** You mean the \$25 million the state might give them, if the project applies for support from the Major Events trust fund. Established in 2003 as the Other Events trust fund, it allows local authorities to receive a slice of increased taxes generated by certain major sporting events to cover the hosting expenses, or they can apply in advance to cover application costs. So far, eight events – including MLB and NBA All-Star games, the NCAA Men's Final Four in basketball, and the 2004 Super Bowl – have benefited from the fund to the tune of between \$4 million and \$26.8 million. In 2009, state Comptroller Susan Combs asked Sen. Kirk Watson, D-Austin, to carry a piece of supplementary legislation extending the number of eligible counties and municipalities. It also added two new eligible types of events: F1 racing and the Breeders' Cup (horse racing). However, the city can't even file an application until a year before the actual event. Robert Wood, the comptroller's director of local government assistance and economic development, said: "An agreement has been discussed, but none exists. It's all hypothetical at this point." – R.W.

# World Cup Watch

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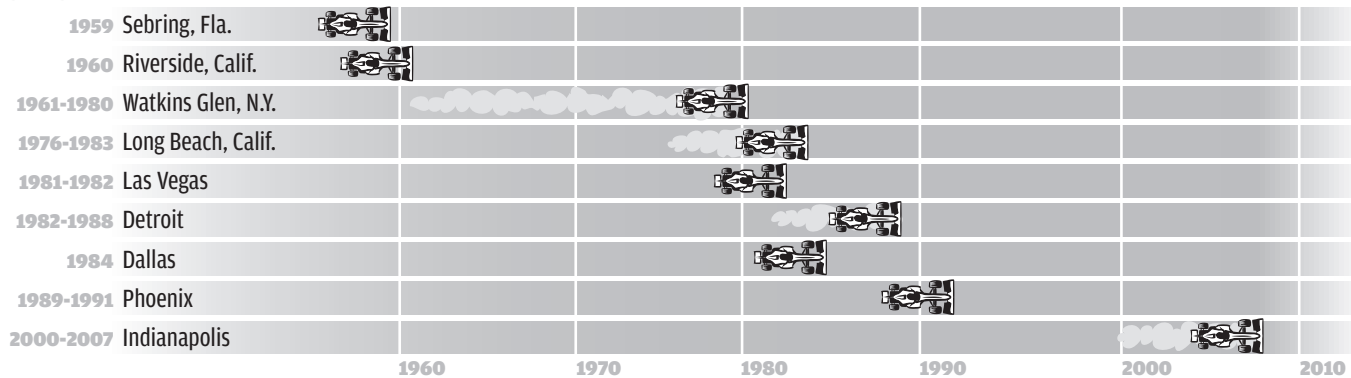
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# Formula One in the U.S.

The U.S. has hosted Formula One races 51 times over 52 years in the sport's 60-year existence, including a 20-year run at Watkins Glen International and eight years each in Long Beach and Indianapolis. At its height in 1982, there were three U.S. events on the calendar. If the Austin plan comes to fruition, it would be the second Grand Prix in Texas, after a one-year stop in Dallas (1984). While there has not been a U.S. date since 2007, both the Indianapolis Brickyard and the Monticello Motor Club were negotiating to become the new hosts when Austin was unexpectedly selected.



promoting the most inefficient cars on earth at the expense of Texas taxpayers, our domestic auto manufacturers, our jobs, and our health thanks to the air, water, and climate degradation that come with the event and the lifestyle Formula 1 promotes? When the lesson of the day is consume less oil so BP and the rest will take fewer chances with our environment, why are we subsidizing the marketing of excessive oil consumption?"

Of course, the worst race-related emissions would come from traffic attending the race, rather than the race cars themselves. The sport's environmental record has been at best spotty, with BMW announcing in 2009 that it was quitting its involvement and would be sinking its constructor cash into designing a new hybrid production car.

However, on June 30, the Formula One Teams Association announced a new partnership with emissions and energy efficiency auditors Trucost. The current plan is to reduce teams' carbon footprints by 15% by 2012, compared to 2009 emissions, and to mandate new fuel-efficient powertrains by 2013.

Beyond these broad environmental strokes, the most nebulous concern is that "Formula One" is just not sufficiently "Austin." Kobierowski has written that he's "not against F1 in another U.S. city where it's a better fit ... Las Vegas, L.A., or Phoenix, and probably Dallas"; even Lehman couldn't resist the linguistic jab that it's a European-dominated sport where "tires are spelled tyres." That's an argument that gets little traction with Leffingwell, who said: "There's a lot

more to Austin than the old Central Austin that has traditionally defined it. That's an important part of Austin, then and now, and I hope it stays that way, but we're 260 square miles, almost 800,000 people, and a lot of people have moved here that don't have that background, people that have different kinds of interests than sitting by the creek strumming a guitar."

## Brainpower and Money

That 2012 deadline, Hellmund said, "is laced in every conversation, from the communications side to the PR side to the engineering side to the legal side. It's definitely an

**"We need to know exactly where it's going to be. We need to know what services are needed, what the traffic impact is going to be, what the impact will be for surrounding neighborhoods, if there are any."**

**- Mayor Lee Leffingwell**

aggressive timeline. We feel like we can hit it, but we can't have any missteps."

From an engineering standpoint, it apparently can be done. The Istanbul Park F1 track was completed in two years. The new Korean track only broke ground in April 2009, but it's scheduled to be open for racing in October this year. However, construction delays at the Jaypee Group Circuit have pushed back the inaugural Indian Grand Prix a whole year, to 2011. Hellmund will have the added incentive

that, whether the track is ready or not, Ecclestone will still expect a hosting or cancellation fee for every contracted year.

So can a similar facility be built in Austin, with its lengthy permitting and review process, in less than two years? One of the people best qualified to answer that question is Bill Dollahite, since he's the only person in Austin to build a track in recent years. Dollahite's a 25-year veteran endurance driver, and his Driveway Austin facility, down a dirt track east of Ed Bluestein Boulevard on a former landfill, is a training facility that he describes as "a European-style F1-like circuit." Dollahite is the first person to say that there is no way that his facility could host a real

grand prix. "It's strictly a school," he said, intended for beginner race drivers and tactical training. It has none of the stands, parking lots, amenities, or utilities of a full F1 stadium - but still took five years to design and build.

Building a track suitable for the extraordinary speeds and forces generated by racing an F1 car isn't simply laying a stretch of road. Instead, Dollahite said: "It's like building a three-and-a-half-mile-long bridge. ... You're probably going to have to excavate 20-by-50 feet for your entire

track. Then come back with select fill soils, then put them in compacted layers and cure them between layers, then you're going to have to pour concrete over the entire thing in layers." The actual driving surface will require an exotic asphalt, imported granite or sandstone aggregates (the local dolomite and limestone are too slippery), combined with polymers and broad-spectrum oil under laboratory conditions so the surface will perform the same at 40 degrees or 105 degrees. "These are all technical issues," Dollahite said, "which can be overcome with brainpower and money."

The first major contract has been signed, with German engineering firm Tilke Engineers & Architects selected to design the track. They've already made multiple trips to the still-mysterious site but, with the 2012 season looming, they have to be able to break ground before the end of the year. That creates a four-to-six-month review schedule that Leffingwell described as "superchallenging. ... Normally it's a couple of years in the planning process, a couple of years in the review process, and there's no way that they can live with that." While he said there will be no shortcuts through permitting, he added, "One of the places where the city can be of the greatest assistance is in trying to expedite that permitting and development review process so they can make it."

Suttle described the timeline as the toughest he has faced in his 25-year career. Even so, he added, "I still think it's doable, or I wouldn't be working on it." ■

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# THE arts

## 'STEINWAY TO HELL'

Stopschinski and Reynolds face off over the ivories

Given the amount of work they've done in all corners of Austin's creative scene, Graham Reynolds and Peter Stopschinski probably need no introduction, but let's introduce them anyway: leaders of their own bands over the last decade (Golden Arm Trio and Brown Whörnet, respectively); composers for films, dances, theatre productions, and a plethora of musical ensembles; and performers who have recorded music together and separately. In February of this year, the two men, under the banner of their Golden Hornet Project, debuted their separate sixth symphonies in consecutive performances on the same program, which won the award for Outstanding Symphonic Performance from the Austin Critics Table. An online film journal recently named Reynolds' score for Richard Linklater's *A Scanner Darkly* the best score of the decade, and *I've Never Been So Happy*, Stopschinski's musical collaboration with the Rude Mechs and one of seven plays chosen for the inaugural National Endowment for the Arts New Play Development Program, will receive a staged reading at the Arena Stage at the Mead Center for American Theater in Washington, D.C., in January.

Those are just the most recent developments in a friendship and working collaboration that has lasted more than 10 years. "The first time I played with Graham was at a party," says Stopschinski. "I think it was at the Performance Arts

Church that used to be at the Electric Lounge, a party with performances in every room. And in one room they had a piano and a bunch of percussion set up, and people were in there just jammin'. And I was playing the piano, and I looked over to my left, and Graham sat down next to me, and we kinda just jammed out together. We had never played together or anything like that. Our bands had probably played together, we probably knew of each other, but we weren't friends. So our first conversation was actually at the piano."

"We bonded over early 20th century Russian composers," says Reynolds.

And now they've come full circle. In all their time together, they've never played for an audience with just two pianos. But they will, for one performance only, as

the Golden Hornet Project presents Stopschinski and Reynolds at Pete's Dueling Piano Bar in a joint effort titled "Steinway to Hell." "Which has the advantages of both 'Highway to Hell' and 'Stairway to Heaven,'" says Reynolds. But there won't be any AC/DC (probably) or any Led Zeppelin (probably). There will be Reynolds and Stopschinski, playing solos and duets of each other's alt/indie/classical compositions, as well as some Journey, some Duke Ellington, and, of course, some Stravinsky. Get your tickets now, as this particular opportunity may not come around again for, oh, another 10 years.

— Barry Pineo



Graham Reynolds (l) and Peter Stopschinski

## JULES BUCK JONES' 'EVERGLADES' Sleeping with the gators

After one summer surrounded by the boggy morass of the Florida Everglades, writer/artist/musician Jules Buck Jones is more than qualified to rush the fraternal order of the eco freak, joining the cadre of such noted naturalists as Jon Krakauer, John Muir, Marjorie Kinnan Rawlings, Henry David Thoreau, John James Audubon, and, most importantly, fellow Evergladian Marjory Stoneman Douglas. Jones spent an off-season – a humid, sticky, buggy, sweaty off-season, in a bunker, all alone (save for the frogs, herons, owls ... and oh yeah, sharks, alligators, crocodiles, and panthers, not to mention pythons) – documenting all manner of slithering, hopping, flapping, flopping beast found in the nation's beloved river of grass. Suffice to say: The dude is kinda fonda fauna.

Jones' documentation took on numerous forms and expressions, from factoid-laced text musings to simple scratched-out etchings to elaborate watercolor portraits summoning the spirit of Audubon and Florida's Highwaymen all at once. He also recorded an entire disc of original music inspired by the sounds he discovered in the 'Glades and even got the crickets, the frogs, and the night chorus to sit in on this bountiful, boggy jam session. And for all his trouble, Jones emerged from his Florida "vacation" not with the requisite "and all I got was this lousy T-shirt" but with a fertile volume that local bookmakers Monofonus Press have honored with a coffeetable-worthy purple hardback titled *Everglades*.



The book is guided by the points on the compass: north, south, east, west. And it's easy for readers to get a sense that Jones well-covered all four on his quest. "It does not take a feat of imagination, a handful of hallucinogens, or even mild sleep deprivation," says Jones of his temporary home, "to understand this is the first place on earth. In the ripest pockets of the Everglades you can smell the Cretaceous scraps. You can see Pterodactyls." Jones places himself in the narrative of this creation. Like so many naturalists before him, he goes in for a deep soak. "You can feel

your mammalian descendants, scavenging, burrowing, adapting, and breeding."

Prose like this (frequent throughout the passages) is so rapt in its simple wonder that I quell my impulse to question if he means "ancestors" rather than "descendants," because I can imagine that in being so saturated in that primordial setting, one's instincts, feelings, and sense of place could cut both ways. Submersing in "the first place on earth" positions one atop any timeline of survival – that which has come before and that which is yet to arrive.

Despite its adherence to compass conventions, what the book does best is get the reader lost: lost in Jones' prose, lost in the humidity, lost in time, lost in the simply stunning plates of animal studies (oh, the panther alone!), and lost in one's own total-immersion experience. Once it hit me how well the book accomplishes this, I soon got over my annoyance at the decision to use difficult-to-read hand-scrawled lettering instead of typesetting. The hand lends a feeling of immediacy and intimacy that a computer could not.

Jules Buck Jones heeded his own call of the wild. We humbly posit that Muir, Audubon, Stoneman Douglas, et al., would welcome him to their ranks.

— Kate X Messer

A publication party for *Everglades* with Jules Buck Jones and live reptiles in attendance happens this Sunday, July 11, 6-11pm, at the *Monofonus Compound*, 610 Vermont. For more information, visit [www.monofonuspress.com](http://www.monofonuspress.com).



## AUSTIN LYRIC OPERA

### Bum economy forces layoffs

Austin may not have seen any of its leading cultural institutions shut down because of the economy as so many cities have, but that doesn't mean its arts organizations aren't suffering in the current downturn. Philanthropic support has dropped across the board, and in many cases, attendance has too, which means groups are having to slash budgets, eliminate programs, and, in extreme cases, lay off staff. Austin Lyric Opera is among the latest to resort to this last drastic measure. Prior to its 2009-2010 fiscal year, the company had sliced its \$5 million budget by 10%, but with ticket sales in a slump and giving down, that still wasn't enough to offset the red ink. So ALO determined that it needed to pare away another \$200,000 for the coming year, and it did so by cutting two full-time staff positions and one half-time job. Among the staff members being let go is Director of Public Relations Molly Browning, who has been with the company for 17 years. According to ALO General Director Kevin Patterson, "This was an extremely difficult decision to make, and we examined every angle to see if there was a way around making any of these cuts, but unfortunately there was not."

— Robert Faires

# 'Hat' Trick

The Austin Chamber Music Festival gets you as close to opera as can be

Matthew Treviño (l) and Brian Joyce in *The Man Who Mistook His Wife for a Hat*



BY ROBERT FAIRES

Imagine that grand form of music drama, the opera. Now lose the three-story sets and the racks of opulent costumes. Lose the huge chorus and army of supernumeraries. Cut the cast by two-thirds and the orchestra by three-fourths. Now take the rest and slide it into a venue with one-tenth the seating of the standard concert hall. What do you have?

Something that still possesses opera's compelling musical drama and beauty but delivers it with the intimacy of, well, a chamber music concert. Which should give you a good idea why Michelle Schumann has made a point of bringing chamber opera into the folds of the Austin Chamber Music Festival since she became the Austin Chamber Music Center's artistic director in 2006.

"The thing that I like to do with the festival is have a certain amount of eclecticism," says Schumann. "It's really nice to be able to present a bunch of different genres, [like] opera or dance, to bring the smaller, more intimate varieties of those large art forms to our audience.

People are able to experience them in a way that is just impossible in a 2,000-seat auditorium."

Given the enthusiastic reception for the festival's first two ventures into chamber opera, Grigori Frid's *The Diary of Anne Frank* in 2007 and the 2008 pairing of Schubert's *Winterreise* with Goethe's *The Sorrows of Young Werther*, it's hardly surprising that Schumann has scheduled a third for 2010. So here comes the 1986 one-act *The Man Who Mistook His Wife for a Hat*, adapted from the neurological study by Oliver Sacks by composer Michael Nyman. But there's a big difference with this little opera: Where its two predecessors were both existing productions imported from Long Beach Opera, the new show is being built from the ground up by the festival itself.

Now, mounting a chamber opera on her own is not something that Schumann would have likely attempted, given the complexity of the project and how much the process differs from that in the work she does. "There are so many more moving pieces to an opera than to

any chamber music concert," she explains. "In a chamber music concert, everyone rehearses ahead of time, and they show up, and you set up some chairs and stands, and they do a fantastic show. With these operas, we put them together in the time we're allotted to put them together. The past shows at the festival were staged at Long Beach Opera with the same personnel in preceding seasons, so they had already been workshopped. But still, you have to re-put together the production in two days. So the stress level of something like that, that has so many moving pieces, is out of the realm of what's normal in chamber music."

Schumann, however, was nudged to develop a homegrown production by someone with a good deal of interest in the matter and not a little experience. Kevin Patterson, general director of Austin Lyric Opera, felt the festival needed to be producing its own chamber operas and wanted his organization to be involved. Patterson has been a fan of the form since he was a student in the music school at Indiana University, where he was introduced to chamber operas through a local radio show hosted by a retired music professor. Then Patterson was tapped by the dean to head the school's chamber opera company, which would get booked by small presenting arts festivals in Indiana, Illinois, Kentucky, Ohio, and Michigan. "We'd always have a couple of kids' operas, a couple of dramas, and a couple of comedies, and it was literally a bus and truck around the Midwest."

"They were fabulous to do from a young singer's perspective," says Patterson, "because a lot of the early composers wrote chamber operas, and you could learn the style of the composer from their chamber operas. And for me, being a young director, they were wonderful ways to cut your teeth on smaller formats, and chamber opera by its nature is very theatrically driven, so they made you look

at them from a theatrical bent. You were shaping the arc of the piece, breaking down the individual scenes, and studying the motivations.

"That was my first brush with them, and out of those, I developed a love for these pieces. And audiences loved them. They were great introductions to opera. I always chose to not do chamber operas in a proscenium theatre because they weren't written for theatres. Most of these pieces were written for drawing rooms and open-air spaces and courtyards and all sorts of funky things. And back in Mozart's day and Rossini's day, it was the social entertainment of the weekend; there was gambling, and there were parties, and the house lights weren't turned off, and people could read librettos and talk to each other, and it was social. That's what opera was. And chamber opera returns us to that social atmosphere."

After seeing the production of *Winterreise* two years ago, Patterson had the thought that ALO ought to be collaborating with the festival. Over coffee with Schumann at, fittingly enough, Mozart's, he pitched the idea of Austin Lyric Opera being a partner in the festival. She liked the idea, and with the stipulation that the chamber operas be contemporary, they began to look for a work they could produce together. Initially, they looked at Benjamin Britten's *Church Parables*, three one-acts drawn from biblical stories and a Japanese Noh play. "We liked them musically," says Patterson, "but the dramaturgy is very specific, and we thought that level of theatre might be too complex for an audience member to jump into the first time."

Looking for alternatives, Patterson went to a shelf where he keeps a couple dozen scores that he hopes to stage someday. There he found *The Man Who Mistook His Wife for a Hat*, a chamber opera he'd discovered shortly after Nyman won the Golden Globe for his film score for *The Piano*. Patterson was fascinated by both the story – "that you could do an opera based on a neurological diagnosis" – and the musical texture: "Nyman's formal training was in baroque music, but he dabbled in jazz and blended these two together and said, 'This is my music.'" Patterson handed the score to Schumann and said, "Let's do this." Schumann knew the composer's work – in addition to his film scores for

Jane Campion and Peter Greenaway, Nyman has written dozens of works for orchestra, band, and voices – and was a fan of Sacks' writing and had read his book *The Man Who Mistook His Wife for a Hat*, but she didn't know there was an opera mashing up the two. She played through it and told Patterson, "Yeah, let's do this."

Part of what appealed to Schumann was the way the composer integrated the character's medical condition into the score. "Nyman wanted to write an

opera that would reflect what was going on in the storyline," she says, "so it's a bit of a psychoanalytical opera, and you can hear it in the music. The main character has this neurological problem, [and] there are some neurological problems in the music: lots of quick changes of character, of tempo, and of texture that are a result of the inner workings of the character's thought process."

Patterson thinks *The Man* will ease audience members who are new to chamber opera into its scaled-down, intimate world. "It's a nice bridge piece," he says. "You have two locations, the doctor's office and the home of Dr. P and Mrs. P. The orchestra has instruments that everyone would recognize; it's a quintet with a harp and a piano. So there's enough linkage with a formal opera that you're not completely obliterating every-

CONTINUED ON P.30

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one's preconceptions about what opera should be. And that's important because we have to be able to take people on a journey, and you can't start jumping people too far. They'll say: 'I can't relate to that. I don't get that. That's too far outside my comfort zone.' So you have to be able to make that journey in little steps, and *The Man Who Mistook His Wife for a Hat* does that."

But for an organization such as Patterson's, whose bread and butter is the stage grandeur of traditional opera, chamber opera poses a challenge. "The tendency of regional operas when they get into pieces like this is to overproduce them," he says. "When you have a lot of resources, the tendency is, 'Oh, let's go out and hire a director and design team,' and all of a sudden, what's really a chamber opera ends up being a \$200,000 production. When [set and lighting designer] David Nancarrow and [ALO Technical Director] Vince Herod and [ALO Production Manager] Susan Threadgill and I sat down with Michelle, and [ALO Principal Conductor] Richard Buckley was involved, we said, 'How simply can we do this?' We need to sculpt the environment so the audience is brought into this world, as opposed to being at the Long Center with that fourth wall of the proscenium. Traditional proscenium theatres are very much like audiences looking at an aquarium and watching the fish swim around. They can have that physical detachment of 'I'm observing that world. I'm not in it.' With *The Man Who Mistook His Wife for a Hat*, there are 64 seats where the audience is less than six feet from the singer. And some of the seats, the audience is sitting literally shoulder to shoulder with an orchestra member. So they're going to be right in it."

Schumann notes that the shift in form also allows for a shift in process: "When you're looking at traditional opera, usually there's a top-down approach. You have a conductor who has a very clear idea of what he wants, and then he makes that happen with his orchestra. You have a director, who has a very specific idea of how he wants things to look. I don't think it's all negative; it's just a top-down approach. With chamber opera, I see it as far more of a collaborative approach. When it's small, you can take time to explore the individual person's ideas. It allows for a richness and camaraderie and rapport onstage that you might not otherwise be able to achieve."

According to Schumann and Patterson, the collaborative interactions among the artists in early rehearsals were already bearing fruit. Which suggests that the lucky few who are able to attend *The Man Who Mistook His Wife for a Hat* this weekend – alas, all three performances are sold out – will encounter a music drama that is compelling, intimate, and quite different than opera as we often imagine it.

"Everyone has an idea of what opera looks like, and that's grand opera," says Schumann. "This is a storytelling piece. In some ways, it's closer to musical theatre, and in some ways it's a very personal story as well."

"You have to be an engaged audience member," adds Patterson. "You can't be a passive audience member listening to the great tunes. It's not that kind of piece. It's going to require something different of the audience. This is a different experience. This is approached in a different way." ■

## 2010 Austin Chamber Music Festival Schedule

The 14th annual festival of chamber music stretches across four weeks, with an opera, eight major concerts, eight free concerts, and nine Behind the Scenes events with festival artists. For more information, call 454-0026 or visit [www.austinchambermusic.org](http://www.austinchambermusic.org).

### Friday, July 9-Sunday, July 11

**The Man Who Mistook His Wife for a Hat**  
Friday and Saturday, 7:30pm; Sunday, 3pm,  
St. Martin's Lutheran Church, 606 W. 15th

Michael Nyman's chamber opera, based on the book by Oliver Sacks, presented in partnership with Austin Lyric Opera. **Sold out.**

### Thursday, July 15

**Free Concert: Escher String Quartet**  
Noon, Central Presbyterian Church, 200 E. Eighth

**Behind the Scenes With Cavani String Quartet**  
1pm, Brentwood Christian Sch., 11908 N. Lamar

### Friday, July 16

**Behind the Scenes With the Bad Plus**  
1pm, Brentwood Christian Sch., 11908 N. Lamar

**Cavani String Quartet**  
7:30pm, Bates Recital Hall, 2350 Robert Dedman  
Performances of Beethoven: *String Quartet No. 2*,  
Szymanowski: *String Quartet No. 2*, and Brahms: *Piano Quintet in F minor*, w/ Michelle Schumann, piano.



### Saturday, July 17

**The Bad Plus**  
7:30pm, Bates Recital Hall, 2350 Robert Dedman  
Original compositions by the band that combines avant-garde jazz with rock and pop influences.

### Sunday, July 18

**Brentano String Quartet**  
7:30pm, Bates Recital Hall, 2350 Robert Dedman  
Performances of Haydn: *String Quartet No. 67*,  
Beethoven: *String Quartet No. 12*, and Hartke:  
*Night Songs for a Desert Flower*.

### Monday, July 19

**Behind the Scenes With Brentano String Quartet**  
1pm, Brentwood Christian Sch., 11908 N. Lamar

**Free Kids Concert: Escher String Quartet**  
1:30pm, Settlement Home Foster Care,  
1600 Payton Gin



Raul Jaurena

### Tuesday, July 20

**Behind the Scenes With Faculty Artists**  
1pm, Brentwood Christian Sch., 11908 N. Lamar

### Wednesday, July 21

**Master Class With Escher String Quartet**  
11:40am, Brentwood Christian Sch.,  
11908 N. Lamar

**Free Concert: Escher String Quartet**  
7pm, Querencia Retirement Communities, 2500  
Barton Creek Blvd.

### Thursday, July 22

**Free Concert: Carpe Diem String Quartet**  
Noon, Central Presbyterian Church, 200 E. Eighth

**Behind the Scenes With Raul Jaurena and the Texas Tango Five**  
1pm, Brentwood Christian Sch., 11908 N. Lamar

**Second Annual Gay Pride Concert**  
7:30pm, St. James Episcopal Church,  
1941 Webberville Rd.

### Friday, July 23

**Behind the Scenes With Claremont Piano Trio**  
1pm, Brentwood Christian Sch., 11908 N. Lamar

**Raul Jaurena and the Texas Tango Five**  
7:30pm, First Unitarian Church, 4700 Grover  
An all-Piazzolla program featuring music for quintet, led by the *bandoneón* player in Piazzolla's original band.

### Saturday, July 24

**Claremont Piano Trio**  
7:30pm, First Unitarian Church, 4700 Grover  
Performances of Beethoven: *Piano Trio No. 1*,  
Fauré: *Piano Trio*, and Brahms: *Piano Trio No. 2*.

### Sunday, July 25

**Der Golem**  
7:30pm, First Unitarian Church, 4700 Grover  
Carpe Diem String Quartet and clarinetist Paul Green perform the suite from the film score composed by Betty Olivero for the legendary silent film by Paul Wegener.

### Monday, July 26

**Free Kids Concert: Escher String Quartet**  
12:45pm, Armstrong Community Music Sch.,  
901 Barton Springs Rd.

**Behind the Scenes With Carpe Diem String Quartet & Paul Green**  
1pm, Brentwood Christian Sch., 11908 N. Lamar

### Tuesday, July 27

**Behind the Scenes With Escher String Quartet**  
1pm, Brentwood Christian Sch., 11908 N. Lamar

### Wednesday, July 28

**Master Class With Escher String Quartet**  
11:40am, Brentwood Christian Sch.,  
11908 N. Lamar

### Thursday, July 29

**Free Concert: Student Chamber Music Highlights**  
Noon, Central Presbyterian Church, 200 E. Eighth

**Behind the Scenes With Faculty Artists**  
1pm, Brentwood Christian Sch., 11908 N. Lamar

**Free Concert: Adult Chamber Music Showcase & Chamber Orchestra**  
7:30pm, St. James Episcopal Church, 1941  
Webberville Rd.

### Friday, July 30

**Escher String Quartet**  
7:30pm, First Unitarian Church, 4700 Grover  
Performances of Haydn: *String Quartet No. 30*  
("The Joke"), Bartók: *String Quartet No. 6*, and  
Beethoven: *String Quartet No. 7*.



### Saturday, July 31

**Festival Finale With Kelly Willis**  
7:30pm, Brentwood Christian Sch.,  
11908 N. Lamar

Singer-songwriter Kelly Willis joins students from the Austin Chamber Music Summer Workshop for an evening of down-home country collaboration.

**GASOLINE**

by Quim Monzó

Open Letter, 141 pp., \$14.95 (paper)

What fuels the artistic process? What explains an artistic block, and how does one deal with it? Is there any rhyme or reason to either? These are questions that are at least implied by Barcelonan writer Quim Monzó in this slim, often funny novel. Originally written in Catalan (translated by Mary Ann Newman) and published in Spain in 1983, *Gasoline* is set in the New York City art scene of the early 1980s among Catalonian expatriates. Painter Heribert Juliá has experienced a recent meteoric rise to fame and is only weeks away from a highly anticipated exhibit of his new work. But he's blocked and unable to create, spending hours killing time and hoping inspiration will strike.

He sleeps in late, takes long walks, goes to bars where he can't decide what to order, and visits porn shops. Out of boredom he engages in intricate mind games involving numbers, stamps, and then coins. Frustrated, Juliá even contemplates an exhibit of blank canvases, but that's already been done. He's almost pleased to discover his wife is having

an affair, while he is also losing interest in his mistress. When an amorous escapade in a museum results in an injury requiring hospitalization, Juliá's wife suggests that his exhibit be replaced by the work of the hot new artist on the scene, Humbert Herrera, who just happens to be her paramour. Not

only is Juliá supplanted artistically, but he is also replaced as the story's main character with the second half of the book focusing on Herrera, who, contrary to Juliá, is bursting with creative fervor. Ironically, Herrera is more or less a mirror image of his rival, engaging in the same sorts of bizarre behaviors, demonstrating similar paranoid thinking, and even obsessing over the same painting, Edward Hopper's *Nighthawks*. Monzó satirizes New York's self-important art scene (or at least the egos that populate it), using humor,

of course, but also not ignoring the darker sides that come with obsession and intense creativity. He employs nonlinear dream sequences to good effect, making the reader question reality. We don't really get answers to the mysteries of creativity, but perhaps the book's metaphorical title hints at its elusive, ephemeral nature.

— Jay Trachtenberg



in print

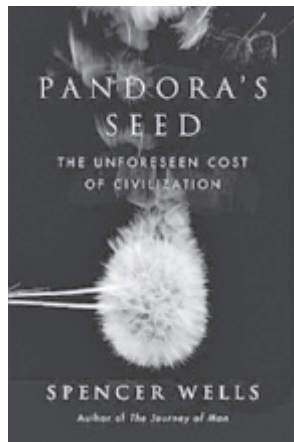
**PANDORA'S SEED: THE UNFORESEEN COST OF CIVILIZATION**

by Spencer Wells

Random House, 256 pp., \$26

The subject matter of *Pandora's Seed* – the co-evolution of man, beast, and food plants since the beginnings of agriculture a thousand years ago in Mesopotamia – will be familiar to anyone who has taken a class in anthropology or evolution. The big difference now is that the genome mapping done by Spencer Wells and others over the past two decades has pushed the discussion of evolution past the theoretical phase.

Wells, a Lubbock native and one of the world's first and foremost genetic anthropologists, explains how we have changed the planet and vice versa, in effect creating a worldwide machine producing food for human consumption. By analyzing genetic change rates, he can pinpoint the specifics of how humans genetically modified foods through simple selection. He can also isolate where our human genome had to change to allow us to move beyond hunting and gathering. In other words, by establishing the facts of evolution – the where, when, why, and how of human, animal, and plant genetic selection, survival, and extinction – Wells proves that we are



pretty much done with theories of evolution.

Wells concludes that planetary evolution in general has been sped up in recent years and will likely continue at a rate that increases as we change the planet. These feedback loops continue on

and on and perhaps are gathering speed as we create the latest of several "planetary extinctions." As an example, consider that shortly after farming appeared, famines increased. Therefore people who needed little food survived. Now in an era of plenty, that same gene that allowed us to survive on a little grain now contributes to the deaths of millions through obesity and diabetes.

The point is well explained. We have changed our planet even faster than our genome, and one day there will be a reckoning

with this imbalance – and from where in this cycle of human, animal, and environmental change, we cannot tell. But Wells shows us that we've been in deeper doo-doo before in terms of the survival of our species. All is not lost. You or I may harbor, or we may very well create, the gene sets that get us and our modified plants and animals through to the other side of the mass extinctions going on today.

— Ed Baker

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## after a fashion BY STEPHEN MACMILLAN MOSER

**SHAPE UP** My sister **Margaret** and I are well-versed in the flaws and foibles of foundation garments. Personally, I've been a devotee of foundation garments ever since I saw 1939's **The Women** with the model flitting around saying, "Our new one-piece lace foundation garment – zips up the back and no bones!" But Margaret and I were also born in an era when women (and some men, too) were girded to the gills in undergarments meant to shape and smooth an untuned body, offering support as well as slimming lines. We can remember women burning their bras in the streets (foolish creatures – bet they're sorry now), and men and women alike began forgoing underwear altogether. Um, that didn't work for me. Or for Margaret either. Having leaned toward excess weight in our adulthood, we both completely understood that it did not matter what anyone else thought or did, only that we wanted as much help as we could get in taking a seemingly shapeless body and nipping in a little here and lifting a little bit there. When anything worked, we would hold onto those gems for almost 20 years. For me, personally, especially with so much weight loss and gain, I was pleased when compression tank tops came out for men. The right kind can do wonders for slimming the torso, but finding the right kind was a nightmare. A couple of years ago, I bought this black power-mesh tank top online. I bought it in a considerably smaller size than I actually wore, and with its relatively ingenious design of using two layers of the strong power-mesh on the front, it slimmed me and trimmed me all during my great weight loss of 2007-2008. Recently, it was showing signs of wear and fraying (as was I), and I eagerly researched where to find another one just like it. No luck. I found all these single-layer tanks and even some that had an extra strip of mesh across the abdomen, but they made an unattractive line across the torso. **Spanx** of course, was the real trailblazer in modern body shaping. Even

the size 2 women I knew were wearing Spanx (not to mention the size 22 women). Spanx cleverly offered a men's line. And believe me, I know more than one gentleman out there who wouldn't dream of going to the gym without wearing Spanx under his gym clothes. Ah, sweet vanity of life. But, artifice is a noble and revered human tradition. We spend fortunes every year wanting to look different or better than we already do (and if you're not doing that, shame on you). My search for the perfect body-slimming garment was a bust, so to speak. Then I received a press release from **Leonisa** ([www.leonisausa.com](http://www.leonisausa.com)) touting its line of shapewear, including a men's design. Leonisa offered samples. Did I really want to discuss my underwear in my column? Absolutely. We've discussed practically everything else, right? I asked my sister Margaret if she wanted to try one of the women's shapers, and she agreed. We selected an outing, trussed up in our new Leonisa foundation garments, and felt *faaabolous*. The men's garment fit like a vest and zipped up the front. Its two layers of very strong stretch fabric seem difficult to pull together at first, but when you discover the handy little hooks and tabs underneath the zipper, all you have to do is suck it in and zip it up. And the results are stunning. It actually reshapes the body underneath, firming and com-

pressed you into the smallest that you could be. And isn't that what you expect out of a foundation garment? Leonisa is superior in every way to anything else I've tried before. But why ask me? Ask my sister: "I couldn't get my Spanx off fast enough to zip this baby on. Those from the generation of lying on the floor to zip up jeans will find a bit of déjà vu by sucking it up and zipping up Leonisa. I tried the **Brief Panty Compression Body Shaper** and *voilà*, zipped off another dress size, almost literally. It's the two layers of netting that really do the trick. As a Spanx lover, I feel that Leonisa is a more serious step to creating the right figure for clothes, fitting under the bra of your choice and pulling the butt and belly in. Well-made and well-stitched, my only real complaint is that the straps are thin and therefore hard on the shoulders. I tucked them over my regular bra straps, and that seemed to help. **A-**"

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# TOP 20

FAVORITE RESTAURANTS  
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BY VIRGINIA B. WOOD

East Austinites have two new barbecue joints to fulfill their smoked meat cravings. Mississippi barbecue man Brett Orrison brought the **Shed Barbecue & Blues Joint** trailer (East Sixth & Chicon, in the Rabbit's Lounge parking lot) to Austin for South by Southwest and decided to stick around. He's been building a loyal weekend clientele ever since, serving gigantic pulled pork and pulled brisket sandwiches with side dishes Thursday through Saturday, 5-10pm. Orrison recently expanded his menu to include baby back ribs, chicken, and something he calls a barbecue parfait. The Shed serves Deep South-style barbecue, so expect wet ribs and straight-up sweet sauce on the meats. A few blocks north at the corner of Rosewood and Chicon, Ben and Gracia Dukes have opened **J.R.'s Barbecue** (1900 Rosewood, 600-6995) in a historic corner building that has been in Mrs. Dukes' family since the 1930s. They're offering brisket, chopped beef, pork ribs, sausage, and chicken with traditional sides, Wednesday through Friday, 11am-6pm, and they expect to expand their hours as business develops... Three area businesses have good news to celebrate. Both the **Sticky Toffee Pudding Co.** and **Fischer & Wieser Specialty Foods** won gold medals at the National Association for the Specialty Food Trade's Fancy Food Show in New York City late last month. Check out some original sticky toffee pudding or **Mom's Spaghetti Sauce** to see what winning tastes like. In other good news, **Skeeter Miller** and **Ed Norton**, owners of the **County Line** and **Cannoli Joe's**, were named Outstanding Restaurateurs for 2010 by the Greater Austin Restaurant Association. Congratulations to all of you!... Recent high school graduates and working culinary or health care professionals have until Wednesday, July 15, to complete applications for scholarships for the August 2010 session of the professional chef training program at the **Natural Epicurean Academy of Culinary Arts** (1700 S. Lamar, 476-2276). For application forms and full details, e-mail [info@naturalepicurean.com](mailto:info@naturalepicurean.com)... There are two new food businesses Downtown that I'm eager to try. **SoCo ToGo** (970-8646, [www.socotogo.com](http://www.socotogo.com)) is a new Southern comfort food lunch-delivery business providing service 10:30am-1:30pm weekdays. Order online; the minimum order is nominal, and there's no delivery fee. The online menu looks very inviting. Just east of Downtown, Jose de Loera of El Tacorrido has opened **Takoba** (1411 E. Seventh, 628-4466, [www.takobarestaurant.com](http://www.takobarestaurant.com)); it's open daily serving dishes from Mexico's interior and offering full bar service. After checking out its menu, I can't wait to try this place... In the wake of a fire that destroyed the Artisan Ballroom a few weeks back, the owners and staff of the **Barr Mansion** (10463 Sprinkle, [www.barrmansion.com](http://www.barrmansion.com)) are continuing to provide unique and memorable weddings as they work toward rebuilding the Artisan Ballroom in all its glory. Considering all that the Barr Mansion has given to the community over the past 30 years, friends and fans are throwing an old-fashioned **Bar(r)n Raising party** at the Texas Disposal Systems Exotic Game Ranch (11508 Carl Rd. near Creedmoor) on Sunday, July 18, 5-8pm. Guests will sample artisan foods and beverages from area restaurants and chefs. It is suggested that guests support the rebuilding effort at some level. Donate online at [www.farmhousedelivery.com](http://www.farmhousedelivery.com) or at the door the day of the party. See you there!



JOHN ANDERSON

## The Meat House

3267 Bee Caves Rd. #103, 294-2530  
Daily, 9am-7pm  
[www.themeathouse.com](http://www.themeathouse.com)

This new arrival to West Lake is part of a franchise founded in New Hampshire in 2003 with the goal of reviving the art of the neighborhood butcher and providing hand-cut quality meats and personalized service. The concept was quickly embraced on the East Coast, and the company has grown at a fast pace. This is the first Texas location, but more are soon to come in the Dallas-Fort Worth area.

The Meat House offers prime and top choice, dry-aged, grass-fed beef, all hand-cut on the premises, as well as chicken, lamb, veal, and pork. Exotic meats (including a \$70 Wagyu beef steak) are also available in a small freezer, and the staff proudly say, "If it's not on the endangered species list, we can special order it." Also available at the counter (or vacuum-packed and ready to go on the refrigerated shelf) are house-marinated meats in nine different flavors. The meats are tumbled in a large barrelike contraption in order to absorb the marinade as completely as possible. According to the butchers, their signature marinated beef tips will cook faster on a

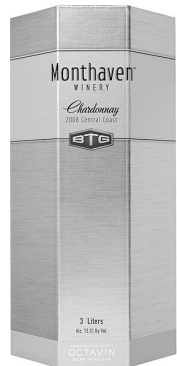
hot grill than a hamburger, an estimated five to seven minutes. I tried the teriyaki beef tips, and they were mouthwatering, tender, and tasty. Other specialties include chicken breasts stuffed with cheese and broccoli and a unique offering called the Wiseguy Roll: butterflied beef filled with salami, capicola, pepperoni, mozzarella, and provolone, sold in thick slices.

The product line here reflects an emphasis on barbecue and grilling, so there are lots of spice blends, rubs, marinades, and barbecue sauces – many Texas-made – lining the shelves. But as wine manager Kevin Bolling explains, the Meat House also strives to be a one-stop-shopping neighborhood store. It stocks a small produce section, offers local breads from New World Bakery and Serious Sourdough, and features deli meats and cheeses from Boar's Head, plus in-house prepared side dishes, prepared foods by Emily's Catering, gourmet cheeses, dry goods, frozen vegetarian entrées, beer, and a good selection of wine in all price ranges. Give this friendly store a try on your way to the lake or a poolside party, and keep it in mind for the upcoming tailgating season! – *Claudia Alarcón*

# food

## The No. 1 Wine in the World Is Still ... Chardonnay

It's nice and hot outside, which calls for a cold wine that's not too heavy and not too sweet. While many New World (i.e., not from Europe) Chardonnays



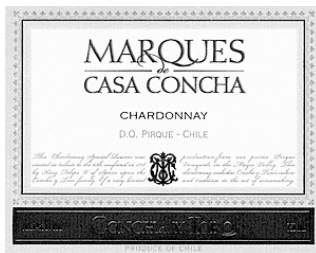
miss out on that description by being too heavy, I've found a few in the lower price ranges that work very nicely for our brutal summers.

The bargain of the bunch is **Monthaven's Central Coast Chardonnay**. This comes as a 3-liter bag-in-a-box, the equivalent of four normal bottles, and runs a mere \$17. There are precious few wines at \$4.25 a bottle that are even drinkable, so this light, aromatic wine qualifies as remarkable. Even people who normally spend

\$10 a bottle might want to give it a try.

**Simi's Sonoma County Chardonnay 2008** (\$14) is one of the best sub-\$15 California Chardonnays I've tried recently. It's a bit more intense, with buttery, oaky notes, but still not too much for a summer quaff. For fans of traditional-style California Chardonnay, this wine hits all the right notes.

At less than \$20, it's hard to top Chile's **Concha y Toro Marques de Casa Concha Chardonnay** (\$16), a wine that offers some oomph for fans of the California style while still paying obeisance to the gold standard from Burgundy.



And why not splurge for a bottle of the good stuff, specifically from Chablis. **Joseph Drouhin** makes several different versions of wines running from \$20 on up, all filled with the characteristic bright acidity and melow aromas for which Chablis is so rightly famous.

The Monthaven is available in grocery stores. You'll find the Simi and Drouhin wines at fine wine shops, while the Concha y Toro is available at select Twin Liquors and several other fine wine shops.

– *Wes Marshall*

## Event Menu July 8-14

- ▶ Celebrate 10 years of success with the owners and staff of **Asti** (408-C E. 43rd, 451-1218) during its annual three-day **LobsterFest**. Enjoy a three-course dinner for two for \$75 or à la carte lobster entrees for \$35. Make necessary reservations at [www.astiaustin.com](http://www.astiaustin.com). Thursday-Saturday, July 8-10, 5-10pm.
- ▶ **Dripping Springs Vodka** sponsors an art show featuring the works of more than 20 area artists inspired by visionary artist Nikola Tesla at the Pump Project Satellite (1109 Shady). Proceeds will benefit Easter Seals. See complete details at [www.savageartist.com](http://www.savageartist.com). Saturday, July 10, 2-11pm.
- ▶ **Yum Yum Frozen Yogurt** (1601 Barton Springs Rd., 782-8492, [www.yumyumfrozenyogurt.com](http://www.yumyumfrozenyogurt.com)) is hosting a summer bash with free frozen yogurt (2-4pm), live music, chair massages, and a raffle. Saturday, July 10, 1-4pm.

- ▶ Chef Bob Hauser presents another in his monthly series of cooking classes at **Cannoli Joe's** (4715 Hwy. 290 W., 892-4444). \$35 per person; make necessary reservations at [www.cannolijoes.com](http://www.cannolijoes.com). Wednesday, July 14, 6:30-8pm.
- ▶ Austin's French restaurants will observe **Bastille Day** with various celebrations, and we're all invited. **Chez Nous** (510 Neches, 473-2413, [www.cheznousaustin.com](http://www.cheznousaustin.com)) will be serving a special à la carte menu for the holiday during regular dinner hours, 6-10:30pm. At **Aquarelle** (606 Rio Grande, 479-8117, [www.aquarelrestaurant.com](http://www.aquarelrestaurant.com)), enjoy a Rosé festival complemented with live music and picnic fare (\$6 dishes and glasses of wine) in the backyard, at the wine bar, and on the patio from 7 to 10pm. Out at the **Artisan Bistro** (900 RR 620 S., 263-8728, [www.artisanbistroaustin.com](http://www.artisanbistroaustin.com)), festivities will include wine, food, French music and dancing, and *pétanque*, from 5 to 9pm, Wednesday, July 14. See website for more details. – *V.B.W.*

# Canned Heat

Preserving the bounty of summer

BY VIRGINIA B. WOOD

The first home-canned foods I remember were spicy pickled peaches and vivid magenta pickled beets put up in the kitchen of my great-aunts Mattie Chester and Bessie Walden. Like other country women of their generation, my grandfather Walden's beloved older sisters cooked and canned out of a big kitchen garden. What they didn't grow, they bartered for with friends or bought from roadside stands. In my mind's eye, I can see gleaming jars of tomatoes, green beans, black-eyed peas, cucumbers, beets, and peaches lined up on the shelves in Mattie's storm cellar, waiting to complement meals all year long. The pickled peaches were paired with ham (Pop's favorite) or served as side dishes at Thanksgiving and Christmas. I haven't eaten those peaches since I was a teenager and hadn't even thought about them for years until the review copy of a new cookbook brought memories flooding back.

*Cider Beans, Wild Greens, and Dandelion Jelly: Recipes From Southern Appalachia* by Joan E. Aller (Andrews McMeel, \$27.99, 212 pp.) offers recipes from a large geographical area that includes parts of Mississippi, Tennessee, Alabama, Georgia, and the Carolinas. From what I know about both sides of my mother's family, our ancestors came here from all over that general area, so it made sense that some of the recipes in the book would strike a chord with me. As soon as I saw Aller's recipe for

spiced peaches and the picture that went with it, the visual memory of the shelves of canned goods in Mattie's storm cellar flashed into my mind. I knew immediately what my peach-season canning project would be.

Unlike my great-aunts or frequent *Chronicle* contributors Kate Thornberry and Claudia Alarcón (see "Why Can?," below, and "Preserving the Summer," p.37), my canning inspiration doesn't come from the need to preserve the bounty of a well-tended garden. But in addition to Aller's book, I was also inspired by Kate Moses' poignant *Cakewalk: A Memoir*, which I reviewed for our summer reading feature (see "Complete Summer Reading," May 28). In a chapter about spending summers with her grandparents at their "camp" in Sonoma County, Calif., Moses recounts the story of making blackberry jam with her grandmother. I envied her for having had a shared cooking



JOHN ANDERSON

## Why Can?

Every summer my mother put up several pints of bread-and-butter pickles. It was the only canning she did, and she had a very specific reason for doing it: Her signature recipes for tuna salad and egg salad could not be made without bread-and-butter pickles, and they simply weren't commercially available. Even though bread-and-butter pickles were so popular and so common before World War II that they were given the name "bread and butter," dill pickles and dill pickle chips were the only pickles grocery stores in our region carried. (I also doubt that any commercially made bread-and-butter pickles would have met her standards, but that's a different story.)

My reasons for putting up certain pickles, jams, and preserves are the same as my mother's: There are some things that you just can't buy at the store. Some, like my mother's bread-and-butter pickles, I can to re-create the flavors of home; some, like Fredericksburg peach butter, I can to capture the unique flavors of Central Texas; and some I can to supply a need, such as *organic* pickled jalapeños.

On top of which, home canning can be a lot like a fun art project, especially at first!

You start out with a flat of blackberries or peaches or a mound of cucumbers, and you finish with glowing rows of brightly colored and delicious jams, jellies, pickles, and preserves that can be enjoyed all winter. In fact, the first year I canned, the results were so lovely that I displayed them on shelves in front of a window in full sunlight and never actually ate them all. (Good thing, too! Because exposing canned goods to sunlight and heat is probably the best way to totally ruin them.)

Over time, I've also figured out what our family will actually use up. These days, my home canning list includes tart red plum jam, Texas ruby red grapefruit marmalade, strawberry jam, Fredericksburg peaches, peach butter and spiced peach butter, apple butter, bread-and-butter pickles, garden marinara sauce, pickled jalapeños (classic Mexican, with onion, garlic, and bay leaves, and Thai, with rice wine vinegar and sugar), and organic blackberry jelly.

Along the way I've learned a few basic guidelines: First of all, don't can a lot of something that you never normally eat, because you won't eat it. Do you eat one jar of jelly a year? Don't put up 30 pints of jelly. For instance, I have a big organic garden, and

experience I'd never had, and I was intrigued by the recipe that included her grandmother's secret for thickening fruit without using added pectin. So that gave me two recipes to try as soon as the summer fruit season arrived. And after my disappointing batch of plum syrup last summer, I was determined to give plum jelly another shot. Luckily, this summer has produced one of the best fruit harvests in a decade, and our

every year there's at least one crop that does spectacularly well. Several years ago, my green bean harvest was phenomenal. "Why not can them?" I thought. Perhaps this might have worked out well for someone who likes canned green beans, but my whole reason for growing fresh beans was because I hate the flavor of canned green beans. So I put up 10 quarts of green beans, and then threw them away a few years later, after I had (surprisingly) never actually felt like eating them.

Another gem of wisdom: Follow the recipe. In normal cooking, you can vary the amount of sugar or vinegar to suit your tastes, but *do not* try this with canning. There are very specific chemical reasons for the amounts of sugar and vinegar called for, and if you depart from the recipe even a little, be prepared for jelly that won't ever gel, or pickles that turn soft or slimy.

Home canning can deliver flavor and quality that far surpass similar store-bought products. This summer, Central Texas is having the best peach season in a decade, and farmers' markets have been overflowing with red plums, blackberries, and cucumbers; it's the perfect time to try your hand at capturing the flavors that make Austin fabulous.

— Kate Thornberry

farmers' markets were chock-full of blackberries, plums, and peaches during the month of June. I bought berries from Willie McKemie; peaches, plums, and apricots from Cliff Caskey; and more plums and perfect little cling peaches from the Lightsey sisters. I found some lovely jars from Italy and Germany at Sur La Table, and I was ready to get started.

During the first canning session, my friend Suzann Dvorken and I put up a dozen jars of plum jelly and three half-liters of pickled peaches. This summer, we used a basic jelly recipe that called for liquid pectin. Unfortunately, one of the packets of pectin never completely dissolved, and we had to strain the hot liquid into the prepared jars to remove the unsightly globules. Once the jars were processed in the canner, the result was somewhat thicker than last year's syrup but still not quite jelly. I called the canning expert in the cookware department at Callahan's General Store, and she found a remedy in the venerable *Ball Blue Book*. According to the instructions she read me, if the syrup had been sealed in jars, I could recook eight cups of it and add powdered pectin dissolved in water and a little more sugar to the reheated liquid in order to achieve jelly.

A couple of weeks later, Kate Thornberry joined me in the kitchen to recook and reprocess the plum goop, make blackberry jam, and put up the little cling peaches I'd bought from the Lightseys. The peaches look lovely in their little German jars, and I'm determined to save them for holiday meals. Using Moses' family secret (lemon seeds wrapped in cheesecloth added to the crushed fruit), our blackberry jam set up plenty firm. (You'll find both those recipes online in our

## Preserving the Summer

Having a food garden can be a lot of work – especially in the heat of summer – but it's rewarding in many ways, especially when I bring a basketful of ripe tomatoes, fresh basil, chiles, and cucumbers into the kitchen. We eat as much as we can right away, but inevitably some of the bounty has to be preserved. There are many things we do with our harvest, including standards we make every year, but I'm always looking for new recipes and ideas. Throughout the season, we make pesto. As soon as the basil starts to bloom we pick the tips off, discard the flowers, and wash and process the leaves with garlic, olive oil, and pine nuts (or almonds to make it more economical), and put the mixture in jars and ice cube trays. I use the pesto cubes to season sauces, veggies, or soups. I label them with dates and freeze them to use later, adding the Parmesan when they are thawed.

When birds beat us to the ripening tomatoes, we have to process the pecked fruit right away, so I stew them with garlic and onion in olive oil without adding any herbs or spices. That way I can use them in a variety of ways: blending with chiles for a Mexican sauce; adding basil, oregano, and thyme for pasta sauce; etc. The stewed tomatoes can be packed in glass jars and processed in a water bath, but freezing is a quick alternative. Eggplant is another no-fail garden item, and when it peaks, we have much more than we know what to do with. Fortunately, they are as versatile as they

are prolific and can be preserved in many ways. I like slicing them about a quarter-inch thick and roasting them lightly in olive oil. I pack the slices in mason jars, layered with fresh basil, thyme, or oregano, and olive oil. They make a delicious addition to an antipasto plate, or they can be chopped and added to pasta sauces. I also like to make a Russian specialty known as "poor man's caviar" (see recipe online with this story at [austinchronicle.com/webextra](http://austinchronicle.com/webextra)), which makes a great dip or spread, freezes well, and uses tomatoes and peppers from the garden, too.

Speaking of peppers, there's always an overflow of jalapeños, serranos, and other hot chiles, so I pickle them Mexican-style (*escabeche*) with carrots, onions, and other veggies, according to my mom's secret recipe: sherry vinegar, fresh thyme, oregano, bay leaves, whole all-spice, peppercorns, and good-quality olive oil. This summer I received two Hungarian wax pepper plants from a friend, and to say they're prolific would be an understatement. To use them up, I came up with a relish recipe that is killer on hot dogs, and I imagine it would be equally delicious on a burger, muffaletta, or sandwich. I seeded the peppers, sliced them, and sautéed them in olive oil with minced onion; added

cider vinegar, a pinch of sugar and salt, and a touch of water; and cooked until the liquid was mostly evaporated. This mixture keeps well in the fridge, but to store for long-term use, pack it in clean, hot glass jars and process in a water bath.

With the cucumbers, I prefer to make quick pickles we can eat fresh from the fridge. They're easy to make, stay crisp and crunchy, and are so good that they don't last more than a week anyway. They can be spiced up with hot chiles, or sweetened with a pinch of sugar and rice vinegar, which is less acidic. And since it looks like we'll have figs again this summer, I'm going to try pickling them in balsamic vinegar for something new and different.

– Claudia Alarcón




KATE THORNBERRY



For these recipes and more, plus preparation photos, go to [austinchronicle.com/webextra](http://austinchronicle.com/webextra).

Web Extra at [austinchronicle.com/webextra](http://austinchronicle.com/webextra), along with recipes from Kate and Claudia.) To repair the jelly, we prepared eight new jars and lids and reheated eight cups of the plum goop in my copper jam kettle. While the liquid was heating, we combined a teaspoon and a half of dry pectin and one tablespoon of water for every cup of hot liquid and brought that to a boil in a small saucepan. We added that mixture and half a cup of sugar into the hot plum liquid, stirred well, and brought the mixture to a rolling boil for a couple of minutes, then ladled it into the prepared jars and processed it for 10 minutes in a hot water bath. We came out with eight jars of soft jelly. I have more plums in the freezer, so I may keep making plum jelly until I get it just right.

While I was researching ways to correct my jelly problem, I came across some recipes for fruits preserved in syrup and liquor and another project sprang to mind. What about Hill Country fruits preserved with Texas spirits? I'm thinking peach slices with some of that Balcones Baby Blue from Waco, blackberries with Paula's Texas Lemon, apricots with Treaty Oak Platinum Rum, and plums in Tito's vodka. Each of those would make a great filling for short-cake or sauce for pound cake or Christmas gifts or ....



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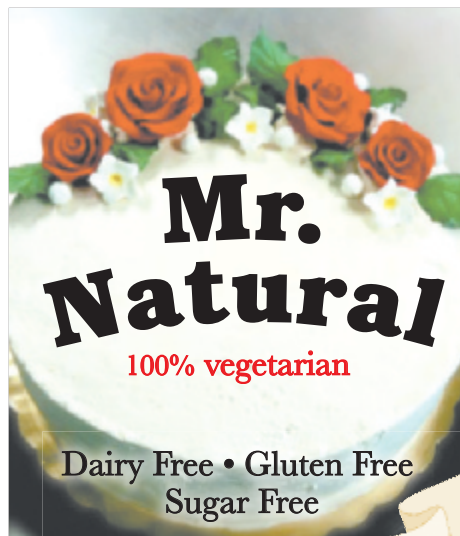
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SCREENS

# Spy Games

BY BELINDA ACOSTA

Since *Alias*, *The Unit*, and finally *24* were canceled, I've been left without my weekly action-adventure fix. Fortunately, the producers of *Mr. & Mrs. Smith* and the producer of the *Bourne* trilogy have come together to bring some of their signature thrills to cable with *Covert Affairs*. It more than satisfies my need for high-octane thrills, and of all the new summer fare, this one is a winner.

As with *Alias*, *Covert Affairs* features a strong female lead – here, a CIA agent named Annie Walker, played by **Piper Perabo** (*Coyote Ugly*, *Beverly Hills Chihuahua*). Already exhibiting great skill down on the Farm (where all the spooks undergo training), Annie is plucked from training and thrown into a mission, thanks (she's told) to her strong language skills. The mission is supposed to be simple and straightforward: Make contact with an informant, collect information, and deliver the information to CIA headquarters. Well, of course, the simple job turns chaotic and Annie's one-time excursion thrusts her into the life much sooner than intended.

Perabo, who bears more than a passing resemblance to *Alias*' **Jennifer Garner**, is swell in her role. Her Annie comes to the spy game nursing a broken heart from a whirlwind romance in Sri Lanka. She is eager to throw herself into work to help her forget as well as prove herself to her superiors, the imperious Joan Campbell (**Kari Matchett**, late of *Invasion*) and Arthur Campbell (*The OC*'s **Peter Gallagher**). Joan and Arthur are married (who else are spies going to marry but other spies, we're informed), which makes for some comic relief, as Joan is extremely suspicious of her highly charismatic husband, the director of Clandestine Service. Annie finds a confidant and ally in Auggie Anderson (*Ugly Betty*'s **Christopher Gorham**), a CIA military intelligence agent who happens to be blind but ably leads Annie through the CIA's maze of political land mines (he's also her source of cool spy tools).

As it turns out, Annie's fling may have more to do with the CIA's interest in her than imagined, bringing a somewhat labored love story into the premise. Still, it's more believable and tolerable than the happenings on *Nikita*, the spy drama the CW will trot out later this fall, mostly, it seems, as an excuse to show **Lyndsy Fonseca** and **Maggie Q** (as *Nikita*) kick some ass while scantily clad. Perabo is appealing, but if the pilot is any indication, the missions are just as important as getting to the bottom of the story behind Annie's mysterious lover.



Christopher Gorham and Piper Perabo in *Covert Affairs*

Other cast members include **Anne Dudek** (*House*, *Mad Men*) as Annie's suburban housewife sister. **Sendhil Ramamurthy** (*Heroes*) joins the cast in the second episode as an agent with a long family history of CIA involvement.

*Covert Affairs* premieres July 13 at 9pm on the USA Network.

## What Else Is On?

If you missed it as an online sensation, now is your chance to catch **Childrens Hospital** on TV. The Webby Award-winning series created by **Rob Corddry** (*Hot Tub Time Machine*) originally aired on TheWB.com and has now moved to the Cartoon Network's **Adult Swim** block with extended episodes – and, hopefully, a very long run. Corddry stars as Dr. Blake Downs, “the clown doctor,” the most sullen, ill-tempered children's doctor you could meet. The constant (and borderline creepy)

clown makeup he wears makes him hard to miss as he goes about his business, treating his patients with questionable bedside manner and his colleagues with weary tolerance. What makes the show truly laugh-out-loud funny are the dismantling references to every TV hospital drama you've ever seen. *Grey's Anatomy*, *ER*, *House* – no series is safe, often getting a perfect, well-aimed skewer that is as satisfying as it is hilarious. Corddry has lots of help from a no-holds-barred supporting cast; **Lake Bell**, **Rob Huebel**, **Ken Marino**, **Megan Mullally**, and **Henry Winkler** are among the familiar faces, appearing as an assortment of doctors and administrators, and seeming to be having the time of their lives doing it.

*Childrens Hospital* debuts July 11 at 9:30pm on Adult Swim.

As always, stay tuned.

Follow TV Eye on Twitter: @ChronicleTVEye.

E-mail Belinda Acosta at [tveye@austinchronicle.com](mailto:tveye@austinchronicle.com).



# screens

## GOLD IN THEM THAR HILLS

The Dancing Outlaw was just the beginning of the cinematic wealth that is the White clan of West Virginia

BY MARC SAVLOV

"When you represent the Whites, you don't know what you're going to get into: custody, larceny, prescription fraud, shootings, armed robberies, embezzlement, forgery, drug cases, burglary, fights, things like that."  
— *The Wild and Wonderful Whites of West Virginia*

What is it about the outlaw mindset that acts as such a particularly powerful draw to the American imagination? Julien Nitzberg's 2009 documentary on the extended clan of Jesco White – the addled hillbilly subject of Jacob Young's 1991 cult documentary *Dancing Outlaw* – offers some keen observations on the crazy-fun lure of white-trash Americana but ultimately decides that the Whites are an entire anthropological subset of their own: a gun-loving, coal-mining, pill-popping, beer-drinking, hell-raising, husband-stabbing, uncle-shooting, anarchic, wily clan of dentally challenged mountain misfits who drink, fight, and fuck their way through life with the carefree abandon of the truly destitute, the decidedly dangerous, and the few, the proud, the doomed. The extended White clan, a walking, talking, car crash cum argument against fetal alcohol syndrome and iffy life decisions, are flesh-and-blood caricatures, cartoons even – so much so that most of them wouldn't be out of place if their manic, animated personas cropped up in a Forties-era Looney Tune, hunting varmints alongside Elmer Fudd or trading potshots with a displaced Yosemite Sam. And yet Nitzberg, who spent a full year in the Whites' slowly degrading orbit, manages to pull both melodrama and humanity, tawdry though it may be, from the epic parade of oddities and bad mojo overdrive that have marked the Whites seemingly from day one.

Jesco, the Dancing Outlaw, was just the beginning of the story. *The Wild and Wonderful Whites of West Virginia* focuses on sundry kith and kin, including matriarch Bertie Mae White, dubbed by her brood "the miracle woman" for raising some 34 kids (some of her own, some of her children's, and some who just wandered into the fray and stuck around); the reed-thin, whiskey-voiced Sue Bob White, the self-described "sexiest woman in the family"; and Susan "Kirk" White, whose laissez-faire attitude toward spousal knife fights and random acts of mayhem (the ghastly appropriateness of which has seeped into the mind of her tweener son, Dennis) is straight out of "Stack o' Lee's" murder ballad primer. (Notably, Hank Williams III turns up to offer his rendition of just that.)

Outlaw artisans of anarchy or just plain outlaws, the White clan comes across as the closest thing America has to the folkloric stereotype of European gypsies. They're not as peripatetic, of course, but their insular world and off-the-grid criminal enterprises echo the misguided romance of extreme poverty and insular clannishness often associated with the



Jesco White



Mamie White

Romani travelers of myth and legend. There's precious little mythical about the Whites, though. If anything, they're more real than much of what passes for reality these days, a series of hard-luck cases that defy the odds, again and again, until they don't. Fifty-year prison sentences, queasy bathroom drug parties, and gruesome injuries inflicted on close family members do not a shining beacon of American life make. Love these anti-Beverly Hillbillies or hate 'em, there's no denying Hank III's observation that the Whites are "true rebels of the South." ■

*The Wild and Wonderful Whites of West Virginia* screens Tuesday, July 13, 7:45pm, and Wednesday, July 14, 9:40pm, at the Alamo Drafthouse at the Ritz (320 E. Sixth).

## ROLE MODELS

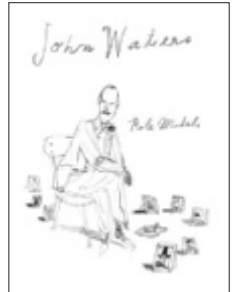
by John Waters

Farrar, Straus and Giroux, 320 pp., \$25

In this collection of prose portraits of some of his cultural heroes, legendary filmmaker John Waters regularly reveals more about himself than his subjects. This is by design. Who else but this original tastemaker would offer us role models as diverse as singers Johnny Mathis and Little Richard, writers Tennessee Williams and Ivy Compton-Burnett, Commes des Garçons fashion designer Rei Kawakubo, a lesbian stripper from Baltimore named Lady Zorro, outsider gay pornographers Bobby Garcia and David Hurler, zealots Saint Catherine of Siena and atheist Madalyn Murray O'Hair, and, in the book's most serious chapter, ex-Charlie Manson girl and friend Leslie Van Houten, who is now in her fourth decade of life imprisonment?

As the once-shocking Waters and his trash aesthetic are increasingly integrated into present-day popular culture, it becomes an ever-greater challenge for the maestro to retain his outsider status. Thus, this book helps define the influences that have made Waters the artist and trendsetter he is. *Role Models* offers glimpses of the young Baltimore boy learning how to cultivate his outsider interests. We discover how stealing a Tennessee Williams book as a teen "saved" his life, how dressing in thrift-shop clothing can be raised to an art form, and how frequenting the gay bars of Baltimore can become a study in sociology. From later in his life we learn the genesis of his pencil mustache (Little Richard) and the details of its maintenance, the artwork hanging on the walls of his various abodes (in an atypically contrived chapter titled "Roommates"), and his later regret for having used the Manson murders in his early films in a "jokey, smart-ass way."

Yet for all the incidental stuff we learn about Waters, *Role Models* reveals the author as a gifted portraitist of others. The author is drawn to personalities who experience exaggerated fame or notoriety and whose will to survive frightening success or failure earns his respect. Whether these figures are like O'Hair, the "most hated woman in America," or like Mathis, who confesses to having wanted the career of Miles Davis instead of crooning make-out music, they are all sources of inspiration for Waters.



in  
print

## EXPERIMENT IN TERROR

'Dial H-I-S-T-O-R-Y' at the Blanton Museum of Art

When it comes to dramatic representations of airplane-based terrorism, the feeling, at least for Americans, is by and large still "too soon?" – but Johan Grimont's unsettling art film *Dial H-I-S-T-O-R-Y* actually predates 9/11 by three years. The Belgian mixed-media artist constructed *Dial* from archival news footage from the first televised hijacking in the Seventies and onward, spliced with seeming non sequiturs (a title card reads "Dog lovers live longer than cat



lovers"), tonally discordant music selections ("The Hustle"), and diegetic narration excerpted from Don DeLillo's thematically complementary novels *Mao II* and *White Noise*. Sometimes playful, frequently horrifying, and always unnerving, *Dial H-I-S-T-O-R-Y*'s targets include Hollywood action porn and



reactionaries of all stripes, but what the film most chillingly conveys is the evolution of news media's depiction, even commercialization, of tragedy.

— Kimberley Jones

*Dial H-I-S-T-O-R-Y* screens in the auditorium at the Blanton Museum of Art on Thursday, July 15, 7pm. See [www.blantonmuseum.org](http://www.blantonmuseum.org) for more info.



## All Shades of Black

How do you define film noir?

BY LOUIS BLACK

In a couple of weeks, Olive Films will release three mostly forgotten films from the Fifties – *Union Station*, *Appointment With Danger*, and *Dark City*. Ordinarily, these films might have never been released on DVD, but the distributor has cannily packaged the discs as film noir, which gives them genuine commercial potential. Are they legitimate film noir? The answer is mostly no. What is interesting is how sexy film noir has become in terms of marketing.

Film noir has had a long, tortured, and continually debated existence. In the years of its most classic period (1941-1958), no filmmaker deliberately set out to make a film noir. He may have been interested in incorporating many, if not most, of the philosophical, narrative, and visual elements that would come to define film noir. Still, even after the term came into usage it was more descriptive than proscriptive.

Film noir, which originated with French film writers, translates as quite literally “black film.” It refers to a style shared by certain American studio films. During World War II from 1941 until 1945, most of France was occupied or controlled by the Nazis in one way or another. Among the lesser consequences of the tens of thousands that resulted from this situation was that, not surprisingly, American Hollywood films were not seen in France for most of half a decade. When they began to be shown again in 1946, the French noticed that a number of these films seemed darker, more fatalistic, less optimistic, and more psychological than prewar releases. Almost all the films were crime and mystery films often featuring a femme fatale and a private detective protagonist, usually of the hard-boiled variety. These

films not only shared narrative and thematic traits but stylistic ones as well.

But in the United States, it really wasn't until the late Sixties and Seventies that film writers and retrospective programmers really began to deal with film noir. The films, both individually and in multifilm packages, began to increasingly show up in repertory film programming on college campuses and at arthouses. Scholarly studies and film histories also began to address noir, discussing both what films the term covered and the cultural and sociological implications of these films. There has been an ever-accelerating academic and programming interest in noir since. In a time of accessible home entertainment, noir has gone from being a much-debated theoretical term to a regularly and aggressively used marketing tool. In a way, the DVD release of *Union Station*, *Appointment With Danger*, and *Dark City* clarifies where that journey is currently.

Most agree that the term “film noir” generally refers to certain films released in the period between John Huston's 1941 adaptation (the third) of Dashiell Hammett's *The Maltese Falcon* and Orson Welles' *Touch of Evil* in 1958. Films almost universally acknowledged as noir classics include *Murder My Sweet*, *Double Indemnity*, *Laura*, *Phantom Lady* (1944); *Detour*, *Scarlet Street*, *Mildred Pierce* (1945); *The Big Sleep*, *The Postman Always Rings Twice*, *The Killers* (1946); *Crossfire*, *Lady in the Lake*, *Out of the Past* (1947); *The Big Clock*, *Force of Evil* (1948); *Criss Cross*, *Gun Crazy* (1949); *Where the Sidewalk Ends*, *The Asphalt Jungle*, *D.O.A.*, *In a Lonely Place* (1950); and *Angel Face* (1952).

“By 1949 American movies were in the throes of their deepest and most creative funk,” wrote Paul Schrader. “Never before had films dared to take such a harsh uncompromising look at American life, and they would not dare to do so again for twenty years.” Schrader was one of the earliest and most persuasive champions of film noir. As editor of *Cinema*, he published other film writers on noir. He also wrote and edited a landmark epic consideration of Joseph H. Lewis' *Gun Crazy* that heavily influenced subsequent critical considerations about B-movies and noir. Schrader lasted only a year (1970) as editor at *Cinema*. Consequently, his seminal essay “Notes on Film Noir” was published in *Film Comment* in 1972. (Schrader would soon graduate to authoring screenplays, co-writing the script for Sydney Pollack's underrated 1975 film *The Yakuza*, followed by screenplays for such films as *Taxi Driver* and *Raging Bull*, and in the late Seventies he started directing his own films, which include *Blue Collar*, *Cat People*, and *Affliction*.)

What exactly constitutes film noir – is it a style or a genre; does it designate a historically specific period, or is it universally applicable – has been debated since the term was introduced. The term has been applied to many foreign films as well as Hollywood releases. It's been used to describe films released from the silent period through the present. *Chronicle* Publisher Nick Barbaro once argued that almost any black-and-white film was noir.

In his essay, Schrader goes for a definition that is not as expansive as many others but instead is very limited. “Film noir is not a genre. ... It is not defined, as are the western and gangster genres, by conventions of setting and conflict, but rather by the more subtle qualities of tone and mood. It is a film ‘noir,’ as opposed to the possible variants of film gray or film off-white.

“Film noir is also a specific period of film history, like German Expressionism or the French New Wave. In general, film noir refers to those Hollywood films of the Forties and early Fifties which portrayed the world of dark, slick city streets, crime and corruption. ...

“Almost every critic has his own definition of film noir, and a personal list of film titles and dates to back it up. Personal and descriptive definitions, however, can get a bit sticky. A film of urban nightlife is not necessarily a film noir, and a film noir need not necessarily concern crime and corruption. Since film noir is defined by tone rather than genre, it is almost impossible to argue one critic's descriptive definition against another's. How many noir elements does it take to make a film noir noir?

“Rather than haggle definitions, I would rather attempt to reduce film noir to its primary colors (all shades of black), those cultural and stylistic elements to which any definition must return.”

The American film community's start and stop, jerking forward and backward focus on film noir finally evened out by the late Seventies. Still, it wasn't until the Eighties that the definitive books on noir were published, including Barry Gifford's *The Devil Thumbs a Ride' & Other Unforgettable Films* (1988). A leading scholar and writer on the topic, Alain Silver edited several of the most important works including *Film Noir: An Encyclopedic Reference to the American Style, Third Edition*, co-edited by Elizabeth Ward (the first edition came out in 1979), and *Film Noir Reader*, co-edited by James Ursini (1996).

Over the years the popularity of noir has remarkably and consistently grown. In our age of DVDs, cable, and movies on demand, more and more titles that really shouldn't be are described as such, with an almost unimaginable generosity (or is it just consumer-tempting mispackaging?), are now labeled noir. As Barbaro once argued, one can almost hear the packager saying, “Well it is in black and white.” There are sets of noir Westerns (a misnomer to begin with, but the selections are beyond ridiculous), and noir comedies can't be far behind.

*Appointment With Danger* and *Union Station* are lots of fun to watch. They are both urban mysteries/crime films, in black and white and with night scenes. If that is enough to make them film noir, then I suppose they are, but by most reasonable standards that's beyond a stretch. William Dieterle's *Dark City* (starring Charlton Heston) is more of a noir, but in the ways that term is descriptive rather than qualitative. I could offer reviews of all of these films, but they were all programmers when



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**DARK CITY**  
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released and remain programmers now. Not a bad way to kill some time, but just don't expect any revelations, especially those so common in the really great noir films.

Film noir is a historically restricted style. Since so much of this style – urban setting, mystery or crime, lots of night shots or ill-lit settings – is shared by other Hollywood films of the same period, it is hard to hammer out a definition that is quantitative and always applicable. In the end, the argument is that what separates a noir film is tone and attitude, one often dependent on the unique talents of a director, actors, and cinematographer, sometimes with one dominating and sometimes as a team. It may seem like cheating, but the most definitive answer is on the screen. ■

## WALK AWAY FROM THE LIGHT

Cinema Club showcases overlooked noirs



Eddie Muller

*Cry Danger. The Prowler.* Even the titles drip with menace. These are classic noir films from the Fifties – prototypical examples of “otherwise average people doing dreadful things out of desperation” – but chances are, you’ve never heard of them. Eddie Muller wants to do something about that.

A film scholar and former journalist, Muller founded the Film Noir Foundation ([www.filmnoirfoundation.org](http://www.filmnoirfoundation.org)), a nonprofit dedicated to education and preservation efforts (its advisory board includes James Ellroy and Dennis Lehane). Next week, Muller will present newly restored prints of *Cry Danger* and *The Prowler* at the Alamo Drafthouse at the Ritz as part of the Drafthouse’s ongoing Cinema Club, a classic film series that pairs underseen movies with experts in the field.

– Kimberley Jones

**Austin Chronicle:** So why have these two films fallen to the wayside, and why are they worth resurrecting?

**Eddie Muller:** They’re worth resurrecting because they’re great films. You would think, if a film’s great, it’s not going to disappear off the cultural radar screen. But what I’ve discovered is that it happens to independently produced and financed films. You know, all the talk these days of independent filmmaking – a lot of people might mistakenly assume that’s something relatively new. It’s been happening since the very beginning of cinema. ...

It really has a lot to do with merger mania and big entities buying vast film libraries, and in the back and forth things just slip through the cracks because they don’t belong to a major studio. The Film Noir Foundation does a lot of work with the major studios trying to enlighten them as to great films that they may have in their vaults and that they’re unaware of.

When it comes to restorations like *The Prowler* and *Cry Danger*, those are titles that we feel – they’re orphans. They have no one supporting them or looking out for their well being. ... So they’re orphans and they need a foster parent, and that’s where the Film Noir Foundation comes in.

**AC:** It’s a real ticking-clock situation, with the degradation of film prints.

**EM:** The art form is relatively new. Ages ago, centuries ago, people understood what was required to preserve a painting. They’re only finding out now what the actual shelf life of a film under normal storage circumstances is.

**AC:** You’re obviously hugely passionate as

both a film scholar and preservationist. Can you pinpoint when the spark first happened for you and film noir?

**EM:** I have traced it back to *Thieves’ Highway*. Whether that’s actually the film or not, I don’t really know. But it makes sense to me, ‘cause it’s set in San Francisco [where Muller lives]. I do remember seeing that at a very, very impressionable age on television. And I think that’s what made me look for other films like that – you know, set in the big city, at night, all the minimalist psychodrama that you get out of film noir. Not that I described it that way at 14.

The other reason, I believe, is because my father was a newspaper man, and I was born very late in his life, and he was a much older man when I was in my teens, and I really felt that the movies were what gave me an insight into the era in which he was in his prime.

The whole mid-20th century America world – which is when I think America was at its absolute zenith – to me, when I really intellectualize it, that’s what I think appealed to me about film noir. America was at its peak in the immediate postwar years. They had saved the world! ... But what’s so interesting about film noir is that it represents the beginning of the end. It’s in those films that you see a depiction of America losing its innocence. ... In the 1960s, everything that the country represented in the first half of the century is subverted, and the country is totally different. ■

*The Prowler* screens Sunday, July 11, at 7pm, and *Cry Danger* screens Monday, July 12, at 7pm, with Eddie Muller in attendance at both screenings. Tickets available at [www.originalalamo.com](http://www.originalalamo.com).

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# music

## OFF THE RECORD

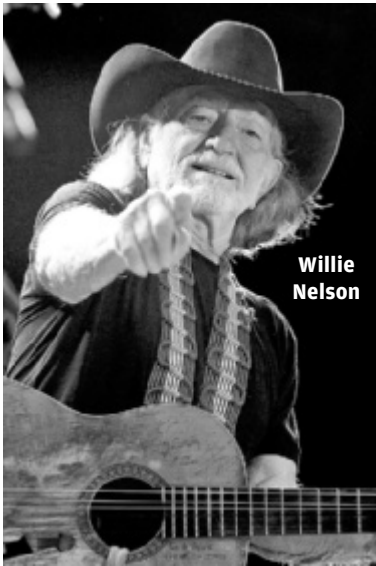
MUSIC NEWS by Austin Powell

### Gods of the Earth

Having conquered the land of ice and snow, the **Sword** crafted a “psychedelic space opera” for its third LP, *Warp Riders*, due in August, along with a limited-edition hexagon-shaped picture disc single for “(The Night Sky Cried) Tears of Fire.” “The new record is a concept album based around a somewhat convoluted science-fiction story about a tribal outcast on a planet that has experienced tidal locking,” outlines guitarist **J.D. Cronise** (see “Seek and Destroy,” Jan. 9, 2009). “It’s your basic allegorical adventure story.” The local warlords opened for **Ozzy Osbourne** last weekend at the **iTunes Festival** at Roundhouse in London, with the live set available as a download release later this month. Elsewhere, the **2010 Volcom Entertainment Vinyl Club**, a six-part run of colored 7-inch releases, features the Sword breaking **Thin Lizzy’s** “Cold Sweat.” Grab it while you still can at [www.volcoment.com](http://www.volcoment.com).



### Explosions in the Sky



Willie Nelson

GARY MILLER

As history dictates, **Willie Nelson’s** annual Fourth of July celebration isn’t always a picnic. Such was almost the case last Sunday at the new **Backyard** at Bee Cave, a sold-out, 13-hour marathon that, despite **Billy Joe Shaver’s** last-minute cancellation, featured more than 20 acts. The change-over between sets lasted as long as some performances (about 15 minutes), but that hardly dampened blistering performances from picnic stalwarts **Ray Wylie Hubbard**, assisted by **David Allan Coe**, and **Leon Russell**, who had **Direct Events** owner **Tim O’Connor** pounding air piano. The whole affair ran like clockwork, overseen onstage by a life-sized wooden statue of Willie’s late road manager **Poodie Locke**, who **Paula Nelson** promised would “never miss a picnic.” By the time her dad finally took the stage after midnight, most of the food had run out, wait times for the parking shuttle were mounting, and the bathrooms were, um, less than sanitary. The evening’s saving grace was **Kris Kristofferson** (see “Capricorn Jesus,” Oct. 16, 2009), who joined **Ray Price’s** 10-piece revue earlier on a duet of “For the Good Times,” while providing annotations to his own rough-hewn acoustic tales. On “Best of All Possible Worlds,” he also waxed political: “Here in the land of the free, we have more people behind bars than any other country.”

### Hootenanny

**Wild America’s** first proper club show was the three-day release party for **Matador’s** Texas hold ‘em, *Casual Victim Pile*, at **Beerland**. Formed in 2008 from past and current members of Red River regulars **Naw Dude**, the **Teeners**, **Capitalist Kids**, and **Party Garbage**, the quartet earned a spot on the comp through a near-weekly residency at **Trailer Space**, **Spot’s** DIY record shop on the Eastside, which continues on Wednesday, July 14, with **Black Wine**, **Apache**, **Cosmonauts**, and **Cum Stain**. “We try to do house shows, but they’re hard to do in Texas because there are no basements,” relates singer/guitarist **LeW Houston**. “We wanted to create an atmosphere, away from Downtown, where people can bring their own beer and donate money if they have some. And if they don’t, they can still come have a good time.” That vibe permeates Wild America’s terrific vinyl-only debut EP for Brooklyn’s Freedom School, *The Sea*, but even more so the band’s nine-



JOHN ANDERSON

Wild America

song cassette demo, which hisses and hums with the drunk-dial charm of early **Replacements**. OTR’s copy was dubbed over an old evangelical church service. “I found this crate of tapes on East Fifth one day, and we used those once we ran out of copies,” laughs Houston. Download a proper version at [www.wildamerica.tk](http://www.wildamerica.tk).



JOHN ANDERSON

Thor Harris

### Winged Life

“If my life was a film, it would be mostly pretty dull,” writes **Thor Harris** in the liner notes to his new ambient LP with **Rob Halverson**, *Fields of Innards II*. “However, with the right soundtrack, it could be pawed off as an ‘art’ film.” Harris’ saga is far from ordinary (see “Hammer of the Gods,” Jan. 21, 2000). Alongside backing **Bill Callahan** and anchoring **Shearwater**, which tapes a special performance at **Austin City Limits’** Studio 6A for **KUT** on Friday, July 16, the Nordic percussionist is also a member of **Michael Gira’s** recently reformed **Swans**. The New York outfit recently completed a new album, *My Father Will Guide Me Up a Rope to the Sky*, and announced plans for a corresponding worldwide tour (with a noticeable gap around November’s **Fun Fun Fun Fest**). “Michael is one of those artists, kind of like **Nick Cave**, that just keeps getting better,” observes Harris, who wrote Gira a fan letter before joining him in **Angels of Light**, leading to the paean “My Friend Thor.” In that context, *Fields of Innards II* makes a perfect soundtrack, elusive and disquieting, like an audio collection of all things that bump in the night.

### Random Play

● The wagons are starting to circle at the **Cactus Cafe**. Flatlander **Butch Hancock** will reprise his infamous “No Two Alike” stand Aug. 10-14, to commemorate its 20th anniversary and the venue’s final week in its current configuration. After that, operations at the campus landmark will be split between **KUT Radio** and the **Cactus Cafe Bar**, overseen by **University Unions** and longtime bar manager **Chris Lueck**. “Our biggest challenge right now is just hiring the right person for the job,” says KUT’s associate general manager **Hawk Mendenhall**, who’s received 81 applications to date. “And then showing people we’re not going to screw it up.”

● The **Austin Music Memorial** was established by the city in 2008 to honor both the legends and unsung heroes of the local scene with plaques at the **Long Center for the Performing Arts**. This year’s inductees include certified icons (**Stevie Ray Vaughan**, **Janis Joplin**, **Townes Van Zandt**, **Kenneth Threadgill**, and **Clifford Antone**), along with trumpeter **Martin Banks**, Eastside bluesman **Ernie Bowser**, Latino promoter **Liliado “Lalo” Campos**, and **Victory Grill** proprietor **Johnny Holmes**. While OTR has seen coin collections better commemorated, the city is helping promote the memorial with a community tour of the plaques, starting at **Antone’s** on Sunday, July 11, for **Marcia Ball’s Pianorama**, followed by stops at **Threadgill’s** the following Thursday and **El Sol y la Luna** on Friday.

● **Matador Records** is blowing out the candles for its 21st anniversary with a three-day hangover at the **Palms Casino & Resort** in Las Vegas, Oct. 1-3, featuring the reunited **Guided by Voices**, **Pavement**, and the **Jon Spencer Blues Explosion** alongside Austin’s **Spoon**, **Harlem**, and **Shearwater**. “We couldn’t get our shit together in time for the 20th,” laughs locally based label co-owner **Gerard Cosloy** (see “Slanted & Enchanted,” Jan. 22). Tickets go on sale Friday, July 9.

● Local bluesman **Rusty Trapp** showed up for his residency at **Nuno’s** on Sixth Street recently only to find the local blues club, a regular fixture for **Pinetop Perkins** among others, had been boarded up. As of Tuesday afternoon, the phone line had also been disconnected and no events were listed on the venue’s website.

● OTR’s colleague **Richard Whittaker** breaks down the logistics this week for **Formula One’s** proposed Austin entrance in 2012 (see “Austin at Very High Speed,” News, p.20). Worth noting is the potential boost an F1 racetrack could give the local concert community, providing a possible pit stop for major national tours, such as **Roger Waters’ The Wall Live**, that routinely skip town in favor of larger venues in Dallas and Houston.

# Gizmometry

Circuit training with Austin's DIY noisemakers

BY AUDRA SCHROEDER

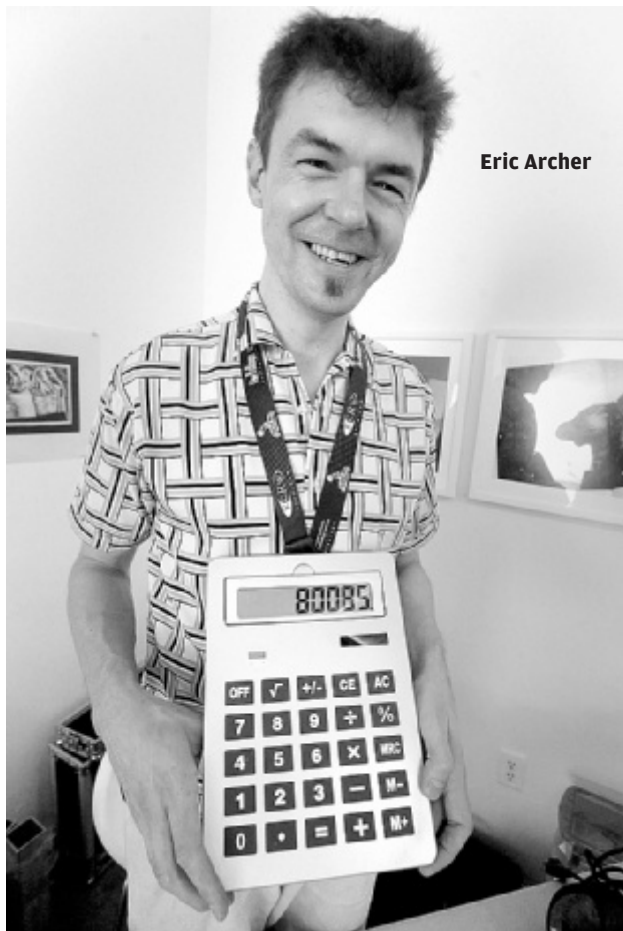
The door to Salvage Vanguard Theater opens, and out spills a whirl of glitches.

*Bloooooop. Crittick. Whoooooomp. Whirrrrrrrrr.*

Inside, a TV flashing pinks and yellows and greens beckons on one table; across the room, a cracked Leap Frog toy has been rewired to emit demonic sounds. On the ground, boxes filled with old video games and keyboards and relics of another era (the hood ornament from a Buick, a cell phone the size of my forearm) are up for grabs. "We're sort of on vacation," smiles Dann Green, standing in front of his modular synth, into which swappers are plugging and unplugging cables and turning knobs, producing a warped hiss and rattle of low-end bass.

This is Handmade Music Austin's summer swap meet, a laid-back, low-key Sunday affair, but no less noisy than the classes it's been holding here. Today, you're encouraged to bring in whatever mutant you've created, swap parts, or ask questions. Look around, and you'll see no laptops or iPads or fancy new gadgets; vintage or analog is ideal. Something you made is even better. On another table sits the bible for this gathering: *The Art of Electronics* by Paul Horowitz and Winfield Hill. The last edition came out in the late 1980s.

The first Handmade Music Austin event at Salvage Vanguard Theater in October 2009, part of Church of the Friendly Ghost's monthly programming, made a similar drone, generated by folks hunched over projects. Lone Star cans decorated tables, juxtaposed against looks of intense concentration from those soldering circuit boards, some for the first time. The turnout was impressive, and the classes have been consistently full since then.



Eric Archer



Jeannot Quenson (l) and Dann Green at Handmade Music Austin's Summer Swap Party at Salvage Vanguard Theater

PHOTOS BY JOHN ANDERSON

For a generation who came of age at a time when technology was still clunky and strange (IBM, Texas Instruments, etc.), the desire to take things apart as adults should be considered a healthy impulse. There's a certain escapism in circuit building. I'd started using the term "gizmometry" to describe the science of it and all the avenues included, since I was a newbie and hoping it wasn't in the dictionary yet.

The four locals who make up the Handmade Music crew each have their own endeavors in gizmometry: Eric Archer's his own assembly line, churning out a dizzying number of one-time projects, like the electric gong and brainwave-controlled drum helmet; Dann Green runs 4ms Pedals, which sells hand-built electronics and personalized pedals; John-Mike Reed, aka Dr. Bleep, and his Bleep Labs birthed robotic noisemakers like the Thingamagoop; and Nathan Wooster is Wooster Audio.

"There are always more ideas than time," exclaims Reed, who started soldering and making kits as a kid. "The Thingamagoop came from when I was working in a recording studio around 2005. I saw that people had the tendency to get stuck inside the computer when trying to create and record music. If you have every option available to you, then you have a dilemma of choice. I wanted to make something that was more chaotic and dependent on human interaction."

Each class, beginners build one of the crew's creations from a basic kit prototype. In the past, Archer's Mini Space Rockers, Reed's PicoPaso, Green's Autonomous Bassline Generator, and Wooster's Space Baby have all been re-created in a few hours, then you're free to take it home and modify. The advanced classes require a bit more know-how and feature an experimental wireless network called IR Sync, something Archer brainstormed to keep a beat between multiple noisemakers.

Within gizmometry there's the freedom to build something one-of-a-kind that was willed into existence by curiosity. It's an alternative to the current consumer-driven polish of tech-

nology, and the chance to say, "Hey, I made that." Archer says that outside-the-box ideology carried over into something more inclusive with Handmade.

"The idea came out of going, 'OK, we're selling these kits online, but what could we be doing locally?' There are enough smart people in Austin who'd be into it, so why not give it a shot?"

## Input/Output

"I've always been interested in DIY," Archer stated a couple weeks earlier, outside Flightpath Coffee House. "I have a memory of being in kindergarten or first grade and my mom giving me a screwdriver and an alarm clock and saying, 'Here you go.' Then I started making things from the RadioShack catalog. I guess that was what interested me. I don't remember being jazzed about music until I bought a Metallica cassette from a guy at space camp.

"Then I got interested in chemistry and went to college for it, but it's a little harder to be a DIY chemist. After a while, I realized I didn't want to hang out in science labs for the rest of my life. I get a new creative idea everyday, and with that profession, it's working on ideas from four years ago. I had to kind of stifle my creative impulses."

After he decided lab life wasn't for him, Archer delved back into electronics, revisiting things he'd been working on in high school. He discovered a whole subculture of DIY electronics, folks building things like pedals or synthesizers on the cheap, personalizing them, and selling them online. Boutique electronics. And if your niche is right, you can benefit. A piece of perfboard to build a circuit on is pretty cheap, as are all the basic components, and schematics can be found online.

"Instead of being funded by a corporation, or stuff that came down from a design team with management, it's one

Within gizmometry there's the freedom to build something one-of-a-kind that was willed into existence by curiosity.

CONTINUED ON P.48

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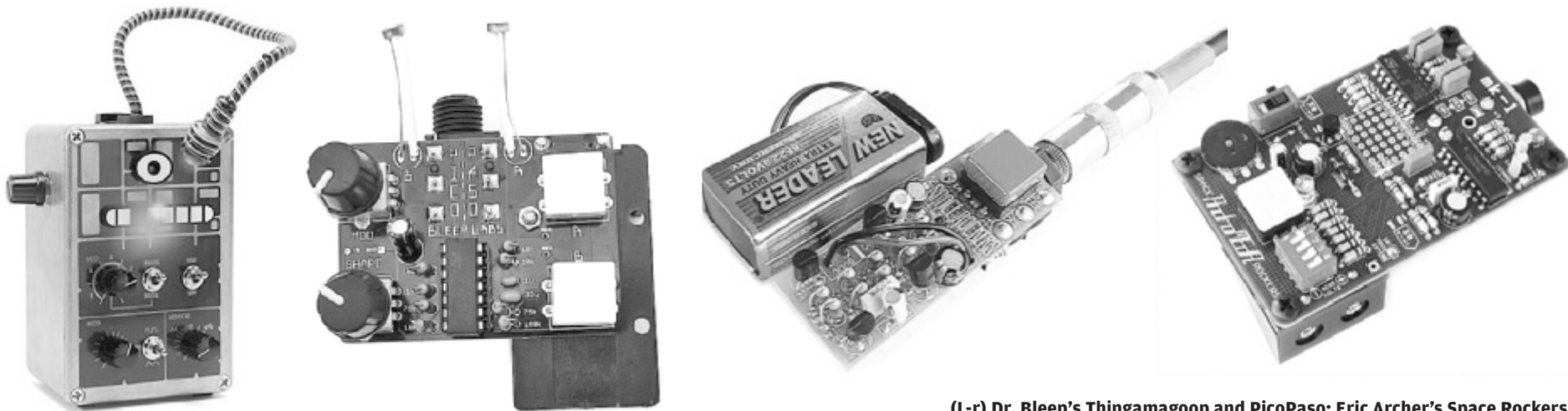
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WHERE MUSIC STILL MATTERS



(L-r) Dr. Bleep's Thingamagoop and PicoPaso; Eric Archer's Space Rockers

person's idea for a niche, and they're gung-ho about it, so they design it on their own time and market it independently," Archer adds. "There is a demand for it right now. It's like: 'This doesn't exist. Why not? And can I do it?'"

Just then, a posse of chickens strolls by, and you can't help but be reminded of the whole chicken-or-the-egg argument.

There are a few avenues within boutique electronics. There's modification – adding a feature to an instrument, like a drum machine. There's design, which is more like building a noisemaker from the board up. There's circuit bending, which is more a primitive impulse.

Local musician Thomas Fang has participated in Handmade events and also does his own thing as Static Storm System and the Furby Youth Choir. Remember Furbys, those creepy, battery-operated birdlike creatures from the late 1990s? Fang's gutted and rewired several of them for his own purposes: the ultimate payback. His approach to DIY electronics is a bit more invasive and exploratory.

"I do like to assemble [the Handmade] kits, but my usual approach is much more low-tech, taking existing devices and modifying them," Fang says. "I would have no idea how to design a digital delay or a drum machine,

but bending cheap digital delay pedals and drum machines is something I've done."

There's also the joy that comes from rescuing stray toys.

"I enjoy finding things like a Casio SK-1 keyboard (\$5.99, Goodwill) or a Barbie karaoke machine (\$4.99, Savers) and turning them into mutant noisemakers," Fang adds. "Circuit bending has a pretty broad appeal because it really doesn't require any specialized knowledge or skill, just patience and willingness to experiment."

"Circuit bending" has become sort of the catch-all phrase for a lot of what happens under the noise umbrella, but Archer stresses it's just one part: "It's opening something up without regards to how it works. More like daring to short-circuit something, with the goal of wanting to hear something new. It's the punk response. With circuit bending, you're going into a piece of equipment, and a lot of times the result is more lo-fi and distorted. I'm down with that, but I don't do it anymore. I guess I wanted to make more pure sounds, build instead of attack."

Lisa Cameron, who drums for ST 37 and performs solo as Venison Whirled, has also attended a few Handmade classes and sees the

parallels to that punk response: "It cuts across cultural lines like class, race, gender, and musical ability, in the same way punk and hip-hop did when they were created. It's refreshing to see all these people in Austin try it out and build on it further. Really, to me, that's what Austin is all about, creating new hybrids."

"It's been a good year for influx in Austin," Archer relates. "A lot of cool people moved here, and I think part of it is the opening of Switched On. And the electronic scene in general – we've got Ben Aqua (aka Assacre) booking at Cheer Up Charlie's; *The Love Triangle*, a comp that Tom Blackburn from Dallas recently put out, with electronic artists from Houston, Dallas, and Austin; bands like Survive playing the Victory Grill. I'm just glad to see more engineers into DIY from the ground up. I'm an engineer who loves to perform."

Archer played in Numbers on the Mast and currently performs with Erich Ragsdale as Bodytronix, a DJ duo that came together through love of library music and disco and performs on things Archer's built, as well as vintage modified gear. They performed at Switched On during South by Southwest, chopping out beats like sushi chefs.

The walls of Switched On, the relatively new East 11th Street electronics store, are lined with Moogs and Junos and Echoplexes; toward the back, the repair area where technicians Lars Larsen and Seth Nemecek work is stacked with keyboards awaiting surgery. Farther back, there's a recording space. It looks sort of like a modular, futuristic funhouse.

The store came to be for many of the same reasons as Handmade Music. There was a growing demand for product but no physical presence, so owners Guy Taylor, Chad Allen, and John French combined forces to open a place where both vintage and new equipment could be available to the noise-inclined. They also sell locally made pedals and noisemakers.

"You can come in here, and it doesn't feel like a museum," Taylor says of Switched On's vibe.

"There's Craigslist, but you don't know what you're getting, and you won't get to see it or touch it or play it. Business has been good."

"The guys from White Denim were in here recording yesterday," Allen adds.

## The Summer of Soldering

The circuit boards decorating Archer's shelves look like tiny cityscapes, neighborhoods formed of intricately woven streets with a current. More colorful circuits and assorted gizmos sit scattered on a long table, some covered by leaves from a potted plant that's hanging above it. Today he's building a circuit that will then be fed into a solid-state relay –

a two-pronged metal outlet. Two fire engine beacons sitting nearby will be plugged into that and will hopefully light up.

At one point in the process, the circuit flatlines, and Archer hooks the board up to an oscilloscope, an ancient-looking machine that looks like a heart monitor, to check for signs of life.

Is it going to make it?

"Yes, it just needs a little more lead."

Eventually the circuit revives, the lights come on, and we cheer, but he's still got work to do. It's a project he's working on for The Woodlands Children's Museum, and you don't want something like that to short.

Building a circuit really is sort of like surgery, in that you have a basic outline of what you're supposed to do, where things are supposed to go, and you have to have a steady hand. There's also something very meditative about it, especially for a scientific type like Archer. You get in that video-game mind, where hand-eye coordination is key.

"It does kind of scratch that *Tetris* itch," Archer says. "There's a gamelike aspect to it. You want to make the connections as short as possible. It's sort of like miniature plumbing but with electron pipes." ■

The next Handmade Music Austin solders on Sunday, July 11, 1pm, at Salvage Vanguard Theater.

The circuit boards decorating Eric Archer's shelves look like tiny cityscapes, neighborhoods formed of intricately woven streets with a current.



(L-r) John French, Chad Allen, and Guy Taylor of Switched On

JOHN ANDERSON



# WALL of SOUND

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# live shots

## Festival International de Jazz de Montreal

Montreal, Quebec, Canada, June 30–July 3

Last year in this corresponding issue, yours truly advocated against traveling for music, the argument being that whether it's Moby Grape at South by Southwest 2010, the Eagles flying in for Austin City Limits this October, or even Hall & Oates' purple rain at the Long Center, all roadshows eventually lead to Austin. All shows that is, except for maybe **John Zorn's Masada Marathon**. And NYC's Bonnie & Clyde, **Lou Reed & Laurie Anderson** – in trio with Zorn. Polish trumpet behemoth **Tomasz Stanko** won't be cringing Emo's anytime soon either.

Beginning June 25 with Lone Star soul man Boz Scaggs, hip-hop's MC blueprint Gil Scott-Heron, and the Commodore himself, Lionel Richie, guesting Mississippi goddamn Cassandra Wilson and continuing with 2009 Bass Concert Hall deconstructionist Sonny Rollins, One World Theatre historical marker Herbie Hancock, and 2010 SXSW keynote speaker and Austin Music Hall revuer Smokey Robinson, not to mention Eric Burdon & the Animals, Ben E. King, and Dave Brubeck (2006 Paramount Theatre marvel), the Montreal Jazz Festival was in full swing by the time Parisian beat-keeper **Manu Katché** played opposite Bobby McFerrin last Wednesday night.

In soccerese, World Cup parlance, Katché's beautiful game on new ECM brand *Third Round* rains a quiet storm of tropical spa-

ciousness, meditation, the session leader's late-night minimalism whispering in low tones on Fender Rhodes piano, guitar, and saxophone, one at a time, one on one. ECM's pin-drop manifesto pulses a 1970s West Coast world beat in Katché. For Montreal, in a trio *avec* Cameroonian bassist Richard Bona and French guitar hero Sylvain Luc, the drummer kept time behind his comrades' interplay on opener "Tequila" and later under the latter's watery Gretsch tones, wherein Katché began hitting his kit forcefully. Taut of person, in his hat and Cuban revolutionary pants, Katché could have been best man at another Manu's wedding – Manu Chao. Cookin' into the 80th minute with the Brazilian-lilted encore, the trio earned its standing ovation on the QT.

**The Roots** packed Metropolis several blocks down Rue Sainte-Catherine East like they were on television. ?uestlove's Afro bloomed half Buddy Miles, half Grand Canyon part – all ?uestlove, ultimately – and the standing-room-only throng fell into the Philly septet's funk abyss boisterously, though Jimmy Fallon's crew, despite Apollo-esque choreography and freeze-frame tuba bounce, could use more of "The Seed 2.0" in their set. **Dave Douglas & Keystone** back down at Katché's church, Gesù, scored instead for the big screen on *Spark of Being*, cinematic soundtrack to filmmaker Bill Morrison's "rumination on the dialogue between humanity and

technology," including mother of *Frankenstein* Mary Shelley. Douglas led a sextet that opened moody, filling emotional gaps with synthetic tech – a DJ offstage – bordering on Frenchman Erik Truffaz's laptop accident in the same venue last year. Marcus Strickland's warm-blooded sax put the electrodes to Douglas, who soon pushed forth Promethean currents on his silver trumpet. The two horns plied a thick and thorny front met by Fender Rhodes scholar Adam Benjamin and the rhythm section's swarm of locusts. Second encore "Fatty Arbuckle's Plucky Pup" barked loose and fun.

Zorn's first trumpet didn't appear in the Masada Marathon until the last set of the first show on Thursday, and when he did, Douglas' Brooklyn Cyclones shirt stamped his performance as he and Zorn stood stage front blowing their horns, the two longtime collaborators looking like graduate school pledge brothers shotgunning post-bop rather than brew. By that point ringmaster Zorn had already thrown everything but Guns n' Roses at Montreal. As a small, lone poster in the city's downtown jazz quadrangle exclaimed among the mad festival bustle, *Zornumental!*

You can't quite imagine. NYC's fair-haired wunderkind still, even after four jam-packed decades of outside, inside, sideways musicality, much of it modern jazz, Zorn staged 10 mini sets from what

he as master of ceremonies called the "Masada family" over two separate performances, one at 6pm, the second at 9:30pm. Two or three of those individual configurations could've handled all four hours and 20 minutes – divided precisely into two 130-minute spectacles – but the parade of acts marshaled on and off Montreal's opera house stage by field commander Zorn in his camouflage Army pants proved as genuinely ambitious as the human puzzle pieces who fol-

lowed their bandleader with impromptu precision, good humor, and obvious pride.

During the Arabian Nights open sesame of Zorn's **Bar Kokhba** sextet, guitar genius **Marc Ribot**, percussion bordello **Cyro Baptista**, and the Masada big top's sweet-faced clown, drum dynamo **Joey Baron**, clustered close to conductor Zorn – across from the string trio of cello, violin, and double bass. Baptista's wide-eyed conga response over his red spectacles to Zorn wiggling his fingers at him while nodding to Baron's Turkish delight thrilled same as Ribot's crown of gray hair and own red bifocals bent down over his red hollow body, proverbial runaway train. Every time Zorn loosed Ribot like a Greyhound race, the maestro sitting at the copy stand next to him would then have to tap the guitarist on the knee to rein him back in to the tightly arranged program. Ribot looked bewildered the first time it happened.

By the evening's final set, a Zorn-led septet of double drums, bass, keyboards, laptop, Baptista, and Ribot – P.T. Barnum leading from his acid alto sax – the guitarist came up beaming every time Zorn grazed his knee, the whole Broadway stage production by this point obviously a massive whole next to the axe murderer's individual veins of hellhound blues noir.

Following cellist **Erik Friedlander** solo, violinist **Mark Feldman** and piano whisperer **Sylvie Courvoisier**, "the great **Uri Caine**" alone on the 88s, the **Masada String Trio**, and finally, again, Marc Ribot on Taser, the last Marathon set lit up on Zorn's fiery alto checking off into the stringer's burning bed of coals. All aimed for the greatest show on jazz turf, and damned if they didn't blow the toupee off any and all expectations. At the last, elephantine hummers began on 10 with Zorn's brass lash, and heavy metal liquefied at one end-of-the-night number best titled "T. Rex Massacre." Followed by prehistoric bird calls, bursts of metallic blue chaos, and an encore, **John Zorn's Masada Marathon** equaled a festival in and of itself.

Zorn proved similarly combustible the following evening – Friday – triangulating an improvisational controversy with **Laurie Anderson** and **Lou Reed**. "You won't see this again," Reed had announced at a festival press conference earlier that day, he and forever partner Anderson humoring international journalists in some cases (*moi*) flown in and put up by the 31-year-old Montreal cultural institution. "[The performance] will be 100 percent improvisational," he stressed. "This is not a 'set,' never has been, never will be. It's not in any known key."

That, of course, was the issue for an inflammatory and extremely vocal rogue portion of the audience in the annual jazz convergence's main hall. Anderson manning a small, electronic console and matching violin; Zorn standing in the middle with his alto, one leg up on a chair; and Reed seated at a bank of gadgets as backed by a row of electric guitars made it through a 20-minute opening blast-off, the fiddler a symphony in one, the saxophonist an orchestra brass section all by his lonesome, and the guitarist corroding moan and reverb. Their church music of the damned – cut with a Moroccan drone – gave way to a second number of skronk (Reed) and squeal (Zorn), Anderson a sonic dive-bomber in slo-mo, while Horatio Hornblower approximated killing a chicken over the guitarist's six-string thunderclaps. That's when a bomb siren of boos went up and patrons by the dozen stormed the exits, one malcontent shouting, "Play some music!"

"If you don't think that's music," shouted Zorn, "get the fuck out of here!"



Reed put up his guitar as Anderson began sawing a Grecian drama to meet Zorn's screech, which at fever pitch was an entire Amazon jungle in brass. Reed's electro cacophony squalled industrialization. When they finished, their shouting-down escalated in violence, hecklers who had left coming back into the hall to bellow some more. This time the cheers rose to meet them, and the threesome's gloriously metal machine music – as channeled through Zorn's lightning-rod sax – proceeded free and apace for another 45 minutes. Seldom do musicians of such caliber step off the performance ledge and allow a ballroom-type audience to participate in the resultant free fall. Houston pianist and part-time comedian **Robert Glasper**, with guest trumpet **Terence**

**Blanchard**, put on a far more traditional duet beforehand, while **Ahmad Jamal's** piano trio with added percussionist pulled off an assured, entirely pleasing demonstration of old-school festival theatrics afterward.

Ditto for ECM backbone **Keith Jarrett** on Saturday. The pianist's bedrock triumvirate, co-starring bassist **Gary Peacock** and **Jack DeJohnette**, took their sweet time over two sets totaling 100 minutes to luxuriate in the all-out splendor of plush velvet grand piano, the leader's face either practically resting on his hands' keyboard ballet, or the 65-year-old inner science titan standing over his raft of melody coaxing deep thought and romance. Only Jarrett's sour grapes at seeing a camera flash on the trio's third encore bow and his subsequent disallowing of any further audience hypnosis tarnished his trio wizardry.

Polish journeyman trumpet and fellow ECM mainstay **Tomasz Stanko** boasted another four decades of expertise in his hour-and-a-half Saturday headline set, which introduced his new quintet. Stanko's four young backers look more like bookish indie rockers than jazz backing, particularly guitar virtuoso Jakob Bro and Anders Christensen on sleeper hold electric bass, but the half-Finnish, half-Danish foursome's sonorous soloing left only awe, not a shred of doubt. If anything, it's Stanko who hadn't quite integrated his distressed post-Miles horn luminescence into his cutting-edge quintet – live, as opposed to the band's new *Dark Eyes* disc – though the elfin Pole's trademark trumpet smear mused an enthralled Gesù sit-in, the venue's standing ovation waiting patiently.

"Many critics write about my Slavic/Polish mood," acknowledged Stanko, leaning forward in the Hyatt bar hours earlier. "Mine is a melancholic mood – not sad, *melancholic*. Because music is not happy or sad. Music is abstraction. But it can have some kinds of those colors. We have a special light [in Poland], not dark, but gray. A lot of grays. This gray, when you open your eyes, it's the first light you see. You remember that forever."

Sunglasses at night, in Montreal: *Mais oui*.

– Raoul Hernandez



Tomasz Stanko

RAOUL HERNANDEZ

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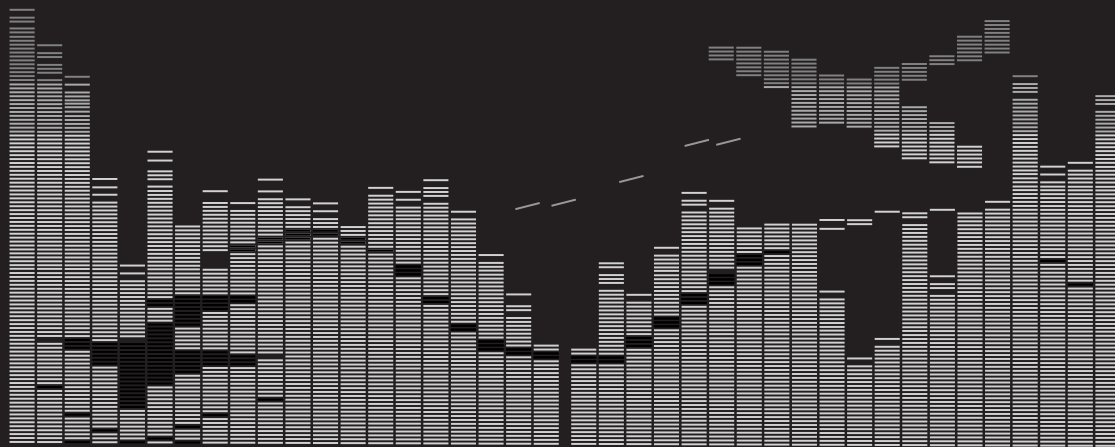
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## LEAD STORY

In the midst of World Cup fever, readers might have missed Germany's loss to host Barbados in June for the Woz Challenge Cup, following an eight-team polo tournament with players not on horses but Segways. The sport is said to have been created by Apple co-founder Steve Wozniak, whose Silicon Valley Aftershocks competed again this year in Barbados (but last won the Cup in 2007). Wozniak told ESPN.com that his own polo skills are fading, but the *San Jose Mercury News* reported in May that Woz's fearlessness on the Segway seems hardly diminished. (The *Mercury News* report, on the Aftershocks' local, nerd-populated league, described the players as "the pudgy and the pale" and "geek chic.")

## THE CONTINUING CRISIS

Stories of epic sportsmanship warm the public's heart, but there is also epic cutthroat behavior, such as by Monrovia (Calif.) High School girls' track coach Mike Knowles. Knowles' team had just been defeated for first place in the last event of the April league championship meet – by a record-setting pole vault by South Pasadena High School's Robin Laird, edging her team over Monrovia, 66-61. But then Knowles noticed that Laird was wearing a flimsy, string "friendship" bracelet, thus violating a national high school athletics' jewelry rule. He notified officials, who were forced to disqualify Laird and declare Monrovia the champion, 65-62. "This is my 30th year coaching track," Knowles said later. "I know a lot of rules and regulations."

Universal health insurance cannot come soon enough for uninsured Kathy Myers, 41, of Niles, Mich., who, after suffering an increasingly painful shoulder injury, had been continually turned away from emergency rooms because the condition was not life-threatening. In June, as a last resort, she took a gun and shot herself in the shoulder, hoping for a wound serious enough for ER treatment. Alas, she missed major arteries and bones and was again sent home, except with even more pain.

Britain's Countess of Wemyss and March, now 67, is a hands-on manager-fundraiser for the Beckley Trust – UK's leading advocacy organization for legalizing marijuana, according to an April profile by the *Daily Mail*. However, she has not forsaken an earlier psychotropic-promoting campaign. In her early 20s, when she was Amanda Feilding, she extolled the virtues of trepanation (to "broaden ... awareness" by increasing the oxygen in the brain, directly, by drilling a hole in one's head). Feilding's then-boyfriend wrote the book on the process (*Bore Hole*), and her husband, the flamboyant 13th Earl of Wemyss, has also been trepanned. The Countess still expresses hope that the National Health Service will eventually cover trepanning.

## GREAT EXPECTORATIONS

People who live or work in New York City believe themselves to be among the world's toughest and hardest, but at least 51 of

# NEWS OF THE WEIRD

BY CHUCK SHEPHERD



ROY TOMPKINS

The prominent Howrah Bridge in Calcutta, India, has become a serious safety risk, according to a May report for the Calcutta Port Trust, because the steel hoods protecting the pillars holding up the bridge have been thinned by 50% in recent years. Engineers believe the corrosion has been caused almost entirely by the chemicals in *gutkha*, the popular chewing tobacco/herb concoction, which produces expectorants routinely hocked onto the bridge by the 500,000 pedestrians who cross it every day.

them are apparently legendarily soft: the 51 city bus drivers who between them took 3,200 days of paid leave last year to "heal" over the single workplace "injury" of being spit on by passengers. (Thirty-two other spit-upon drivers did not request leave.) An official with the Transport Workers Union called spitting "physically and psychologically traumatic" and requiring "recuperat[ion]."

## POLITICIANS WHO NEED TO WASH THEIR MOUTHS OUT WITH SOAP

1) At a public meeting of the Dixon, Calif., City Council in May, Councilman Michael Ceremello refused to yield the floor to a colleague ("[Y]ou do not have the floor. Please sit back and shut the fuck up"). 2) Paul Gogarty, a member of Ireland's Parliament, during a public session in May, answering the criticism of an opponent ("With all due respect ... fuck you, Deputy Stagg; fuck you.").

## FINE POINTS OF THE LAW

Inventor Jiro Takashima, 75, maintains that his Pro-State massager is a serious medical device (retailing for about \$80), but his daughter and business partner Amy Sung, 35, simultaneously markets it as a prostate sex-play toy called the Aneros at

adult novelty stores (retailing for about \$50). According to a June *Houston Chronicle* report, Takashima's booth at medical conventions is popular, but at sex expos, he and his daughter are "rock stars." However, since the Pro-State/Aneros was intended as a medical device, competing sex-toy makers have felt free to copy Aneros' design, and Takashima's lawsuit to stop them is now before a federal court in Houston.

## THE DISTRICT(S) OF CALAMITY

Washington, D.C., Attorney General Peter Nickles ordered an investigation in June after learning that the city's payroll office had, over a seven-year period, failed to remit the life-insurance premiums deducted from the paychecks of at least 1,400 employees. Already, one employee had been told that her policy had been canceled because of the unremitted premiums. (Until the investigation is finished, it is impossible to say which of the two usual explanations of chronic D.C. bureaucratic dysfunction – theft or "large-scale human error" – is applicable.)

Vying in recent years with Washington, D.C., as the nation's "district of calamity" is Detroit, whose previous mayor, Kwame Kilpatrick, was in May ordered to prison to serve 1½ to 5 years after repeatedly violat-

ing his probation on his conviction for obstruction of justice. In June, Detroit's school board president Otis Mathis resigned under fire, then tried to unresign by offering to cure himself of the behavior that started his downfall, specifically, Mathis' touching and fondling himself during several one-on-one meetings with the school system's general superintendent, Teresa Gueyser.

## THE ARISTOCRATS!

In the space of about 30 minutes on a June morning in Ohio, according to a *Dayton Daily News* report, Brian Horst, 35, shoplifted several packages of meat and a jug of Mad Dog 20/20 wine from a store, inexplicably rolled a stainless-steel tank of carbon dioxide on wheels away from a restaurant, and disabled an ATM by pounding it with a rock (after several witnesses spotted him in conversation with the screen, apparently trying to reason with the machine or possibly with an imaginary employee inside it).

## THE JESUS AND MARY WORLD TOUR (ALL-NEW)

Recent Playdates: 1) Old Forge, Pa., February (Jesus appearing in a bucket of sauce at Brownie's Famous Pizzeria). 2) Lockport, N.Y., December (joint appearance of Jesus and Mary in an orange sliced open on Christmas morning). 3) Rockford, Ill., April (Jesus appearing in the MRI of a thoracic spine examination). 4) Brownsville, Texas, May (Mary appearing on bark from a tree toppled during a storm). 5) Salford, England, February (Jesus appearing on a frying pan following the burning of a pancake). 6) Old Hatfield, England, February (Jesus appearing on a partially burned log in a fireplace).

## A 'NEWS OF THE WEIRD' CLASSIC (SEPTEMBER 2003)

Tensions were brewing in the family of Zell Kravinsky, 48, and his psychiatrist wife, Emily, over what she believes is his excessive altruism (according to an August 2003 profile in *The New York Times*). Kravinsky is not just a passionate philanthropist (from his fortune in commercial real estate), but such a strict utilitarian that he says he would sacrifice his one good kidney (he's already donated the other one) if it were needed by someone doing more social good than he. "No one should have two kidneys," he says, "until everyone has one." He said he cannot value his own kids more than anyone else's, a point that has angered his parents and caused Emily to threaten divorce and two friends to abandon him.

Visit Chuck Shepherd daily at [www.newsoftheweird.blogspot.com](http://www.newsoftheweird.blogspot.com) (or [www.newsoftheweird.com](http://www.newsoftheweird.com)).

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New Building (Past Five Years) \_\_\_\_\_  
 Public Art \_\_\_\_\_  
 Historic Site \_\_\_\_\_  
 Bathroom \_\_\_\_\_  
 Trailer \_\_\_\_\_  
 Sign \_\_\_\_\_  
 Window Display \_\_\_\_\_  
 Holiday Display \_\_\_\_\_  
 Downtown View \_\_\_\_\_  
 Hotel \_\_\_\_\_  
 Motel \_\_\_\_\_  
 Bed & Breakfast \_\_\_\_\_  
 Hotel/Motel Pool \_\_\_\_\_  
 Hotel/Motel Staff \_\_\_\_\_  
 Affordable Motel \_\_\_\_\_

## ARTS & ENTERTAINMENT

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 Art Gallery \_\_\_\_\_  
 Museum \_\_\_\_\_  
 Place to See Local Art \_\_\_\_\_  
 Visual Artist \_\_\_\_\_  
 Performance Space \_\_\_\_\_  
 Theatre Director \_\_\_\_\_  
 Actor/Actress \_\_\_\_\_  
 Composer \_\_\_\_\_  
 Dancer or Dance Company \_\_\_\_\_  
 Comedian or Comedy Troupe \_\_\_\_\_  
 Movie Theatre \_\_\_\_\_  
 Emergent Local Filmmaker \_\_\_\_\_  
 Video-Game Studio/Developer \_\_\_\_\_  
 Clothing Designer \_\_\_\_\_  
 New Club \_\_\_\_\_  
 Place to Dance \_\_\_\_\_  
 Jukebox \_\_\_\_\_  
 LGBTQ Hangout \_\_\_\_\_  
 Drag Performer \_\_\_\_\_  
 Live Club or Party DJ \_\_\_\_\_  
 Party of the Year \_\_\_\_\_

## FOOD & DRINK

Local Food Company \_\_\_\_\_  
 Food Event \_\_\_\_\_  
 Local Farm \_\_\_\_\_  
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 24-Hour/Late \_\_\_\_\_  
 Place to Take a First Date \_\_\_\_\_  
 Cheap Date \_\_\_\_\_  
 Outdoor Dining \_\_\_\_\_

Intimate Dining \_\_\_\_\_  
 Farmers' Market \_\_\_\_\_  
 Neighborhood Grocery \_\_\_\_\_  
 Sweets/Goodies \_\_\_\_\_  
 Bar Staff \_\_\_\_\_  
 Bar Ambience \_\_\_\_\_  
 Neighborhood/Dive Bar \_\_\_\_\_  
 Local Cocktail \_\_\_\_\_  
 Cocktail Menu \_\_\_\_\_  
 Wine Selection \_\_\_\_\_  
 Beer Selection \_\_\_\_\_  
 Beer/Wine Prices \_\_\_\_\_  
 Best-Kept Secret \_\_\_\_\_  
 Local Food Blog \_\_\_\_\_

## KIDS

Bookstore \_\_\_\_\_  
 Clothing \_\_\_\_\_  
 Haircut \_\_\_\_\_  
 Shoes \_\_\_\_\_  
 Toys \_\_\_\_\_  
 Restaurant \_\_\_\_\_  
 DVD Selection \_\_\_\_\_  
 Video-Game Rental/Purchase \_\_\_\_\_  
 Teen Hangout \_\_\_\_\_  
 Club for Teen Performers \_\_\_\_\_  
 Texas Amusement Park \_\_\_\_\_  
 Afterschool Activity \_\_\_\_\_  
 Summer Camp \_\_\_\_\_  
 Sports/Rec Program \_\_\_\_\_  
 Birthday Cakes \_\_\_\_\_  
 Party Place \_\_\_\_\_

## MEDIA

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 Sportswriter \_\_\_\_\_  
 Photographer \_\_\_\_\_  
 Local Author/Poet \_\_\_\_\_  
 Local Non-*Chronicle* Publication \_\_\_\_\_  
 Music Station \_\_\_\_\_  
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 Talk/News Station \_\_\_\_\_  
 Radio Talk/News Host \_\_\_\_\_  
 Locally Produced TV Show \_\_\_\_\_  
 Public-Access TV Show \_\_\_\_\_  
 Local TV News \_\_\_\_\_  
 TV Anchor \_\_\_\_\_  
 TV Reporter \_\_\_\_\_  
 Sportscaster \_\_\_\_\_  
 Weatherperson \_\_\_\_\_  
 Local News Website \_\_\_\_\_  
 Local Entertainment Website \_\_\_\_\_  
 Local Blogger \_\_\_\_\_  
 Local Blog \_\_\_\_\_

## OUTDOOR & RECREATION

Local Team \_\_\_\_\_  
 Annual Event \_\_\_\_\_  
 Annual Festival \_\_\_\_\_  
 Secret Romantic Hideaway \_\_\_\_\_  
 Austin Holiday \_\_\_\_\_  
 Scenic View \_\_\_\_\_  
 Gear/Sporting Goods \_\_\_\_\_  
 Bike Ride \_\_\_\_\_  
 Place to Skate \_\_\_\_\_  
 Day Trip - Dry \_\_\_\_\_  
 Day Trip - Wet \_\_\_\_\_  
 Place to Tube \_\_\_\_\_  
 Place to Camp \_\_\_\_\_  
 Swimming Pool \_\_\_\_\_  
 Swimming Hole \_\_\_\_\_  
 Basketball Court \_\_\_\_\_  
 Tennis Court \_\_\_\_\_

Bowling Alley \_\_\_\_\_  
 Pool/Billiards \_\_\_\_\_  
 Golf \_\_\_\_\_  
 Fitness Classes \_\_\_\_\_

## POLITICS & PERSONALITIES

News Story \_\_\_\_\_  
 Scandal \_\_\_\_\_  
 Elected Official \_\_\_\_\_  
 Gubernatorial Moment \_\_\_\_\_  
 City Official \_\_\_\_\_  
 Council Member \_\_\_\_\_  
 Green Program \_\_\_\_\_  
 Unsung Behind-the-Scenester \_\_\_\_\_  
 501(c)(3) \_\_\_\_\_  
 Activist Organization \_\_\_\_\_  
 Grassroots Activists \_\_\_\_\_  
 Activist \_\_\_\_\_  
 Local Politics Blog \_\_\_\_\_  
 Environmentalist \_\_\_\_\_  
 Austin Icon \_\_\_\_\_

## SERVICES

Barbershop \_\_\_\_\_  
 Hair Salon \_\_\_\_\_  
 Tattoo Artist \_\_\_\_\_  
 Spa \_\_\_\_\_  
 Pedicure/Manicure \_\_\_\_\_  
 Dry Cleaner \_\_\_\_\_  
 Laundromat \_\_\_\_\_  
 Shoe Repair \_\_\_\_\_  
 Tailor \_\_\_\_\_  
 Florist \_\_\_\_\_  
 Auto Service/Repair \_\_\_\_\_  
 Car Wash \_\_\_\_\_  
 Bicycle Repair \_\_\_\_\_  
 Computer Repair \_\_\_\_\_  
 Appliance/TV Repair \_\_\_\_\_  
 Printer/Copies \_\_\_\_\_  
 Veterinarian \_\_\_\_\_  
 Pet Groomer \_\_\_\_\_  
 Landscape Services \_\_\_\_\_  
 Movers \_\_\_\_\_

## SHOPPING

New Local Business \_\_\_\_\_  
 Clothing \_\_\_\_\_  
 Shoe Selection \_\_\_\_\_  
 Thrift Store \_\_\_\_\_  
 Naughty Business \_\_\_\_\_  
 Antiques/Collectibles \_\_\_\_\_  
 Vintage \_\_\_\_\_  
 Furnishings/Home \_\_\_\_\_  
 Local Hardware Store \_\_\_\_\_  
 Gardening Store \_\_\_\_\_  
 Pet Store \_\_\_\_\_  
 Car Dealership \_\_\_\_\_  
 Green Business \_\_\_\_\_  
 Convenience Store \_\_\_\_\_  
 Drugstore/Pharmacy \_\_\_\_\_  
 Liquor Store \_\_\_\_\_  
 Local Bookstore \_\_\_\_\_  
 Comic-Book Store \_\_\_\_\_  
 Computer Store \_\_\_\_\_  
 Music Gear \_\_\_\_\_  
 Record/CD Store \_\_\_\_\_  
 Small Record/CD Store \_\_\_\_\_  
 Video-Game Rental/Purchase \_\_\_\_\_  
 DVD Rental/Purchase \_\_\_\_\_

**WILD CARD** Tell us who or what you'd give an award to.  
 \_\_\_\_\_

## RULES

No photocopied ballots.

Stuffed ballots will be eliminated. Ballot stuffing is serious business. Did you know every year, competitive ballot getters are eliminated due to ballot stuffing? **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 mail or Web ballot per person.

Only one ballot per envelope – no exceptions.

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

Hand-delivered entries must be in *Chronicle* offices by Monday, July 19, 6pm.

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## 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 \_\_\_\_\_  
 E-MAIL \_\_\_\_\_  
 AGE \_\_\_\_\_

**'SUPER SMASH BROS. BRAWL' TOURNAMENT** If video games are what it takes to get kids to the library, then so be it. Enter a qualifying round today. Pick up a book while you're there. See [www.cityofaustin.org/library](http://www.cityofaustin.org/library) for a schedule of events. 2pm. Pleasant Hill Branch Library, 211 E. William Cannon, 974-9820. Free.

**SUMMER PUPPETS: A TARADILLO TALE** Kids older than the age of 4 are invited to take a trip with Bubba, Louann, and the 'Dillos as they explore the territory that will become Austin. 2pm. University Hills Library, 4721 Loyola, 974-9820. [www.cityofaustin.org/library](http://www.cityofaustin.org/library).

**HOOPIN' HAPPY HOUR & CLOTHING SWAP** Bring your hula hoop and some clothes to exchange. Why both at the same time? Because it's Austin. Thursdays and Fridays, 5-7:30pm. The Vortex, 2307 Manor Rd., 478-5282. [www.vortexrep.org](http://www.vortexrep.org).

**NATURE NIGHT** Tired of spending a mint on your child's edutainment? Then has the Wildflower Center got a series of outdoor exploration, habitat hikes, and crafts for you. This week, meet live snakes and explore where they live. 6-9pm. Lady Bird Johnson Wildflower Center, 4801 La Crosse, 232-0100. \$1 (free for members). [www.wildflower.org](http://www.wildflower.org).

**MUCH ADO ABOUT NOTHING** Actors from KidsActing's advanced acting perform this Shakespeare classic of love, confusion, and, ultimately, marriage. Center Stage Texas, 2826 Real St., 836-5437. \$12. [www.kidsactingstudio.com](http://www.kidsactingstudio.com).

**TOY JOY ARTSHOW** Austin's favorite toy store curates this playful exhibition of local artists accompanied by live music, vegan soft serve, and interactive artist stations. 7pm-12mid. United States Art Authority, 2906 Fruth, 320-0090. Free. [www.toyjoy.com](http://www.toyjoy.com).

**TRANSITION AUSTIN MEETING** Join this group attempting to make the transition from an oil-based society to a more sustainable future as smooth as possible. 7pm. Lars Stanley Studio, 1901 E.M. Franklin. Free. [www.transitionaustin.org](http://www.transitionaustin.org).

**GENEALOGY AFTER HOURS** is a meeting of the Williamson County Genealogical Society. 7:30pm. Round Rock Public Library, 216 E. Main St., Round Rock, 512/218-7000. Free.

**DROWSY CHAPERONE: WILDE PARTY** For those who are wild about the theatre, Zach brings you the Wilde Party, this week, for the Tony Award-winning *Drowsy Chaperone*. Preshow mixer, 6:45pm; show at 8pm. Zach Theatre, 1510 Toomey, 476-0541 x1. [www.zachtheatre.org/wilde-party](http://www.zachtheatre.org/wilde-party).

**OUR HANDS ON EACH OTHER** All over each other. This is the last week to catch artist Leah DeVun's ode to and exploration of lesbian space (no, not Gay Place's pants – we don't know if those would fit in a frame). Yes, wimmin, let's explore. *Through Thu., July 15. Women & Their Work*, 1710 Lavaca, 477-1064. [www.leahdevun.com](http://www.leahdevun.com), [www.womenandtheirwork.org](http://www.womenandtheirwork.org).

**SOUL SISTERS ON WEBBERVILLE ROAD** Hey Austin, Lisa Marshall's voice will implore your pacemaker. Hey Austin, T.C.'s hostess Baby Girl will take care of the rest of what's left of your heart. Every second Thursday, 9pm. T.C.'s Lounge, 1413 Webberville Rd., 926-2200. [www.lisamarshallmusic.com](http://www.lisamarshallmusic.com).

**ART OPENINGS** (See Visual Arts.)  
**D Berman Gallery**

**RECOMMENDED**  
**YOUNG ONES**  
**GAY PLACES**

THURSDAY, JULY 8 TO THURSDAY, JULY 15

# calendar

AUSTINCHRONICLE.COM/COMMUNITY

BY JAMES RENOVITCH

this week's  
community  
listings

**SPECIAL SCREENINGS** (See Film Listings.)  
**David Holzman's Diary** @ Nueva Onda, 8pm  
**Detour** @ Harry Ransom Center's Prothro Theater, 7pm  
**Norma Rae** @ Paramount, 7pm  
**Silkwood** @ Paramount, 9:30pm

**MUSIC** (See Music Listings.)  
**Marcia Griffiths, Tanya Stephens** Aces Lounge  
**Texas Tornados** Antone's  
**Ola Podrida** Mohawk

## FRIDAY 09

**IVAW CONVENTION** Iraq Veterans Against the War hosts this gathering of GI and veteran dissenters and their supporters with three days of workshops, panels, and meetings. Fri.-Sun., July 9-11. Huston-Tillotson University, 900 Chicon, 505-3139. \$100 (\$75, members). [www.ivaw.org](http://www.ivaw.org).

**LAUNCH PAD JOB CLUB** Networking, speakers, instructional programs, and bananas. All to help you find that elusive perfect job. You can use all the potassium you can get. New members should arrive at 9:30am. 10am. Phillips Pavilion, 1504 E. 51st. Free. [www.launchpadjobclub.org](http://www.launchpadjobclub.org).

**SCIENCE IN THE PUB** presents Dr. William Stone, adventurer and explorer. Who knew people like that still existed? 5pm. Cactus Cafe, Texas Union, UT campus, 475-6515. Free. [www.scienceinthepub.blogspot.com](http://www.scienceinthepub.blogspot.com).

**CLASSIC GAME FEST** Sign-up starts at 6pm and the action starts at 7pm. Show off your skills at the explosive Super NES title *Super Bomberman* and maybe walk away with a prize. For those who aren't tournament-ready, there will be breakdancing, an 8-bit video art display, and live music from the Descendants of Erdrick. 6pm. *Game Over Videogames*, 911 W. Anderson #106, 454-GAME. Free. [www.gameovervideogames.com](http://www.gameovervideogames.com).

**SMOKING BANANA** Quick! Click the Official Spam of the Austin Outpost of the Guerrilla Queer Bar to learn the location of – and more importantly, what to wear to – this month's invasion. Now with 100% more Facebook. *Second Fridays*, 6pm. [www.smokingbanana.com](http://www.smokingbanana.com).

**TRAIL OF TEJANO LEGENDS CELEBRATION** featuring the legendary sounds of Alfonso Ramos y Su Orquesta. Live music and speakers are the order

of the evening. 6-10pm. Mexican American Cultural Center, 600 River, 563-3697. [www.macaustin.org](http://www.macaustin.org).

**CASINO HOST PARTY FOR RED HOT** Red Hot may be coming but daddy still needs a new pair of pants. So buff them 7s and 11s and head on down to the Can for some pre-Red Hot hotness casino-style. 7-11pm. Oilcan Harry's, 211 W. Fourth, 320-8823.

**INFORMAL MESSAGE CLASS** No experience necessary to learn this lower-leg massage routine. 7pm. The Lauterstein-Conway Massage School and Clinic, 4701-B Burnet Rd., 374-9222. Free. [www.tlcschool.com](http://www.tlcschool.com).

**IRAQ VETERANS AGAINST THE WAR CONVENTION KICKOFF** The weekendlong convention gets rolling with a talk from Antonia Juhasz, author of *The Tyranny of Oil*. Food will be provided by Mamas of Color Rising. 7pm. 5604 Manor Rd. \$15. [www.ivaw.org](http://www.ivaw.org).

**PFLUGERVILLE'S MUSIC IN THE PARK** features the cosmopolitan sounds of the Inside Out Steelband. 7pm. Pfluger Park, 515 City Park Rd., 512/251-5082. Free. [www.cityofpflugerville.com/musicinthepark](http://www.cityofpflugerville.com/musicinthepark).

**Q BOYZ SUNDOWN SHOWDOWN II** Hey, don't let the sun go down on me. Let it go down on ... never mind. Join Q Boz for Ultimate disc, tugs of a competitive variety, and something they call Hide-and-Capture-the-Flashlight-Tag-and-Seek. Remember: Q stands for cute. Cute boz. 8pm. Eastwoods Park, 3001 Harris Park Ave, 420-8557. [mp\\_austin@sbcglobal.net](mailto:mp_austin@sbcglobal.net), [www.qboz.org](http://www.qboz.org).

**MUSIC UNDER THE STAR** Join the crowd at the big star of the Texas State History Museum. Live music helps you digest the food from concessions. If things get too loud, check out the museum's exhibits for free. *Fridays in July*, 6-9pm. Bob Bullock Texas State History Museum, 1800 Congress, 936-8746. Free. [www.thestoryoftexas.com](http://www.thestoryoftexas.com).

**STATEWIDE SUMMIT** ALLGO's annual Queer People of Color Activists Statewide Summit is here. Are you on board? Fri.-Sun., July 9-11. ALLGO, 701 Tillery, 472-2001. [priscilla@allgo.org](mailto:priscilla@allgo.org), [www.allgo.org](http://www.allgo.org).

BY KATE X MESSER

## gayplace

**WOMYN'S LAND: FOR A LIMITED TIME** Your friendly neighborhood **Gay Place** is of the lesbian vintage that does not have much direct experience with womyn's land, proper. Our clearest memories – other than the small plot that we occupy at **BookWoman** on those special nights when Susan whips out an egg shaker and goes to town accompanying whatever nice lady is playing acoustic guitar that evening – involve the **Lone Star Women's Music Festival** at which our band played a few years in a row in the mid-Nineties. Lone Star was an entire weekend across an entire campground (The **Lazy L & L** on twisty, winding River Road in New Braunfels) populated with every type of dyke imaginable, featuring every type of dyke band imaginable. Nirvana for those of us for whom "**lesbian space**" was limited to a bar, bookstore, or the 35 or so square feet of our beds. "Man on the land!" was purportedly announced anytime the

dudes would come onto the grounds to empty out the Porta-Potties. At least I think I remember it that way. So, for us, **Leah DeVun** has created a sort of wonderland. The artist's current **Women & Their Work** gallery exhibit, "**Our Hands on Each Other**," picks up where music festivals leave off and explores the phenomena of intentional living communities carved out by women. Again, nirvana, for neophytes such as myself, but perhaps a different experience altogether for women for whom such space is very real. DeVun has created a photo series (or, more aptly, "re-created" photos) based on these communities and actually taken on womyn's land. The show is only up through Thursday, July 15, and we heartily encourage you to go check it out. Though, if you are a woman and you are bringing your boyfriend, brother, or dad, could you please scream, "Man on the land!" upon your arrival? (See *Thursday*.)

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



L - R: AUSTIN MUSIC MEMORIAL INDUCTION CEREMONY (SEE SUNDAY) | AUSTIN OUTLAWS (SPORTS, P.61) | ROBERT LEVERS (ARTS, P.64) | PREDATORS (FILM, P.68) | LIGHTNING BOLT (MUSIC, P.76)

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# BY GERALD E. MCLEOD *daytrips*

**Stephen F. Austin State Park**, outside of San Felipe, is really two parks in one. Along with the traditional recreation area, in a bend of the Brazos River there is a historic site celebrating the birthplace of Texas.

In 1823, Stephen F. Austin established his colonial headquarters at the Brazos River ferry crossing on the Atascosito Trail. He brought the first 300 families to his land grant, which stretched from the coast to near present-day Austin between the Brazos and Colorado rivers. The settlement boasted Texas' first newspaper and postal system and the beginnings of the Texas Rangers.



GERALD E. MCLEOD

In Austin's time, San Felipe de Austin had a population of approximately 600 and was the social, economic, and political center of Texas, second only to San Antonio in size and importance in the Mexican territory. By all descriptions, it was a squalid little settlement of log cabins, tents, and lean-tos. The hand-dug water well was all that remained after the town was torched during the Texas Revolution to keep it from falling into the hands of the advancing Mexican army.

The site on a bluff overlooking the river was recovered for the Texas Centennial in 1936. A statue of Austin and a replica of his dogtrot cabin were added later. In 1969, the J.J. Josey General Store was moved to the location to house a museum operated by the local historical society.

A couple of miles from the historic site is the entrance to the 667-acre recreation area. Much of the state park occupies the dense riparian forest that provides a thick canopy from the summer sun. The landscape is covered with thick wetlands and tall trees draped in Spanish moss. It is a very pleasant place any time of the year, whether you're staying overnight at an RV site with full hookups, at a tent campsite, or in a screen shelter or just enjoying the day with a picnic.

Not only does the park have a large community of resident creatures, from ducks to deer, but it also attracts a variety of migratory birds. This is one of the most popular birding sites in the area. There are six miles of hike-and-bike trails that provide access to the lush forest and the riverbank, where fishing is a popular activity.

Certain members of your party may enjoy spending the day at the 18-hole Stephen F. Austin Golf Club. The tight fairways lined with commercially harvested pecan trees make for a challenging but scenic game. Greens fees are an affordable \$34, and reservations can be made at [www.sfaustingc.com](http://www.sfaustingc.com).

Stephen F. Austin State Park and San Felipe de Austin State Historic Site are about 50 miles west of Houston and three miles north of I-10 near Sealy. For park reservations, call 389-8900 or go to [www.tpwd.state.tx.us](http://www.tpwd.state.tx.us).

991st in a series. Day Trips, Vol. 2, a book of "Day Trips" 101-200, is available for \$8.95, plus \$3.05 for shipping, handling, and tax. Mail to: Day Trips, PO Box 33284, South Austin, TX 78704.

## outoftown

**SPRING HO FESTIVAL** provides lots of activities for the entire family with a carnival, parades, games, arts & crafts, nightly dances, food, and lots of music. *Fri.-Sun., July 9-11. Lampasas, 512/556-5301. [www.springho.com](http://www.springho.com).*

**SEALYBRATION** offers fun in the park with a barbecue cook-off, arts & crafts, a tractor show, and lots of games for all ages. *Fri.-Sun., July 9-11. B&PW Park, Sealy, 979/885-3222. Free, \$5 on Saturday. [www.sealycommunityfoundation.org](http://www.sealycommunityfoundation.org).*

**SLOW JAM** join the crowd to play or just listen as musicians turn the town square into a "picking park" to share tunes and have some laughs. Don't forget to bring your own chair. *Fri.-Sat., July 9-10. Downtown, Fayetteville, 888/575-4553. Free. [www.fayettevilletx.com](http://www.fayettevilletx.com).*

**GO FISH!** Learn the basics of fishing through fun, hands-on activities. *Sat., July 10, 9am-12:30pm. Bastrop State Park, Bastrop, 512/321-2101. [www.texasstateparks.org](http://www.texasstateparks.org).*

**WATERMELON FESTIVAL** showcases prize-winning melons as well as offering barbecue, seed-spitting contests, washer-pitching contests, a car show, bingo, arts & crafts, and music. *Sat., July 10. McAdade, 512/273-0018. Free. [www.mcdadetexas.com](http://www.mcdadetexas.com).*

**POLKA & CHICKEN FEST** Stop by for the barbecue chicken dinner (\$7 a plate), but stay for the afternoon of music by the Sweet Home Playboys and Ennis Czech Boys. *Sun., July 11, noon-6pm. Sweet Home Dance Hall, Sweet Home (south of Shiner), 361/293-5479. \$8. [www.sweethomehall.com](http://www.sweethomehall.com).*

**ZILKER SUMMER MUSICAL: ANNIE** Bring the family, a blanket, and your love of precocious, singing orphans. *Through Aug. 14. Thursdays-Sundays, 8:30pm. Zilker Hillside Theater, 2206 William Barton Dr., 479-9491. Free. [www.zilker.org](http://www.zilker.org).*

**HOOPIN' HAPPY HOUR & CLOTHING SWAP** (See Thursday, 7/8.)

**MUCH ADO ABOUT NOTHING** (See Thursday, 7/8.)

**OUR HANDS ON EACH OTHER** (See Thursday, 7/8.)

**COMEDY** (See Arts Listings.)

**Guilds of Steel: The Reign of Haggoth** Salvage Vanguard Theater

**ART OPENINGS** (See Visual Arts.)

**La Peña**

**SPECIAL SCREENINGS** (See Film Listings.)

**Clerks** @ Tinseltown South, 12mid

**Norma Rae** @ Paramount, 9:35pm

**Silkwood** @ Paramount, 7pm

**Smoke Signals** @ Hope Lutheran Church Baseball Field, 9pm

**The Cremaster Cycle: Parts 4 & 5 and De Lama Lámina** @ Dobie, 9:45pm

**MUSIC** (See Music Listings.)

**Moto, Midnight Creeps** Beerland

**Hot Shit Summer Series** Club de Ville

**Arc Angels** Antone's

**J Rocc** Aces Lounge

## SATURDAY 10

**MONTHLY BIRD COUNT** Because you have more fingers than birds do, and counting themselves is out of the question. *7am & 4pm. Hornsby Bend Bird Observatory, 2210 FM 973 S., 300-2473. Free. [ecarpe@gmail.com](mailto:ecarpe@gmail.com). [www.travisaudubon.org](http://www.travisaudubon.org).*

**MASS CARE BOOT CAMP** The American Red Cross of Central Texas wants you to be prepared for hurricane season. More than that, they want you to be able to help others (i.e., make shelters, help evacuees). Call or e-mail for more info. *8:30am-5pm. 929-1294. [scosmas@centex.redcross.org](mailto:scosmas@centex.redcross.org).*

**RAISE THE TENT** Check out the monthly meeting of Austin's own Transgender Education Network of Texas, dedicated to furthering the cause of gender-diverse people in Central Texas. This month's special guest presenters: Out Youth. *Second Saturday each month, 3pm. Genuine Joe Coffeehouse, 2001 W. Anderson, 448-6354, 877/532-6789. [www.tentex.org](http://www.tentex.org).*

**BAREFOOT WINE BEACH RESCUE PROJECT** Do a little cleanup on the banks of Lady Bird Lake and follow it up with a party at Malverde (400 W. Second). Sign up online to attend, and you'll be given time and location details. *9am. [www.barefootbeachrescue.com](http://www.barefootbeachrescue.com).*

**BARTON CREEK FARMERS MARKET** The Sunset Valley Farmers Market has moved and changed its name, but we assume it will have the same local farm-fresh produce you've come to expect, even if it is in a mall parking lot. *Saturdays, 9am-1pm. Barton Creek Square, 2901 Capital of TX Hwy. S., 280-1976. Free. [www.bartoncreekfarmersmarket.org](http://www.bartoncreekfarmersmarket.org).*

**SAN MARCOS FARMERS MARKET** Austin hasn't cornered the market on farm-fresh produce yet. *Saturdays, 9am-1pm. The Courthouse Square (San Antonio Street), San Marcos, 512/754-8471.*

**SUSTAINABLE FOOD CENTER FARMERS' MARKET** Organic and local meats, cheeses, and produce await you. *Saturdays, 9am-1pm. Toney Burger Activity Center, 3200 Jones, 414-2096. Free. [www.sfcfarmersmarketsunsetvalley.org](http://www.sfcfarmersmarketsunsetvalley.org).*

**RENAISSANCE FESTIVAL WEDDING TOURS** Call or e-mail to reserve your spot on this tour to see if a Ren faire wedding is right for you. We're not sure if you need a tour to answer that question, but who are we? *9:45am. Texas Renaissance Festival, 21778 FM 1774, Plantersville, 800/458-3435. Free. [weddings@texrenfest.com](http://weddings@texrenfest.com), [www.texrenfest.com](http://www.texrenfest.com).*

**BEAD MARKET** How many beads and pieces of jewelry can you fit into the Travis Expo Center? Come and find out, and maybe find that perfect doodad. *Sat.-Sun., July 10-11, 10am-4pm. Travis County Expo Center, 7311 Decker, 854-4900. Free. [www.thebeadmarket.net](http://www.thebeadmarket.net).*

**CAPITAL CITY FRONT RUNNERS** Gay runners meet Saturdays (10am) and Tuesdays and Thursdays (6pm). Oooh, girl, when they told you you were "fast" at the club, they had no idea! And such stamina! *10am. Meet at North Shore of Lady Bird Lake under the MoPac bridge, 453-8878. [www.capitalcityfrontrunners.com](http://www.capitalcityfrontrunners.com).*

**CARING FOR ALZHEIMER'S SUFFERERS** Learn to care for a loved one with Alzheimer's-related dementia. Call to RSVP *10am. AGE Building, 3710 Cedar, 451-4611. Free. [www.ageofaustin.org](http://www.ageofaustin.org).*

**DESIGNING YOUR LANDSCAPE** The Travis County Master Gardeners Association gives you the tools to create the yard of your dreams. *10am. Zilker Botanical Garden, 2220 Barton Springs Rd., 854-9600. Free. [www.tcmastergardeners.org](http://www.tcmastergardeners.org).*

**LATINITAS VOLUNTEER FAIR** Latinitas' afterschool programs teaching Web design, writing, photography, video production, and more can't happen without an arsenal of volunteers. What can you do to help? Come, and find out. *10am. Mercury Mambo, 1107 S. Eighth, 447-4440 x137. [www.latinitasmagazine.org](http://www.latinitasmagazine.org).*

**UNIVERSITY HILLS COMPUTER LAB** Learn computer basics such as word processing, web surfing, e-mail checking, and job searching. *10am-noon. University Hills Library, 4721 Loyola, 974-9940. Free. [www.cityofaustin.org/library](http://www.cityofaustin.org/library).*

**SECOND SATURDAYS FOR FAMILIES** Bring the kids, and give those creative muscles a workout by making paper sculptures by sewing, folding, and stamping. *Noon-4pm. Austin Museum of Art - Downtown, 823 Congress, 495-9224. \$7 per family. [www.amoa.org](http://www.amoa.org).*

**FROZEN YOGURT SUMMER BASH** Summer's heat deserves live music accompanied by free fro-yo (*2-4pm*). *1-4pm. Yum Yum Frozen Yogurt, 1601 Barton Springs Rd.*

**THE TESLA PROJECT** Celebrate the inventor who was made famous by an Eighties metal band with live music from ArcAttack, a film about Tesla's life, kids' activities, poetry, and artwork. Money from T-shirt and drink sales goes to Easter Seals. *2-11pm. Pump Project, 702 Shady, 680-6281. Free. [www.savageartist.com/tesla.html](http://www.savageartist.com/tesla.html).*

**CHANGING LIVES SUMMER SHOWCASE** The Changing Lives Youth Theatre Ensemble of Theatre Action Project presents its latest collaboration with SafePlace: an original performance that addresses healthy teen dating and other social issues relevant to the younger generation. *3pm. The Vortex, 2307 Manor Rd., 762-7919. [www.theatreactionproject.org](http://www.theatreactionproject.org).*

**SPLASH PARTY MOVIE NIGHTS** continue with movies in the pool every Saturday night at dusk. Tonight's feature: *Planet 51. Dusk. Deep Eddy Pool, 401 Deep Eddy Ave., 472-8546. Regular pool fee.*

**ALADDIN** Your kids will be rubbing every lamp in the house after they see this tale of a genie, a princess, and, of course, Aladdin himself. Suitable for kids between the ages of 3 and 10. *Through Aug. 29: Saturdays, 10am, and Sundays, 2pm. Austin Scottish Rite Theatre, 207 W. 18th, 472-5436. \$10 (\$8, children). [www.srct.org](http://www.srct.org).*

**IWAU CONVENTION** (See Friday.)

**MUCH ADO ABOUT NOTHING** (See Thursday, 7/8.)

**OUR HANDS ON EACH OTHER** (See Thursday, 7/8.)

**STATEWIDE SUMMIT** (See Friday.)

**ZILKER SUMMER MUSICAL: ANNIE** (See Friday.)

**SPECIAL SCREENINGS** (See Film Listings.)

**Clerks** @ Tinseltown South, 12mid

**It Happened Here** @ Alamo Ritz, 12pm

**Rebecca** @ Paramount, 7pm

**The Cremaster Cycle: Parts 4 & 5 and De Lama Lámina** @ Dobie, 9:45pm

**Wuthering Heights** @ Paramount, 9:40pm

**MUSIC** (See Music Listings.)

**Bob Log III** Emo's

**A Summer Dance Party** One World Theatre

**Arc Angels** Antone's

**Lightning Bolt** Mohawk

**Hot Shit Summer Series** Club de Ville

SUNDAY 11

**ETHICAL SOCIETY OF AUSTIN** Local environmentalist Marguerite Jones talks about motivating yourself to aid socialjustice causes. 10:30am. 5555 N. Lamar Ste. L-137, 835-9008. Free. [www.esoa.org](http://www.esoa.org).

**BOOKGODDESS BOOK GROUP** We dream of a circle of women, but this ain't about us, honey. It's about you and your lit-loving self making your way to discuss books. July's book is: *Sacred Places of the Goddess: 108 Destinations* by Karen Tate. Every second Sunday, 1pm. BookWoman, 5501 N. Lamar Ste. 105-A, 472-2785. [bookwoman@austin.rr.com](mailto:bookwoman@austin.rr.com), [www.ebookwoman.com](http://www.ebookwoman.com).

**AUSTIN MUSIC MEMORIAL INDUCTION CEREMONY** Honorees this year include Stevie Ray Vaughan, Janis Joplin, and Clifford Antone. It makes you wonder who was inducted last year. 2pm. Rollins Studio Theatre at the Long Center, 701 W. Riverside, 474-LONG. Free. [www.cityofaustin.org/music/memorial.htm](http://www.cityofaustin.org/music/memorial.htm).

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

**YUMMY INTEGRITY** Want to eat healthier? Get samples of your tasty options. Raw, gluten-free, vegan, and low-glycemic options will be available. 3pm. Marigold Gateway to India, 2200-A S. Lamar, 827-9866. Free. [www.yummylivingfoods.com](http://www.yummylivingfoods.com).

**AU GENERAL MEMBERSHIP MEETING** The newly recognized Austin chapter of Americans United for Separation of Church and State gathers to keep God out of government. 4pm. Austin History Center, 810 Guadalupe, 280-6950. Free. [www.au.org](http://www.au.org).

**AUSTIN GAY BASKETBALL LEAGUE SOCIAL** You know what one team is named? The Flames. Hell yeah. Go talk some b-ball with your people. Check them out on Facebook (those lousy URLs are so print-unfriendly). 4-8pm. Rain on 4th, 217 W. Fourth, 494-1150. [brentlythesuper@yahoo.com](mailto:brentlythesuper@yahoo.com), [brad@silversharp.com](mailto:brad@silversharp.com), [www.facebook.com/group.php?gid=144695815471](http://www.facebook.com/group.php?gid=144695815471).

**STRIP FOR YOUR PARTNER WORKSHOP** This one is strictly for the ladies, but don't worry, all you lady lovers out there: You'll reap the rewards soon enough. 6pm. Forbidden Fruit, 108 E. North Loop, 453-8090. \$25 (\$20, advance). [www.forbiddenfruit.com/workshops.htm](http://www.forbiddenfruit.com/workshops.htm).

**WORLD CUP FINAL PARTY** Food, drinks, and the exciting conclusion to the World Cup. All that and the money goes to the 5604 Manor building fund. 7pm. 5604 Manor Rd. \$5 donation appreciated. [www.5604manor.org](http://www.5604manor.org).

**TAKE A RIDE ON YO DISCOSTICK** Gaga, goo goo. Sisters, have you lost your edge? Here's a new place to meet the baby ladies, not to mention, the gold stars (as this is ho-noted by the dolls at Goldstar). Hot DJs. Hot "views." Whew. Sundays, 9pm. Lanai, 422 Congress, 479-6600. Free.

**CENTRAL TEXAS BOYS OF LEATHER MEETING** Shiny, shiny ... shiny boots of leather. Every first Saturday and, on the patio for cookouts, every second Sunday of the month. First Saturdays, 8-10pm; second Sundays, 5-8pm. Chain Drive, 504 Willow, 480-9017. \$5 to benefit CTBOL charities. [www.ctbol.org](http://www.ctbol.org).

**IVAW CONVENTION** (See Friday.)

**BEAD MARKET** (See Saturday.)

**MUCH ADO ABOUT NOTHING** (See Thursday, 7/8.)

**ALADDIN** (See Saturday.)

**OUR HANDS ON EACH OTHER** (See Thursday, 7/8.)

**STATEWIDE SUMMIT** (See Friday.)

**ZILKER SUMMER MUSICAL: 'ANNIE'** (See Friday.)

**SPECIAL SCREENINGS** (See Film Listings.)

**Harmony and Me** @ Baby Blue Studio, 9pm

**Rebecca** @ Paramount, 7:10pm

**The Cremaster Cycle: Parts 4 & 5 and De Lama**

**Lâmina** @ Dobie, 9:45pm

**The Prowler** @ Alamo Ritz, 7pm

**Wuthering Heights** @ Paramount, 5pm

**MUSIC** (See Music Listings.)

**Nekromantix** Red 7

**Marcia Ball's Pianorama** Antone's

MONDAY 12

**NEIGHBORHOOD FARM MARKETS**

The Sustainable Food Center will be offering local, farm-fresh produce through the end of July. Mondays: Northeast WIC Clinic, 7112 Ed Bluestein (8-11am); St. Johns Community Center, 7500 Blessing (noon-2pm). Wednesdays: Rosewood-Zaragosa WIC Clinic, 2800 Webberville Rd. (9-11am); Montopolis WIC Clinic, 1416 Montopolis (11am-1pm). 236-0074 x101. [www.sustainablefoodcenter.org](http://www.sustainablefoodcenter.org).

**SUMMER PUPPETS: A TARADILLO TALE** See Thursday (7/8) for more info. 2pm. Howson Library, 2500 Exposition, 974-9820. [www.cityofaustin.org/library](http://www.cityofaustin.org/library).

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

**CREATING SPACES FOR ARTIST COMMUNITIES**

Start brainstorming about the local need for creative spaces and what we can do to make more. Sponsored by the Next Level program of the City of Austin Cultural Arts Division. 7pm. Boyd Vance Theatre at the Carver Museum, 1165 Angelina, 974-7875. Free. [www.cityofaustin.org/nextlevel](http://www.cityofaustin.org/nextlevel).

**ORGANIC GARDENERS MEETING** Learn about the latest innovations in organic gardening. 7pm. Zilker Botanical Garden, 2220 Barton Springs Rd., 443-7187. Free. [www.austinorganicgardeners.org](http://www.austinorganicgardeners.org).

**8: THE MORMON PROPOSITION** Check out Reed Cowan's investigative documentary about the LDS connection to California's Prop. H8. Church? State? Bueller? 7:40pm. Alamo Draffthouse South, 1120 S. Lamar, 707-8262.

**GAY HOOP SHOWDOWN** Come cheer on the Austin Gay Basketball League's Flames as they challenge the Bricklayers II on the boards. 8pm. Givens Recreation Center, 3811 E. 12th, 928-1982. [brentlythesuper@yahoo.com](mailto:brentlythesuper@yahoo.com), [brad@silversharp.com](mailto:brad@silversharp.com), [www.facebook.com/group.php?gid=144695815471](http://www.facebook.com/group.php?gid=144695815471).

**CIRCUS CHICKEN DOG** Part circus performance, part dog trick workshop, part interactive improv theatre, part storytime, all fun. 9am. Southpaws Playschool, 2324-B S. Lamar, 440-7529. \$20. [www.chickendog.net](http://www.chickendog.net).

**EMPLOYMENT GROUP** A presentation on job-search skills is followed by networking. One-on-one guidance with a vocational expert can also be arranged. Second and Fourth Mondays, 6:30-8pm. Shepherd of the Hills Lutheran Church, 3525 Bee Caves Rd., 327-3370. Free. [www.austinemploymentgroup.org](http://www.austinemploymentgroup.org).

**OUR HANDS ON EACH OTHER** (See Thursday, 7/8.)

**SPECIAL SCREENINGS** (See Film Listings.)

**A Town Called Panic** @ Alamo Draffthouse South, 10pm

**Cry Danger** @ Alamo Ritz, 7pm

TUESDAY 13

**NEXT LEVEL SPEAKER SERIES**

Sign up for this city-sponsored program and see how the arts can bring business districts to life. 8am. City Hall, 301 W. Second, 974-7875. Free. [www.cityofaustin.org/nextlevel](http://www.cityofaustin.org/nextlevel).

**SUMMER PUPPETS: A TARADILLO TALE** See Thursday (7/8) for more info. 2pm. Terrazas Branch Library, 1105 E. Cesar Chavez, 974-9820. [www.cityofaustin.org/library](http://www.cityofaustin.org/library).

**TEXAS FREEDOM NETWORK POLL BRIEFING** Find out the results of a statewide poll concerning issues relevant to the upcoming election. 2pm. Texas State Teachers Association, 316 W. 12th, 322-0545. \$25.

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

**ALLGO MOVIE NIGHT** Get to know ALLGO the pressure-free way. What a perfect first date! You,



THE TESLA PROJECT (SEE SATURDAY)



NATURE NIGHT (SEE THURSDAY)

some snacks, new friends, and a good movie. Just don't try that yawn and arm trick. They've seen it all. Second Tuesdays of the month, 6:30pm. ALLGO, 701 Tillery, 472-2001. Free. [www.allgo.org](http://www.allgo.org).

**HEART HEALTH SEMINAR** Call to RSVP and learn the causes and solutions for common heart problems. 7pm. The Spring Center for Natural Medicine, 809-A S. Lamar, 445-7373. Free. [www.springcenterfornaturalmedicine.com](http://www.springcenterfornaturalmedicine.com).

**LEARN THE FIRE ARTS** Not the destructive kind, the mesmerizing kind. Make fire do your bidding under the fire-spinning tutelage of Baru. Tuesdays, 7pm. The Vortex, 2307 Manor Rd., 478-5282. \$12 per class. [www.vortexrep.org](http://www.vortexrep.org).

**PFLAG MONTHLY MEETING FEATURING APD** Who do we luv more than PFLAG? Our mom. Special guests from APD were rescheduled for this month's meeting so come on down and meet a man (and perhaps wooman?) in uniform. Second Tuesday of every month, 7pm. Live Oak Unitarian Universalist Church, 3315 El Salido, Cedar Park, 512/302-3524. Free. [www.pflag-austin.org](http://www.pflag-austin.org), [www.straightforequality.org](http://www.straightforequality.org).

**WOMEN TRAVELING SOLO** Hostelling International shows you how to travel safely, on budget, and without offending foreign cultures. 7pm. REI, 601 N. Lamar, 444-2294. Free. [www.hiaustin.org](http://www.hiaustin.org).

**RAINBOW NIGHT** For Bobcats (and friends) who swish and sway to a different beat. Rrrrraw! 9:30pm. J's Bistro, 202 N. LBJ, San Marcos, 512/392-3031. [www.facebook.com/rainbownight](http://www.facebook.com/rainbownight).

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

**OUR HANDS ON EACH OTHER** (See Thursday, 7/8.)

**SPECIAL SCREENINGS** (See Film Listings.)

**A Town Called Panic** @ Alamo Draffthouse South, 10:15pm

**Hard Eight** @ Milwood Branch Library, 6:30pm

**In a Lonely Place** @ Paramount, 9:20pm

**Sunset Boulevard** @ Paramount, 7pm

**The Cremaster Cycle: Parts 4 & 5 and De Lama**

**Lâmina** @ Dobie, 9:45pm

**The Wild and Wonderful Whites of West Virginia**

@ Alamo Ritz, 7:45pm

**MUSIC** (See Music Listings.)

**Jamie Cullum** Stubb's

**Myka 9, Medusa** Flamingo Cantina

WEDNESDAY 14

**SCULPTURE TALES** Kids between the ages of 3 and 5 are encouraged to bring their parents for folk tales, followed by crafty activities. 10:30am. Umlauf Sculpture Garden & Museum, 605 Robert E. Lee, 445-5582 x101. \$5. [sheila.fox@umlaufsculpture.org](mailto:sheila.fox@umlaufsculpture.org), [www.umlaufsculpture.org](http://www.umlaufsculpture.org).

**'SUPER SMASH BROS. BRAWL' TOURNAMENT** See Thursday (7/8) for more info. 2pm. Milwood Branch Library, 12500 Amherst, 974-9820. Free.

**A MUSICAL JOURNEY** The library isn't going to be quiet this afternoon with songs, musical instruments, and noise makers for you to play. 2pm. Windsor Park Library, 5833 Westminster, 974-9840. Free. [www.cityofaustin.org/library](http://www.cityofaustin.org/library).

**LAKEWAY BASTILLE DAY CELEBRATION** Contrary to popular opinion, France likes freedom, too. Celebrate with traditional, gourmet, French cuisine; live music; pétanque (aka French bocce); and dancing. 5-9pm. Artisan, 900 RR 620 S., Lakeway, 512/263-8728. [www.artisanbistroaustin.com](http://www.artisanbistroaustin.com).

**ORIGAMI CLUB MEETING** I have to say, the Origami Austin people send me the coolest paper designs every month with their press release. Ask them how to make the improbably awesome easy-fold map. 6pm. Yarrowbrough Branch Library, 2200 Hancock, 567-4493. Free. [www.origamiaustin.org](http://www.origamiaustin.org).

**QABALISTIC TAROT** Bring your deck and prepare for an eight-week course in the art of divination. Wednesdays, 6pm. The Vortex, 2307 Manor Rd., 478-5282. \$12 per class. [www.vortexrep.org](http://www.vortexrep.org).

**HERITAGE/WINDSOR HILLS ZONING MEETING** This workshop focuses on how to make these neighborhoods green and sustainable. Fight for your local tree canopy. 6:30pm. Dobie Middle School, 1200 E. Rundberg, second floor. [www.cityofaustin.org/zoning/heritage\\_hills.htm](http://www.cityofaustin.org/zoning/heritage_hills.htm).

**FOOD FOR THOUGHT LECTURE** Join in the discussion of Darwinian medicine and the people who pioneered the theory. 7pm. Old Quarry Branch Library, 7051 Village Center Dr., 345-4435. Free. [www.centerforinquiry.net/austin](http://www.centerforinquiry.net/austin).

**LONESTAR MENSA MEETING** Everyone's invited, and everyone can feel like a smarty pants. This month's presentation addresses the state of Austin's water supply. 7pm. North Village Library, 2505 Steck, 491-9881. Free. [www.lsm.us.mensa.org](http://www.lsm.us.mensa.org).



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

**ASO: CHILDREN'S DAY ART PARK** Learn about the symphony and its various instruments (and performers), take part in arts & crafts, listen to storytellers, and enjoy mimes, magicians, and more. Why not play a tune yourself at the instrument petting zoo? Each week features a performance by one of Austin's favorite kid-friendly acts. *Wednesdays through July 28, 9:30am. Symphony Square, 1101 Red River, 476-6064. 50 cents per child (free, adults accompanying a child).* [www.austinsymphony.org](http://www.austinsymphony.org).

**NEIGHBORHOOD FARM MARKETS** (See Monday.)

**LEGAL CLINIC** (See Monday.)

**OUR HANDS ON EACH OTHER** (See Thursday, 7/8.)

**ART OPENINGS** (See Visual Arts.)  
**Laguna Gloria**

**SPECIAL SCREENINGS** (See Film Listings.)

**A Town Called Panic** @ Alamo Draughtouse South, 10:15pm  
**Armageddon** @ Texas Spirit Theater, 7:30pm  
**Citizen Architect: Samuel Mockbee and the Spirit of the Rural Studio** @ Alamo Ritz, 7:45pm  
**Exit Through the Gift Shop** @ Alamo Draughtouse Lake Creek, 10pm  
**In a Lonely Place** @ Paramount, 7pm  
**La Bohème** @ Southpark Meadows, 6:30pm  
**Sunset Boulevard** @ Paramount, 9:05pm  
**The Wild and Wonderful Whites of West Virginia** @ Alamo Ritz, 9:40pm

**MUSIC** (See Music Listings.)

**Outsiders Outside** Cherrywood Coffeeshouse  
**Woody Guthrie Birthday Salute** Cactus Cafe

## SUBMISSION INFORMATION:

The *Austin Chronicle* is published every Thursday. Info is due the Monday of the week prior to the issue date. **The deadline for the July 23 issue is Monday, July 12.** Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork. Include SASE for return of materials.

Send submissions to the attention of the appropriate writer (see roster below). Mail to the *Chronicle*, PO Box 49066, Austin, TX, 78765; fax, 458-6910; or e-mail:

## THURSDAY 15

### INDUSTRY COUNCIL ON THE ENVIRONMENT MEETING

L'oreal Stepney, from the Office of Water at the Texas Commission on Environmental Quality, talks business. 9:30am. *Club Hotel by Doubletree, 1617 N. I-35, 281/290-0190. Free for first-time attendees.* [www.ice-texas.org](http://www.ice-texas.org).

**PAINT YOUR OWN TRAIN** Terra Toys supplies the decorations and train while the kids (ages 3 to 7) provide the imagination. 1pm. *Terra Toys, 2438 W. Anderson Ste. C-1, 445-4489. Free.* [www.terratoy.com](http://www.terratoy.com).

**BARTHOLOMEW DISTRICT PARK MASTER PLAN MEETING** 6pm. *Memorial United Methodist Church, 6100 Berkman, 974-6745.* [www.cityofaustin.org/parks/bartholomewmp.htm](http://www.cityofaustin.org/parks/bartholomewmp.htm).

**NATURE NIGHT** Tired of spending a mint on your child's edutainment? Then has the Wildflower Center got a series of outdoor exploration, habitat hikes, and crafts for you. This week, learn about local bees. 6pm. *Lady Bird Johnson Wildflower Center, 4801 La Crosse, 232-0100. \$1 (free for members).* [www.wildflower.org](http://www.wildflower.org).

**BABIES & DOGS LECTURE** E-mail to register for this seminar on how to introduce your dog to a new member of the family. Find out what to expect and how you can socialize your animal to accommodate the addition. 7pm. *Central Family Practice, 801 W. 34th #102, 371-9260. \$10 suggested donation.* [bigyl@lmccb.com](mailto:bigyl@lmccb.com), [www.lmccb.com](http://www.lmccb.com).

**HOT TALK SPEAKER SERIES** Registration is encouraged for this series, which continues with a discussion of implementing health care reform in Texas. 7:30pm. *Dell Jewish Community Center, 7300 Hart, 735-8012. Free.* [www.shalomaustin.org/hottalk](http://www.shalomaustin.org/hottalk).

**THE ENCYCLOPEDIA SHOW** Wishing your art had a bit more learning to it? This month the gathering of artists from different media talk, sing, perform, and generally express themselves while sticking to the theme of vice presidents. We're hoping for an interpretive dance about Walter Mondale. 7:30pm. *ND at 501 Studios, 501 N. I-35, 485-3001. \$6.* [www.encyclopediaaustinaustin.com](http://www.encyclopediaaustinaustin.com).

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

Mark Fagan (Sports): [gameplans@austinchronicle.com](mailto:gameplans@austinchronicle.com).

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

For FAQs and an online submission form, go to [austinchronicle.com/commform](http://austinchronicle.com/commform).

Questions? Contact Wayne Alan Brenner, Listings editor, 454-5766 or [brenner@austinchronicle.com](mailto:brenner@austinchronicle.com).

### HOOPIN' HAPPY HOUR & CLOTHING SWAP

(See Thursday, 7/8.)

**OUR HANDS ON EACH OTHER** (See Thursday, 7/8.)

**ZILKER SUMMER MUSICAL: ANNIE** (See Friday.)

**SPECIAL SCREENINGS** (See Film Listings.)

**All That Jazz** @ Paramount, 9:15pm

**Exit Through the Gift Shop** @ Alamo Draughtouse Lake Creek, 10pm

**La Bohème** @ Southpark Meadows, 10am

**The Cremaster Cycle: Parts 4 & 5 and De Lama Lâmina** @ Dobie, 9:45pm

**Who's Afraid of Virginia Woolf?** @ Harry Ransom Center's Prothro Theater, 7pm

**MUSIC** (See Music Listings.)

**Refused Are Fucking Dead** Mohawk

**Twang Twang Shock-A-Boom** Continental Club

## now ...

### DRAG KINGS: THE MUSICAL SKIT SUBMISSIONS

Submit your facial follicled brilliance for this year's *DKTM* at Blue Theatre. Contact Eaton for further details. *Deadline: Mon., Aug. 23.* [apuchek@gmail.com](mailto:apuchek@gmail.com), [www.kingsnthings.org](http://www.kingsnthings.org).

**BISEXUAL WEIGH-IN** Get online and take a survey, you many-sex-lovin' beauties, and let your shine. Results will be presented at the 28th annual BiCon this year in London in late August, and at the Out & Equal Summit in L.A. in October. [www.outandequal.org/bisexualsexsurvey](http://www.outandequal.org/bisexualsexsurvey).

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

**CASTING FOR HGTV SHOW** Individuals or couples looking to buy your first home and want all your successes and failures broadcast to homes across the nation, now's your chance. Call or e-mail for an application. Casting takes place through August. 303/712-3283. *Free.* [mgolliday@highnoontv.com](mailto:mgolliday@highnoontv.com), [www.hgtv.com](http://www.hgtv.com).

### CENTER FOR CHILD PROTECTION CALL FOR DONATIONS

You can help by contributing to the center's emergency funds, which help families in need following a traumatic event. Toiletries, bedsheets, towels, baby formula, and other items can also be donated. *Center for Child Protection, 8509 FM 969, Bldg. 2, 472-1164.* [www.centerforchildprotection.org](http://www.centerforchildprotection.org).

### HOST A FOREIGN EXCHANGE STUDENT

International Student Exchange is seeking big-hearted families to provide room and board for international students in the upcoming school year. 913-8375. [jbretherick@austin.rr.com](mailto:jbretherick@austin.rr.com), [www.culturalexchange.us](http://www.culturalexchange.us).

**INSIDE OUR GOVERNOR'S MANSION** Explore this historic house and the people who have resided there through music, videos, original artifacts, and documents. *Through Aug. 1. Bob Bullock Texas State History Museum, 1800 Congress, 936-4649. \$7 (\$4, kids).* [www.thestoryoftexas.com/the\\_museum/temporary\\_exhibit.html](http://www.thestoryoftexas.com/the_museum/temporary_exhibit.html).

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

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

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

**POWERSPEAK LANGUAGES** Want to learn a new language? Your public library now has interactive software that you can use at the library or at home. Spanish, French, German, Mandarin Chinese, and English for Spanish-speakers are available for those with a library card. 974-7400. *Free.* [www.cityofaustin.org/library](http://www.cityofaustin.org/library).

### PROP. 8: NO HATE! THINK GLOBAL! ACT LOCO!

Our buds at Equality Across America Texas stand at the ready – the very second that decision comes down in California's Prop. 8 trial – to send out a call for an Austin rally. Activism on a dime, baby! Sign up on the website to get the very latest and to learn how to get involved. [www.eaatexas.org](http://www.eaatexas.org).

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

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

**SUMMER READING PROGRAM** You want to win prizes just for reading? Not that you need incentives, but for every three library books you read before Aug. 15, you get an entry form to win gift certificates and prizes. Kids under the age of 17 can log the books they've read and choose one to keep when summer ends. Good books and fabulous prizes. Any more demands, Mr. Greedy-Reader? *All Austin public libraries, 974-7400.* [www.cityofaustin.org/library](http://www.cityofaustin.org/library).

## & later

### ACLU TEXAS YOUTH RIGHT CONFERENCE

is a day of workshops and talks concerning discipline in the Texas education system. Co-creator and writer of the critically acclaimed HBO show *The Wire*, Ed Burns, will keynote the conference. *Sat., July 31. Omni Hotel Southpark, 4140 Governor's Row, 448-2222. \$25.* [www.aclutx.org](http://www.aclutx.org).

**BLOOMIN' BLOOM!** Another year, another crop o' hothouse artists, all to benefit aGLIFF, our LGBTQ film fest. Watch this space for more details. *Fri., July 23, 8pm. Action Figure, 3000 E. Cesar Chavez, 302-9889. \$40 (\$35, advance).* [www.agliff.org](http://www.agliff.org).

**CITYWORKS ACADEMY** pulls back the curtain on the inner workings of Austin's municipal government. *Deadline to apply: July 31. Tuesdays, Sept. 7-Nov. 23.* [www.cityofaustin.org/cityworks](http://www.cityofaustin.org/cityworks).

**FOODIES PUB CRAWL** Remember last year's awesome Foodies Pub Crawl with Blindsided Softball on East Sixth? It's back! The gimmick this year is the T-shirt you get with admission: It has an upside-down guide to all the stops – which we predict will stop being helpful after your third drink. *Sat., July 17, 7pm. \$15 (\$10, advance).* [blindsidedsoftball@gmail.com](mailto:blindsidedsoftball@gmail.com), [www.foodiesaustin.com](http://www.foodiesaustin.com).

**KIDS COOKING SCHOOL** Central Market gets the kids (ages 5 to 12) in the kitchen learning about chocolate or even an intro to knife skills (for the older kids). Call to sign up. *Through Aug. 12. Central Market North Cooking School, 4001 N. Lamar, 206-1000. \$40 per class.* [www.centralmarket.com](http://www.centralmarket.com).

**POPOLIO'S FIRST SHOWCASE** Lisa Marshall & Mary Harsh's Soul Femme Duo and Phil Dutra kick off Popolio's first sing, play, and Q&A. *Thu., July 22, 7pm. The Parlor, 100-B E. North Loop, 945-1376. Free.* [www.popolio.com](http://www.popolio.com).

**RED, HOT, AND WOW!** Austin Baptist Women, the Psychic Cowboys with the Croondaddies, Larissa Ness, the Austin Showgirls, and the casts of Zach's *The Drowsy Chaperone* and City Theatre's *Into the Woods* all hit the footlights for your fancy. *Fri., July 16. Oilcan Harry's, 211 W. Fourth, 320-8823. \$5.* [www.oilcanharrys.com](http://www.oilcanharrys.com), [www.redhot2010.com](http://www.redhot2010.com).

**SUMMER SESSION STEELPAN CLASSES** Beginners and experienced players get 12 hours of instruction including sessions with a member of Trinidad's Desperadoes Steel Orchestra. *July 26-Aug. 6. Austin Community Steelband, 1005 E. 10th, 473-8434. \$100.* [www.austincommunitysteelband.org](http://www.austincommunitysteelband.org).

**SWING DANCE SUMMER CAMP** No previous dancing experience is necessary to learn the basics of swing. This two-day camp for teens will have you jumping and jiving in no time. *Sat-Sun., July 17-18. Khabele Studio, 701 W. Seventh, 480-8142. \$65.* [www.thelindyproject.com/workshop\\_summertime.html](http://www.thelindyproject.com/workshop_summertime.html).

# sports

BY MARK FAGAN

## listings

Got a sporting event you'd like to see listed  
in *The Austin Chronicle*?  
Submit your sporty happening online at  
[austinchronicle.com/commform](http://austinchronicle.com/commform).



## Austin Outlaws

The **Austin Outlaws'** playoff journey took a major detour as their bus broke down in the middle of the night, 40 miles outside of Texarkana, during their 12-hour ride to face the Memphis Soul in the first round of the **Women's Football Alliance** 2010 playoffs. What could have been a nightmare turned inspirational as the generous folks at the Central Baptist Church in Prescott, Ark., hopped out of bed and shuttled the tackle-football-playing ladies to local hotels. The kindness of strangers spurred Austin on to a 35-0 victory over the Soul – **Shadanna Hurd** (left) took the Outlaws' first snap from scrimmage and ran it 99 yards down the field for the first of four TDs. Along with her outstanding performance, Austin's defense deserves major kudos for holding Memphis scoreless, especially considering the time they spent on the field due to the offense's speedy scores. The win

affords the Outlaws some home cooking (and no hazardous bus trips) this weekend as they host the **Las Vegas Showgirlz** in the conference semifinal – the first time in the Outlaws' 10-year history that they've made the second round of the playoffs. Good luck, ladies. *Sat., July 10, 7pm. Chaparral Stadium at Westlake High, 4100 Westbank Dr., West Lake Hills. [www.austinoutlaws.com](http://www.austinoutlaws.com).*

## BY NICK BARBARO Soccer watch

The **Austin Aztex's** iron-man stretch – nine games in less than a month – started June 5 with a home win over the **Puerto Rico Islanders**. And for 75 minutes last Saturday, it looked like it was going to end the same way, that a first-minute own goal would hold up for the Aztex's second win over the Islanders, and their 10th of the season overall. But a late equalizer spoiled that and put a bit of a damper on what has really been a great month of football. The Aztex went 5-2-2 over that tough stretch, played well, in front of big crowds, and held onto the best record in the league. But when you're trying to defend a lead, draws start to look like 2 points lost, rather than a point won. And now, this weekend's trip to second-place **Rochester** looms very large. The Rhinos handed the Aztex their first loss of the season here in Austin, back in April, and they're currently on a six-game league unbeaten streak; with a win, they'd pull within 3 points of Austin and still have a game in hand. The Aztex, meanwhile, are unbeaten on the road this year, with five wins and one draw. You can watch the game live online, this *Friday, July 9, 6:30pm*, at [www.austinaztex.com](http://www.austinaztex.com) or [www.rhinosoccer.tv](http://www.rhinosoccer.tv).

The 4,050 fans Saturday night included a healthy **Puerto Rican** contingent, complete with **flags** and **face-paint**... **Kieron Bernard** got his first start since a hamstring injury in the second game of the season; he looked sharp enough, if perhaps out of place as a wing defender... Still sorely missing: the bulldog tenacity of also-hamstrung **Lance Watson** in the midfield.

And so the **World Cup** is down to the final weekend: With a **Netherlands vs. Spain** final, we're going to have a first-time champion – and a loser who will surely be confirmed as The Best Soccer Country Who's Never Won. It's a promising matchup in terms of style. Spain, for all their ball control and lovely passing combinations, has only managed three 1-0 wins in the knockout rounds. But none of their opponents have really wanted to come out and play an open game – even Germany, for all their counterattacking prowess. Holland will surely commit players forward and want their share of the ball possession. The battle between these two very good midfielders should be intense. **Uruguay vs. Germany:** *Sat., July 10, 1:30pm; The Netherlands vs. Spain:* *Sun., July 11, 1:30pm.*

## THE MAIN EVENT

★ **ANN WOLFE PRESENTS THE NEXT GENERATION** Local promoter/trainer/boxing legend Ann "Brown Sugar" Wolfe is back for another round with her latest bout, the Next Generation. TNG is a half-boxing, half-MMA homegrown affair with more than half the fighters hailing from the Austin area, including Jennifer Wolfe, Kurtiss Colvin, Johnny Arellano, Jawnta Manson, Van Vo, Micah Franks, and more. Live music will be provided by the Ben Burgess Band and Patrice Wilson. *Sat., July 10, 7:30pm (6:30pm, doors).* *Austin Music Hall, 208 Nueces. \$30-100. [www.annwolfe.com](http://www.annwolfe.com).*

## THE HOME TEAMS

★ **ROUND ROCK EXPRESS** As Bill Veeck said, "There are only two seasons – winter and baseball." Time to head to the Dell for some hot dogs, cool drinks, and America's pastime. For more on the Express, see *Chronicle* Sports blog "The Score," [austinchronicle.com/sports](http://austinchronicle.com/sports). Vs. Oklahoma City: *Thu.-Sun., July 8-11, 7:05pm. Dell Diamond, 3400 E. Palm Valley Blvd., Round Rock. \$6-30. [www.roundrockexpress.com](http://www.roundrockexpress.com).*

★ **TXRD LONESTAR ROLLER-GIRLS** It's the Cherry Bombs vs. the Hell Cats in banked-track Roller Derby action. If you can't make it to the bout, follow the action live on the website. *Sat., July 10, 7pm (doors at 6). Palmer Events Center, 900 Barton Springs Rd. \$15 (\$13, advance), free for kids younger than 12. [www.txrd.com](http://www.txrd.com).*

## RECREATION & FITNESS

**SOUTH AUSTIN SUMMER ADULT BASKETBALL LEAGUE** Sign up now for this league that gets started Aug. 4. Players 21 and older and 6 feet, 6 inches and under only. Their motto is "it's just a game," and overly competitive jocks will be ousted. Eight-week season, full court five-on-five, with scoreboards, officials, playoffs, prizes, and all that kind of good stuff. *Wednesdays, Aug. 4-Sept. 22, 7-9pm. \$350/team. [www.austinsportscenter.com](http://www.austinsportscenter.com).*

**COSMIC BOWLING THURSDAY** The new season has begun, featuring the new QubicaAMF scoring system, flat-screen monitors, and kick-butt sound system bumpin' all the hot R&B, old-school, and hip-hop jams. *Thu., July 15, 5-9pm. Millennium Youth Center, 1156 Hargrave. 472-6932. \$3.50 (\$2.50, children). [www.myec.net](http://www.myec.net).*

**TEE IT UP FOR COLE P. GOLF TOURNEY** Held in conjunction with the Texas Premier Football Camp, will raise funds for the newly established Horns Giving Back foundation and is sure to include many Long-horn football legends. *Sat., July 10, 1:30pm. Falconhead Golf Club, 15201 Falconhead Blvd. [www.texaspremiercamp.com](http://www.texaspremiercamp.com).*

**POLICE ACTIVITIES LEAGUE BOXING CLINIC** Boys and girls age 10-17 can enroll in this (almost) weeklong clinic where they'll learn life skills, fitness, nutrition, and how to box, and witness a free boxing event on *Sat., July 17, 2pm*. Register at RunTex (422 W. Riverside) or online. *Mon.-Thu., July 12-15, 9am-4pm. Palmer Events Ctr., 900 Barton Springs Rd., 974-4934. [www.allplayers.com](http://www.allplayers.com), [austinpolicpeal.com](http://austinpolicpeal.com).*

**ADULT KICKBALL** The World Adult Kickball Association has teams throughout the country, and now there's one in Austin too. The TX Waterloo Division plays games *Mondays at Gillis Park (2504 Durwood)*. Details at [www.kickball.com/season/txwaterloosummer2010](http://www.kickball.com/season/txwaterloosummer2010).

## RUNS, WALKS, & RIDES

**SUNSTROKE SUMMER STAMPEDE RACE NO. 10** The SSS is a series of 12 chip-timed 5K races on two alternating courses each Wednesday night this summer. *Wed., July 14, 7pm. Town Lake Trail (near the I-35 & Riverside lot), 444-2800 x8900. [www.summerstampede.com](http://www.summerstampede.com).*

**COUPLES TRIATHLON** Teams of two (not necessarily romantically linked) combine their ages and sign up in the appropriate category. Both teammates complete entire triathlon and then combine the results. *Sun., July 11, 8am. Walter E. Long Park (Decker Lake), 6614 Blue Bluff Rd., 472-5646. [www.couplestri.com](http://www.couplestri.com).*

**BROWN SANTA CHRISTMAS IN JULY 5K AND KIDS K** Stick around after the race for Family Fun Fair with games, law enforcement exhibits, yummy food, and more. Toy donations will be accepted. *Sat., July 10, 8am (fun fair from 9-11:30am). Williamson County Southwest Regional Park, 3005 CR 175, Leander, 512/943-1663. [wilco.sharepointsite.com](http://wilco.sharepointsite.com).*

★ **CAMP VICTORY, IRAQ 10K SHADOW RUN** More than 500 soldiers from Fort Hood currently residing at Camp Victory in Iraq are running a 10K sponsored by Operation Honor Our Heroes. Their run will be broadcast on the Round Rock ISD Jumbotron where Central Texas troop supporters can catch a glimpse of our boys overseas and "shadow" the run at the stadium. The first 500 registrants get free Round Rock Express tickets. This event is free for spectators. *Thu., July 15, 9:30pm. Round Rock ISD Athletic Complex, 10211 W. Parmer Ln., Round Rock, 512/567-3939.*

## NONE OF THE ABOVE

★ **TEXAS PREMIER FOOTBALL CAMP** Kids ages 7-18 can enroll in this noncontact football camp hosted by B.J. Johnson, Sloan Thomas, and Michael Huff. Proceeds benefit the Boys and Girls Clubs of the Austin Area. *Thu.-Fri., July 8-9, 9am-3pm. St. Michael's Catholic Academy, 3000 Barton Creek Blvd. [www.texaspremiercamp.com](http://www.texaspremiercamp.com).*

# THE AUSTIN CHRONICLE Classifieds

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# World Cup Watch

Third Place and Championship Games,  
July 10-11

**Saturday, 1:30pm – Third Place: Uruguay-Germany**

**Sunday, 1:30pm – Championship: Holland-Spain**

*Both games are on ABC and streaming live on MobileTV.*

**3-D: Galaxy Highland** (N. I-35 & Middle Fiskville) will show Sunday's final live in **3-D HD**.

**Alamo Lake Creek** and **Alamo South Lamar** will show the games on the big screen; screenings are free, first come, first serve, but you can reserve a seat by buying a \$5 food & drink voucher to go toward your tab during the match.

**Austin Sports Tavern** (northwest corner of I-35 & Oltorf) has 12 big-screen TVs and a smoking patio.

**Black Sheep Lodge** (2108 S. Lamar) is opening early for all matches, with breakfast specials daily and drink specials.

**Buenos Aires Cafe** (2414 S. First; 1201 E. Sixth) will show all games.

**Cover 3** (2700 W. Anderson) will offer \$2 Dos Equis drafts and \$3 frozen margaritas during live games.

**Crown & Anchor** (2911 San Jacinto) will be opening for the early games and serving breakfast tacos. Happy hour starts when the doors open.

**Cuatros** (1004 W. 24th) will show the games and hosted the Austin Aztex watch parties for the three U.S. games.

**Doc's** is open for both games at both locations (1123 S. Congress; 5207 Brodie) with the full menu, plus drink specials.

**DoubleDave's Pizzaworks** (seven locations) will show all cup games; the Duval location has \$8 pitchers for all games; all other locations offer 2-for-1 pizza rolls for all games; \$1.50 pints for 1:30pm games.

**Dog and Duck Pub** (406 W. 17th) will show all the WC games.

**El Arroyo** (1624 W. Fifth) will be showing all the World Cup games.

**El Mercado** has new flat-screen TVs at all three locations (1302 S. First; 1702 Lavaca; 7414 Burnet Rd.) and drink specials each day.

**Fadó** (214 W. Fourth) will be open early for every match, with a special WC menu, an online fantasy game, and much more.

**Jo's Downtown** (242 W. Second) will be screening matches through the day.

**Justine's Brasserie** (4710 E. Fifth) has hosted the French delegation every day with croissants and a full bar.

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For more World Cup coverage, see  
**soccer watch**, p. 61.  
 BY NICK BARBARO

**The Lion & Rose** (701 Capital of TX Hwy. S.) is open for every game – with 24 screens (including in the restrooms), a special breakfast menu, and half-price appetizers for afternoon games.

**Longbranch Inn** (1311 E. 11th) has World Cup madness: “drink specials, prizes and more!”

**Mister Tramps** (8565 Research) hosted the watch parties for the new Austin chapter of the American Outlaws.

**Mohawk** (912 Red River) will host WC happy hours for 1:30pm games on both Saturday and Sunday.

**ND at 501 Studios** (501 N. I-35) will host the final on a 30-foot HD projection screen, with surround sound, a full bar, hot dogs from Frank, and DJ Orion, who “wrecks [the party] during halftime and gets your booty shakin’ as soon as the game ends.”

**Nomad** (1213 Corona) is showing all World Cup matches on a large projection screen and two TVs, with breakfast options.

**Opa! Coffee and Wine Bar** (2050 S. Lamar) is showing all games live, with drink and food specials during matches.

**Opal Divine's** (3601 S. Congress; 700 W. Sixth; 12709 N. MoPac) will show the games at all three restaurants on the big-screen TVs.

**Pluckers** (2222 Rio Grande; 9070 Research; 3909 S. Lamar) will have \$2 beer specials during all featured games! And of course, all the action on their many plasma TVs.

**Red's Porch** (3508 S. Lamar) hosts viewing parties with food and drink specials and a World Cup kids' menu.

**Rio's Brazilian Cafe** (408 N. Pleasant Valley) will be showing all the games on TVs inside and outside.

**The Screaming Goat** (900 W. 10th) is offering \$1 beer during all WC games.

**Third Base** (1717 W. Sixth; 3107 S. I-35, Round Rock; Southpark Meadows) has daily food and drink specials, plus rebroadcasts of the day's games during happy hour.

**Waterloo Ice House** (1106 W. 38th) will show all games on big-screen TVs.

**Weirdos** (12408 N. MoPac) has 15 big flat-screens, \$2 domestic pints, and half-price appetizers.

The **04 Lounge** (3808 S. Congress) will show all matches live.

**Workers Defense Project** is holding a watch party for Sunday's championship game (5604 Manor Rd.), hosted by Third Coast and WDP members. Food and drinks will be provided; \$5 suggested donation to support this worthy group.



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**Get Stuck In**

# arts listings

## Spider's Web

The Vortex, 2307 Manor Rd., 478-5282

[www.vortexrep.org](http://www.vortexrep.org)  
Through July 24  
Running time: 2 hr., 45 min.



Agatha Christie wrote a lot of plays, and she wrote a lot of novels. Her books exemplify what is now referred to as the “cozy,” a mystery with which you can curl up in an armchair

with a pot of tea and a kitty without worrying about coming across the detailed remains of burn victims and how to identify them, à la Patricia Cornwell.

For the stage, that means that Christie did not write the kind of plays that Samuel Beckett or Peter Handke did. But then, *The Mousetrap* is still running in London after more than 50 years, and Different Stages' production of *Spider's Web* played to a sold-out crowd on opening night. A lot of people really enjoy the logical puzzle of an Agatha Christie play, where the clues are presented one by one and the audience is given a fair shot at guessing the murderer.

It's also amusing to note how *Spider's Web* reflects certain social prejudices of mid-century England. True, there may be a dead body in the living room, but of utmost importance is protecting the reputation of the man of the house and his work with the Foreign Office. The antics and stories of his wife, Clarissa (Nikki Zook), make for such finger-wagging nonsense as she scrambles to make the best of a messy situation. Time and again, the main characters with their upper-crust class status come just shy of patting the servants and working-class characters on the head as they patronizingly accept that, “Oh, yes, well, I suppose you ought to investigate this murder, if it's so very important to you.”

With Zook as Clarissa, the play comes together at its best. She strikes an engag-

ing balance between comedy and dismay (at the murder or at the state of the sitting room, depending on the moment). Her carefully coiffed hairdo and the full skirts of her costume (designed by Emily Cavasar) add to the warm yet refined appeal of the character and the play. As her former guardian Sir Rowland Delahaye, Craig Kanne also finds moments for subtle comedy.

Now, there is one thing that's troublesome about the production, and it's something having to do with technique. *Spider's Web* is, for an American theatre company, a dialect play. Dialects are hard. And while I'm no expert, it's painful to hear the ability to render a credible dialect dribble away the further down the cast list you go, and perhaps even more discouraging to see some actors play the accent rather than develop any real character. It's only one detail, but it's one that jolts you out of the play every time someone who can't dependably muster an elongated vowel opens his or her mouth.

Under the joint direction of Jeanette Bellemeur and TJ Moreno, the staging is static, and this talky, talky, talky play runs long, even with actors speeding through many of their lines. At the same time, it's good to consider the aims of the play: to amuse the audience and to provide a little puzzle and something to talk about. In this, *Spider's Web* certainly succeeds.

— Elizabeth Cobbe

## theatre

### OPENING

**GIANTS IN THOSE DAYS** Weird City Theatre presents a superhero-studded narrative adapted for the stage by Sean McGrath. In addition to a full, daring cast, the show — directed by Patti Neff-Tiven — includes film, puppetry, and panels from the original comic book. More fun, we reckon, than a boxing match between Dave Sim and Jeff Smith ... or Todd McFarlane and whatshisname who's marrying Amanda Palmer ... or Stan Lee and a box of Depends! *July 8-25, Thu.-Sat., 8pm; Sun., 5pm. Dougherty Arts Center, 1110 Barton Springs Rd., 745-2636. \$15 (\$12, students, seniors). www.weirdcitytheatre.com.*

**CIRCLE MIRROR TRANSFORMATION** This is what won the Obie for Best American Play this year. This is the new script from Annie Baker, who wrote HPT's last, widely acclaimed production: *Body Awareness*. This is directed by Ken Webster and features himself, Katherine Catmull, Kenneth Wayne Bradley, Rebecca Robinson, and Xochitl Romero. This is all the comedy that a stage can stand, and then some. Toiling in academia? This is your huckleberry, your anodyne, your just deserts. Recommended. *Thu.-Sat., July 8-Aug. 7, 8pm. Hyde Park Theatre, 511 W. 43rd, 479-PLAY. \$19 (\$17, students, seniors, ACoT; pay what you can, Thursdays). www.hydeparktheatre.com.*

**SUMMER ACTS FESTIVAL** The industrious crew at City Theatre hosts this “slew of troupes ready to burn up the stage with laughter, emotion, and excitement.” New works, edgy theatre, award-winning dramas, and original comedy and musical projects. Eleven days, six companies, 36 shows: Mark Ravenhill's *Shoot/Get Treasure/Repeat* by Out of Context Productions; *Cyrano de Bergerac* by Polish Thespian Project; Lee Blessing's *Two Rooms* by Rapsallions of the Periphery; Jennifer Luster's *Bunko, Ghosts, and Margaritas* by No Grey Productions; David here's *SLAG* by Dystheater; and Alex Garza's one-man *Dancetrack: The Life and Times, the Rise and Fall, the Love and Loss of a Wanna-Be Popstar*. See website for specific times and more. *Thu.-Sun., July 8-18. City Theatre, 3823-D Airport, 524-2870. www.citytheatreAustin.org.*

**ANNIE: THE 52ND ZILKER SUMMER MUSICAL** Even as the comic-strip heroine's publication ceases in newspapers everywhere, the city of Austin brings her staged exploits to the annual summertime shindig on the hill. Leapin' lizards, maybe the sun will come out tomorrow! *July 9-Aug. 14. Thu.-Sun., 8:30pm. Zilker Hillside Theater, 2206 William Barton Dr., 479-9491. Free. www.zilker.org.*

**SHREWD SUMMER NIGHTS: THE ONLY CHILDREN** Shrewd Productions presents a staged-reading series, one weekend after another, boom-boom-boom, like this: *Three women, three stories, three summer nights*. Up first is the newest play by **Monika Bustamante**, in which “a woman seeks lessons from a pool shark, hoping to avoid the cycle of nightmares that visits her every year on her birthday.” The performers are Joey Hood, Lana Dieterich, Doug Taylor, Shannon Grounds, and Marisa Pisano under the direction of Heather Huggins. Also, free cupcakes by Delish, and Whiskey Priest rocks the postshow stage. *Sun., July 11, 8pm. Carousel Lounge, 1110 E. 52nd, 452-6790. \$15 (\$12, in advance). www.shrewdproductions.com.*

**FEASTER: A POST-APOCALYPTIC MIRACLE CABARET** The Opposable Thumbs Theater Company presents this twisted, futuristic, song-and-dance version of a passion play, where the life of Christ is retold as a pieced-together urban legend and intermingled with zombies and bunnies. Suggestion: Pray for the soul, aim for the head. *Thu.-Sat., July 15-17, 8pm. Center Stage Texas, 2826 Real. \$10. www.feastermusical.com.*

**THE VIRGIN W/ 10,000 ARROWS** Debutantes & Vagabonds presents the premiere of Jason Tremblay's tale of the painter Andres Marca Relli, who, back in '94, stole his own artwork out of a N.Y. gallery and then killed himself by jumping off the Golden Gate Bridge three days later. Whoa. Dude. Directed by Francisco Rodriguez. *July 15-Aug. 1. Thu.-Sat., 8pm; Sun., 2 & 8pm. Austin Playhouse, 3601 S. Congress, Bldg. C, 361/648-1504. \$15 (\$12, students, starving artists; pay-what-you-can, Thursdays). www.bohemianblitz.com.*

### CLOSING

**BECKY'S NEW CAR** Zach presents a romantic farce by Austin playwright Steven Dietz (who also directs), starring Lauren Lane as a woman whose encounter with an eccentric millionaire changes her life in unexpected ways. *Through July 11. Wed.-Sat., 8pm; Sun., 2:30 & 7pm. Zach Theatre, 1510 Toomey, 476-0541. \$20-44. www.zachscott.com.*

**THE QUEEN OF BINGO** Two fiftysomething sisters discover new truths about themselves as they play among the other regulars at St. Joseph's Bingo Night in this heartwarming comedy by Jeanne Michels and Phyllis Murphy. *Through July 11. Fri.-Sat., 7:30pm; Sun., 2pm. Palace Theater, 810 S. Austin Rd., Georgetown, 512/869-7469. \$20 (\$18, seniors; \$12, students). www.georgetownpalace.com.*

### ONGOING

**RE:PSYCHE** Second Hand Theater presents this “mythic love story for the Google age” in which Cupid packs a gun, dei ex machina are less than divine, and love is hard work. Conceived and written by Marie Brown, Jenny Connell, Tom Truss, and the Second Hand ensemble. Directed by Marie Brown, with an original score by Mother Falcon. Years in the making, this show, not even counting the centuries of myth. *Through July 18. Thu.-Sat., 8pm; Sun., 7pm. Blue Theatre, 916 Springdale, 888/666-1257. \$10-20 (pay what you can, Wednesdays). www.secondhandtheater.com.*

**SPIDER'S WEB** Different Stages presents this classic Agatha Christie mystery with a cast of upper-class British culprits under the direction of Jeanette Bellemeur and TJ Moreno. See review, left. *Through July 24. Thu.-Sat., 8pm; Sun., 7pm. (Extra show: Wed., July 21, 8pm.) The Vortex, 2307 Manor Rd., 478-5282. \$15-30. www.vortexrep.org.*

**THE DROWSY CHAPERONE** Zach Theatre presents this wildly acclaimed musical about ... well, about a musical, really. Directed by Nick Demos and starring **Martin Burke** as the man whose living room is invaded by a Broadway spectacle of romance, song, and much spirited hoofing. *Through Aug. 1. Wed.-Sat., 8pm; Sun., 2pm. Zach Theatre, 1510 Toomey, 476-0541. \$20-45. www.zachscott.com.*

### DINNER THEATRE

**MURDER ON THE MOVIE SET** Gary Payne and his madcap Capital City Mystery Players present a humored, interactive murder mystery where you, the audience, are extras on a movie set in which the fatal crime is committed. Who done it? Solve the Hollywooded crime while you feast on sweet Italianate cuisine. *Sat., July 10, 7pm. Spaghetti Warehouse, 117 W. Fourth, 404-9123. \$33.50. www.capcitymystery.com.*

### THEATRE CALL BOARD

**ESTHER'S FOLLIES: CASTING NOTICE** Needed: A new female cast member with singing and dancing skills to be a main stage performer and magician's assistant (for that dreamy Ray Anderson). It's hot stuff on a popular stage, and you know they pay. E-mail headshots, full body picture, and résumés to schedule an audition. *Esther's Pool, 525 E. Sixth, 320-0553. esthersfollies@aol.com.*

**DA! THEATRE COLLECTIVE NY-BOUND FUNDRAISER** Those local DALLINGS are taking their *Heron & Crane* to the Big Apple soon, thus throwing a travel-funding party with live videoke with the Greatest American Heroes, a silent auction, plenty of tasty noms, and the DJ stylings of Travis Cooper. *Wed. July 14, 6:30-10:30pm. Hyde Park Theatre, 511 W. 43rd, 479-PLAY. www.datheatrecollective.org.*

### SUBMISSION INFORMATION:

The *Austin Chronicle* is published every Thursday. Info is due the Monday of the week prior to the issue date. **The deadline for the July 23 issue is Monday, July 12.** Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork. Include SASE for return of materials.

Send submissions to the attention of the appropriate writer (see roster below). Mail to the *Chronicle*, PO Box 49066, Austin, TX 78765; fax, 458-6910; or e-mail:

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# 'Work by Robert Levers'

Flatbed Press, 2832 E. MLK, 477-9328  
www.flatbedpress.com  
Through July 31



The artist Robert Levers, who for many years taught painting at the University of Texas, is, sadly, dead and gone. Well, he departed back in '91. But, as with all artists, there are traces of his life left behind in works, the more stately mansions

built during a distinguished career, and, as with some artists, these traces – prints, drawings, and paintings – are sufficient in their composition to provide joy and provoke thought among those of us yet living.

"Sufficient" itself is insufficient to describe the effect of viewing Levers' creations, several of which are currently on display in the front lobby that welcomes you to Flatbed Press headquarters.

Your eyes may be first drawn to his pen-and-ink drawing titled *Who Goes There?* on the far wall: It's such a large piece, and the heavy, perfectly composed blacks resist inattention. It's an image of a group of ... what are they? Soldiers? Military scientists? Armed guards? All of them clad in uniforms and gas masks, barely discernible inside the cloud of toxicity in which they're warily standing, weapons ready. Who goes there? Is it the figures themselves whose identities are challenged, or is the question directed toward an unseen intruder, perhaps the very viewer of the artwork? The figures, masked and interchangeable, could be anyone, even imposters of a sort that would require weaponry to deal with: The shape-changing aliens from John Carpenter's *The Thing*, even, from a movie based on the John W. Campbell Jr. story called ... "Who Goes There?"

The closer wall of Flatbed's lobby holds three untitled ink-and-watercolor pieces,

each presenting a colloquy of businessmen hovering, with skullish and partly disintegrated faces, over surreal scenes in a style reminiscent of the illustrations of Seymour Chwast, say, or Milton Glaser, but more surreal than what our Seventies-infected eyes are used to seeing from those masters. Monochrome these works are and as beautifully shaded as they are strange.

The biggest piece is beyond the display table in the lobby's center. The biggest piece is no fancy inkwork on paper, no watercolor wonderment: It's a full-color oil-on-canvas masterwork that takes up most of the large wall with its weird grouping of four men, one masked, one sitting, all rendered in painterly realism, gathered to form what the title tells us is an *Honor Guard*. Maybe, we could easily imagine, this is the honor guard that accompanies whoever the figures of *Who Goes There?* are protecting or protecting against.

Do you need an excuse to visit Flatbed World HQ and see again all the usual magnificent prints lining its long hallway – works by Julie Speed and Luis Jimenez and Bob Schneider and others? You could leverage the journey as that, but this small and elegant showing of Levers' work is, like life, for no matter who goes there, a worthy destination in itself.

– Wayne Alan Brenner

**GAY FAY KELLY: UP AGAINST THE WALL ... AGAIN** Fidencio Duran, Daphne Holland, Tim Kerr, Mo Scollan, and many others are part of this excellent summertime group show. Reception: Sat., July 10, 7-9pm. Exhibition: *Through July 18*. 111 W. Eighth, 478-7676. [www.gayfaykellyart.com](http://www.gayfaykellyart.com).

**WALLY WORKMAN GALLERY: ADULT ALTERCATIONS** Finish this sentence, sure, but then put the goddam paper down or step away from the screen and haul your ass up West Sixth to see this first show by local painter Ian Shults. That's the best advice we can give a fellow citizen right now, as the Workman Gallery decks its walls with the deconstructed vintage reprobates and swingers, all mid-century seersucker and clandestine hanky-panky, rendered in stunning acrylics by this hot-shot with a brush and a brain. Reception: Sat., July 10, 6-8pm. Exhibition: *Through July 31*. 1202 W. Sixth, 472-7428. [www.wallyworkmangallery.com](http://www.wallyworkmangallery.com).

**AUSTIN ART SPACE: WHAT TEXAS MEANS TO ME** Work by 35 different artists, juried by Phillip Wade. Reception: Sat., July 10, 6-9pm. Exhibition: *Through Aug. 28*. 7739 Northcross, 771-2868. [www.austinartspace.com](http://www.austinartspace.com).

**CREATIVE ARTS SOCIETY: DREAMING IN RED, WHITE, AND BLUE** Americana celebrated in two dimensions. Reception: Sun., July 11, 12:15-1:15pm. 7050 Village Center. 345-1743. [www.creativeartsociety.org](http://www.creativeartsociety.org).

**DRAGONFLY GALLERY: MIXED-MEDIA ARTISTS OF HOUSTON** Reception: Thu., July 15, 5:30-8pm. Exhibition: *Through Aug. 12*. 4007 Marathon, 420-9000. Free. [www.dragonflygallerytx.com](http://www.dragonflygallerytx.com).

**AMOA – LAGUNA GLORIA: CAROLE MCINTOSH SIKES** July 14-Aug. 23. 3809 W. 35th, 458-8191 x247. [www.amoa.org](http://www.amoa.org), [www.sikesart.com](http://www.sikesart.com).

## CLOSING

**WOMEN & THEIR WORK: LEAH DEVUN** For "Our Hands on Each Other," the artist and interested citizens have built "a feminist community space" within the gallery. *Through July 15*. 1710 Lavaca, 477-1064. [www.womenandtheirwork.org](http://www.womenandtheirwork.org).

**STUDIO2GALLERY: RHYTHMS OF NATURE** Works inspired by the natural world, by Ron Crose, Omid Aski Laridjani, Elliott Stone, Oscar Silva, Chalda Maloff, Randy Waln, Leslie Kell, and Barbara Luge. *Through July 10*. 1700 S. Lamar #318. [www.studio2gallery.com](http://www.studio2gallery.com).

**LORA REYNOLDS GALLERY: DREAM BABY DREAM** Francesca Gabbiani's vivid paper and gouache-on-paper collages of marine life provoke, especially considering the exhibition's title and the current oily devastation in the Gulf, an eerie resonance with the war cry of a certain former vice presidential candidate. *This, however, is a beautiful piece of work. Through July 10*. 360 Nueces #50, 215-4965. [www.lorareynolds.com](http://www.lorareynolds.com).

**WATERLOO WATERCOLOR GROUP** This is the 32nd annual "Members' Show," juried by UT's Susan Whyne. *Through July 11*. Chase Bank, 700 Lavaca. 346-4477.

## ONGOING

**DIBONA STUDIO** Oil paintings and "sculptural tattoos" by Joyce DiBona. 404 W. Milton, 851-2646. [www.joycedibona.com](http://www.joycedibona.com).

**SUPERIALRIGHT!: DISPOSABLE EDITS** Seventeen Austin artists come together for this unique photography project, with each artist displaying one unaltered, enlarged photograph taken with a standard single-use disposable 35mm camera. 301 Chicon. [www.digitalpurity.com](http://www.digitalpurity.com).

**ART IN A NUTSHELL** This is the gallery of Ismael Cavazos, creator of "The Old Man in the Peanut," featuring his creations involving scribbles, drip paintings, rocks, inkblots, and clouds. 2209 S. First, 436-6551. [www.ismaelcavazos.com](http://www.ismaelcavazos.com).

**DAVIS GALLERY: THAT SUMMER FEELING** The gallery's regular (read: excellent) artists explore their memories of summer in this group show. *Through Aug. 28*. 837 W. 12th, 477-4929. [www.davisgalleryaustin.com](http://www.davisgalleryaustin.com).

**GRAYDUCK GALLERY: OBJECTIVITY** This exploration of objects features mixed media and photography by Annie Feldmeier Adams, Jennifer Leigh Jones, Nadine Y. Nakanishi, and Scott Wright. *Through July 25*. 608 W. Monroe, 826-5334. [www.grayduckgallery.com](http://www.grayduckgallery.com).

**GREYSTONE SQUARE: LIQUID THOUGHTS** Artwork by French artist Bernard Perroud. *Through July 31*. 3435 Greystone #108. 310/392-5079. [www.lingni-net.blogspot.com](http://www.lingni-net.blogspot.com).

**WYATT BRAND GALLERY: KENNY BRAUN** The (astoundingly good) photographer presents "Surf" in glorious black and white. *Through October*. 107 Leland #4, 904-9928. [www.wyattbrand.com](http://www.wyattbrand.com).

**GALLERY BLACK LAGOON** The husband-and-wife team of David Lujan and Singer Mayberry (of the Parlor family) have turned the former Movie Store at 43rd & Guadalupe into an art gallery. Now featuring work by Jeffrey Swanson, Ryan Davis, and Christa Palazzolo. 4301 Guadalupe. [www.galleryblacklagoon.com](http://www.galleryblacklagoon.com).

**GALLERY 5619: I AM HUMAN. I AM SPIRIT.** This immersive exhibition of photography, sound clips, and narrative by writer Trevor Boehm and photographer Kara Payne explores the lives of the Sioux Indians of Montana. *Through Aug. 29*. 5619 Airport, 751-2360. [www.gallery5619.org](http://www.gallery5619.org).

**CHAN CHAN: PHOTOS AND PAINTINGS OF CUBA** The photography of Piercarlo Abate and the paintings of Luis Abreux show a side of Cuba that's seldom seen. 81 San Marcos St. [www.piercarloabate.com](http://www.piercarloabate.com).

**NORTH HILLS GALLERY: DREAMING IN RED, WHITE, AND BLUE** Americana-inspired art by members of the Creative Arts Society. *Through Aug. 1*. Reception: Sun., July 11, 12:15-1:15pm. 7050 Village Center Dr. [www.creativeartsociety.org](http://www.creativeartsociety.org).

**CORONADO STUDIOS** The Serie Project, a nonprofit Latino arts organization hosted by Coronado Studios, produces, promotes, and exhibits serigraph prints created by diverse artists. 6601 Felix, 385-3591. [www.serieproject.org](http://www.serieproject.org).

**AUSTIN ART GARAGE** Original art by local artists. 2200-J S. Lamar, 351-5934. [www.austinartgarage.com](http://www.austinartgarage.com).

**CITY GLASS** See what the professionals create with this liquidlike solid (or solid-seeming liquid). Glassblowing classes available, too! 1105 E. Sixth. 584-9323.

**DUMONT GALLERY** Linda Dumont: cityscapes, abstracts, and portraits. Call for appointment. 906 E. Fifth. 698-1890. [www.lindadumont.com](http://www.lindadumont.com).

**FRESH BLACK PAINT: TIGHTROPE REALITIES** This annual exhibition is curated by Nailah Sankofa and features new work by John Yancey, Arleen Polite, Bob Jones, Ifaniike "Taiwo" Sankofa, Jonathan Clark, Ketu'rah Glore, Kelly Stafford, and others. *Through July 24*. DiverseArts New East Gallery, 1601 E. Fifth #106. [www.diversearts.org](http://www.diversearts.org).

**EYE CONTACT ART** showcases the work of Joshua Garcia and others. 12400 Amherst #102, 825-8577. [www.eyeccontactart.com](http://www.eyeccontactart.com).

**VSA ARTS: ON MOUNTAIN TIME** Work by four artists from El Paso: Elena Octuna Batista, Lorene Glenn Rogers, Leonardo Ceniceros, and Elisha Rachelle. Access Gallery, 3701 Guadalupe #103. 454-9912. [www.vsatx.org](http://www.vsatx.org).

**ARTAMICI FINE ART GALLERY** Artists from Argentina, Mexico, Chile, and Peru; paintings by Augustina Rodriguez, Oscar Riquelme, and Pablo Taboada; drawings by Gilberto Ramirez; and metal sculpture by Augusto Brocca. 78 San Marcos St., 457-0171. [www.pablotaboadastudio.com](http://www.pablotaboadastudio.com).

**COURTYARD GALLERY: JENNIFER CHENOWETH** The artist's flowing three-dimensional wall installation is inspired by the four elements: earth, water, air, and fire. *Through Aug. 27*. AT&T Executive Education and Conference Center, 1900 University Ave., 404-1900, 877/744-8822. [www.jenchenoweth.com](http://www.jenchenoweth.com).

**AUSTIN ART GLASS** This glassblowing studio and gallery offers functional and decorative glass art, classes, and more. 1608 S. Congress, 916-4527. [www.austinartglass.com](http://www.austinartglass.com).

**AMOA: RUNNING THE NUMBERS** Photographer Chris Jordan "takes numbers that are too big for the mind to grasp and makes them shockingly beautiful for the eye to behold." As if that weren't enough, two huge and intriguing sculptures by Sunyong Chung gorgeously complicate AMOA's locals-only space, and another gallery is bedecked by the stunning conglomerations of the "Collection Selections" showcase. Recommended. *Through Aug. 15*. 823 Congress, 495-9224. [www.amoa.org](http://www.amoa.org).

**BLUE MOON GLASSWORKS** Unique handmade glass art and jewelry. 108 W. 43rd, 380-0770. [www.austinbluemoon.com](http://www.austinbluemoon.com).

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# film listings



Despicable Me



Predators

## new reviews

**DESPICABLE ME** D: Chris Renaud, Pierre Coffin; with the voices of Steve Carell, Jason Segel, Russell Brand, Julie Andrews, Miranda Cosgrove, Dana Gaier, Elsie Fisher, Will Arnett, Kristen Wiig. (PG, 95 min.)

Everyone knows that the villains are usually the most interesting characters in any movie. So the makers of *Despicable Me* were wise to cut to the chase and make the megalomaniacal Gru (voiced by Carell) the central character in this animated film. The world of *Despicable Me* is reminiscent of *The Incredibles*, where superheroes and supervillains participate in everyday life, raising their kids and keeping up their suburban homes just like ordinary mortals. Gru drives his ecological nightmare of a vehicle to get a cup of coffee, vanquishes the people ahead of him in line, and then returns with his latte to his creepy black-hued house that sits among a row of otherwise identical houses. The supervillains in this community are all trying to best one another: Snotty new kid on the block Vector (Segel) kicks things off in spectacular style by seizing the Great Pyramid of Giza and replacing it with an inflatable replica. Gru has some monuments to his name, but the Eiffel Tower and Statue of Liberty once in his possession were stolen from Vegas, rather than their natural habitats. So he now has set his sights on lassoing the moon, for which he will first have to steal a shrink-ray gun in order to downsize the moon to carry-on size. Part of his plan involves the adoption of three orphaned sisters: Margo (Cosgrove), Edith (Gaier), and Agnes (Fisher). Through their demands for him to accompany them to ballet lessons and read bedtime stories – as well as some flashbacks that reveal him to be a villain with justifiable Mommy issues (as the voice of Gru's belittling mother, Andrews plays deliciously against type) – Gru

discovers his sensitive side. "Assemble the Minions," Gru is wont to say when cooking up a new plot, and that's a good thing, because his Minions are likely to become the real stars of this movie. Yellow, caplet-shaped, bespectacled beings swarm in excited enthusiasm, gurgling in some sort of fractionally understandable language that seems fitting, given the indeterminate Russian-Hungarian goulash of Gru's accent. There is also Gru's hard-of-hearing inventor (Brand), who is like the Q to Gru's Bond and creates a fart gun when a dart gun is requested. Carell's vocal delivery is entertaining: Beneath the character's amusing accent, we can hear intimations of both an arch-criminal and a petulant child. The film's 3-D effect belongs neither to the dazzling, pop-out variety nor the belated post-production conversion (all too common in these heady days of 3-D fever). Produced by Chris Meledandri (*Horton Hears a Who!*, *Ice Age: The Meltdown*), the CGI work was done by French special effects house Mac Guff Ligne. Pixar, of course, remains the gold standard for animated family films, but the *Spy* vs. *Spy*-style antics of *Despicable Me* and those lovable Minions probably guarantee that *Despicable Me* will produce some progeny. – Marjorie Baumgarten

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

**PREDATORS** D: Nimród Antal; with Adrian Brody, Topher Grace, Alice Braga, Walton Goggins, Oleg Taktarov, Laurence Fishburne, Danny Trejo. (R, 106 min.)

Not reviewed at press time. Local legend Robert Rodriguez, for once, releases his grip on some of the reins and serves here only as the producer of this rebooted *Predators*, which was filmed in Austin at his Troublemaker Studios. This science-fiction action film does

not aim to be a sequel to the Schwarzenegger picture but, instead, a new story about humans hunted by the merciless *Predators*. A critics' screening was in progress as we prepared to go to press. – Marjorie Baumgarten  
Alamo Ritz, Alamo Drafthouse Lake Creek, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Gold Class, Lakeline, Tinseltown North, Tinseltown South, Westgate

**THE SORCERER'S APPRENTICE** D: Jon Turteltaub; with Nicolas Cage, Jay Baruchel, Monica Bellucci, Teresa Palmer, Alfred Molina. (PG, 121 min.)

Not reviewed at press time. Cage reteams with his *National Treasure* director for this action fantasy in which he plays a master sorcerer who selects a seemingly average guy to become his protégé and save New York City from the scourge of his arch-nemesis. (Opens Wednesday.) – Marjorie Baumgarten  
Alamo Drafthouse Lake Creek, Barton Creek Square, Gateway, Gold Class, Tinseltown North, Westgate

## first runs

\*Full-length reviews available online at [austinchronicle.com](http://austinchronicle.com). Dates at end of reviews indicate original publication date.

**THE A-TEAM** D: Joe Carnahan; with Liam Neeson, Bradley Cooper, Jessica Biel, Quinton Jackson, Sharlto Copley, Patrick Wilson. (PG-13, 117 min.)

*The A-Team* is a product that begs to be consumed alongside a jumbo tub of movie-theatre popcorn, complete with the butter-slick, tummy-sick aftereffects that are sure to leave a longer-lasting impression than anything mayhem maestro Carnahan cooks up onscreen. The cast seems to have been assembled primarily for its blinking resemblance to the stars of the original Eighties TV series about a renegade group of former Army Rangers now for hire. The plot here is negligible – U.S. Mint engraving plates go missing, and the wrongfully accused A-Team must clear its name – but that piddlingness matters only in that it gets the boys from point A to point B, or rather, from one wildly ludicrous and artillery-charged scenario to the next. Still, Carnahan, with co-writers Brian Bloom and Skip Woods, shows real flair with these action set-pieces, even as narrative logic and spatial coherence fly out the window. (06/18/2010) – Kimberley Jones  
★★★ Barton Creek Square, Gateway, Tinseltown North, Tinseltown South, Westgate

**CLASH OF THE TITANS** D: Louis Leterrier; with Sam Worthington, Liam Neeson, Ralph Fiennes, Jason Flemyng, Gemma Arterton, Alexa Davalos, Mads Mikkelsen, Luke Evans, Izabella Miko. (PG-13, 118 min.)

Leterrier's overbusy new take on the messy 1981 original is pretty messy itself, trying as it does to cram all manner of Greek history into its overstuffed running time. *Avatar's* Worthington is cast as Perseus, a self-denying demigod with serious father issues who must find a way to defeat all manner of mythological beasts. (The complex lineages of Greek mythology are helpfully spelled out for those who didn't major in humanities in one of the longest expository prologues yet committed to film.) But no one in his or her right mind is going to *Clash of the Titans* for extra credit (one hopes); they're going for the epic monster vs. man (or man-god) kickassery, and Leterrier's film does have some nifty CGI up its sleeve. It's being released in 3-D but wasn't conceived that way, and the result is a murky image that's often far too dark for the action onscreen and which features little if any three-dimensional awesomeness one would expect from an "epic adventure" such as this. (04/02/2010) – Marc Savlov  
★★ Movies 8

**CYRUS** D: Jay Duplass, Mark Duplass; with John C. Reilly, Jonah Hill, Marisa Tomei, Catherine Keener, Matt Walsh. (R, 93 min.)

With *Cyrus*, the transition of the Duplass brothers from their germinal Austin filmmaking roots into full-blown Hollywood filmmakers is complete – even though their new comedy, *Cyrus*, will not be mistaken for any studio-generated yukfest. However, the addition in their work of an Oscar-tier cast raises the Duplasses' off-kilter material to a new high, though the team's visual improvements remain less noticeable and more predictable. As with the brothers' previous features, *The Puffy Chair* and *Baghead*, they manage in *Cyrus* to spin an appealing yarn from thin narrative threads. Their end result is less the point than the process of getting there (which may help explain why the ending of *Cyrus* is so unsatisfying). Even though the film is a story about psychological incest between a 21-year-old man-boy and his mother's suitor, the tone of the film is more comic than icky. (06/25/2010) – Marjorie Baumgarten  
★★★ Alamo Drafthouse South, Arbor

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

For a date-night outing unburdened by high expectations, the transparently titled comedy *Date Night* will fit the bill. Carell and Fey create a totally believable portrait of a New Jersey husband and wife whose jobs, child-rearing, and home-maintenance responsibilities dominate their lives and leave little time and energy left over for romantic pursuits and time alone as a couple. Despite the suitability of the casting and the naturalistic performances of the stars, *Date Night* never breaks out of its dullsville rut. The film is only mildly amusing, utterly predictable, and a sad spectacle to watch as two of television's cleverest comic personalities (on *The Office* and *30 Rock*, respectively) dumb down their banter to reach the broader tastes of the filmgoing audience. The plot involves a case of mistaken identity, which leads to a long night of chase-and-escape from mob toughs. *Date Night*, however, shoots mostly blanks. (04/09/2010) – Marjorie Baumgarten  
★★ Movies 8

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

Frank Oz's 2007 *Death at a Funeral* was a dud, never finding the right pitch at which to play the mounting hysteria of a funeral gone cataclysmically wrong (featuring blackmail, an accidental LSD dosing, and a dead body, for starters). Working with the same script (by Dean Craig) as the original UK film, American director LaBute takes a different tack. In the face of so much frenzy, he decides to, well, chill the fuck out. It mostly works, even as the mind reels at so much laid-backness and *likableness* from

## openings & ratings

*Despicable Me* (PG)

*Predators* (R)

*The Sorcerer's Apprentice* (PG)

★★★★★ As perfect as a movie can be

★★★★ Slightly flawed, but excellent nonetheless

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

★★ Mediocre, but with one or two bright spots

★ Poor, without any saving graces

● La bomba

LaBute. Rock, who previously worked with LaBute on the uneven 2000 comedy *Nurse Betty*, dials his antic charisma way down here for what is essentially the straight-man role, and Lawrence, all smooth-talking ladies' man in brand-name eyeglasses, plays against type, too. In the late Nineties and early Aughts, the pair defined broad, commercial comedy, but here they deliver not jokes but actual performances in this slight but agreeable picture. (04/23/2010)

★★★ Movies 8

**FURRY VENGEANCE** D: Roger Kumble; with Brendan Fraser, Brooke Shields, Ken Jeong, Matt Prokop, Wallace Shawn, Ricky Garcia, Skyler Samuels, Angela Kinsey. (PG, 92 min.)

The anthropomorphized forest creatures of *Furry Vengeance* vigorously defend their property lines from human encroachment when a home builder starts clear-cutting their land. Is there a message in *Furry Vengeance*? You bet. Is there a saving grace? Yup: The animal cuties don't talk. Filmed with the flavor of a live-action cartoon, *Furry Vengeance* is likely to hold appeal for only the youngest audience members as its version of wascally rabbits (here a raccoon and its minions) humiliate, trounce, befuddle, and conquer their metaphorical Elmer Fudd (in this case Fraser, who, ever since his breakout in *Encino Man*, has selected roles in which he portrays something of a human cartoon). *Furry Vengeance* would be innocuous enough if only it didn't look as though no effort was made to expand the images past the storyboard phase. Indifferently filmed, *Furry Vengeance* appears as though no more than an afternoon or two was spent on the project. (04/30/2010)

★ Movies 8

**GET HIM TO THE GREEK** D: Nicholas Stoller; with Jonah Hill, Russell Brand, Sean Combs, Elisabeth Moss, Rose Byrne, Colm Meaney. (R, 108 min.)

Get *Him to the Greek* is episodic and spasmodically funny: Good jokes and gags perk up otherwise rambling and sometimes misbegotten sequences. The film feels like a collection of sketches instead of a mad, three-day, drug-and-sex-infused whirl from which junior A&R guy Aaron Green (Hill) has been deputized by his label boss Sergio Roma (Combs) to fetch debauched rock star Aldoux Snow (Brand) in London and fly him to Los Angeles for a commemorative performance at the famous Greek Theatre. Hill and Brand have good chemistry as the mismatched couple. A side trip to Las Vegas and an aborted sexual three-way slow the proceedings down for meager payoffs, and the rampant sexism and third-act moralizing about the value of monogamy and sobriety may prove to be turnoffs to other viewers. Surprisingly, the women – *Mad Men*'s Moss as Green's girlfriend and Byrne as Jackie Q – deliver rich, sympathetic performances. (06/04/2010)

★★★ Alamo Drafthouse South, Barton Creek Square, Metropolitan

## ★ THE GIRL WITH THE DRAGON TATTOO

D: Niels Arden Oplev; with Michael Nyqvist, Noomi Rapace, Lena Endre, Peter Haber, Sven-Bertil Taube. (NR, 152 min., subtitled)

No one escapes untainted in this grimly fiendish adaptation of Stieg Larsson's bestselling novel. On the face of it, the film is something of an investigatively inclined thriller. The film quickly realizes itself as vastly intriguing, well-written, and sensationally topical. Chief among those intrigues is the disappearance, some 40 years earlier, of a young girl from a Swedish island. She was the niece of a now-82-year-old retired industrialist who hires Stockholm-based journalist Mikael Blomkvist (Nyqvist) to investigate the cold case. Running parallel to and finally weaving its way into Blomkvist's own storyline is the scrutiny of the fearsomely independent and black-clad, cycle-riding female hacker Lisbeth Salander (Rapace): the girl with the dragon tattoo. Oplev's film is deftly calculated to thrill even as it repulses. This is not your mother's murder mystery, unless your mother's maiden name is de Sade and she has an appallingly bleak vision of modern society that occasionally fixates on the historical misdeeds of the corporate/industrial world and the correction thereof. (04/02/2010)

★★★ Dobie

**GROWN UPS** D: Dennis Dugan; with Adam Sandler, Chris Rock, Kevin James, David Spade, Rob Schneider, Salma Hayek, Maria Bello, Maya Rudolph, Joyce Van Patten, Ebony Jo-Ann, Steve Buscemi, Colin Quinn, Tim Meadows. (PG-13, 102 min.)

A review of Sandler's checkered past roles reveals a once-daring comic slowly sinking out of sight in a cookie-cutter quicksand career that – *Funny People* notwithstanding – has turned into a rote, staggeringly unchallenging, and generally unfunny series of riffs on none other than Adam Sandler™. *Grown Ups* is the latest in an ongoing series of Sandlerian schmaltzests that are at once achingly nostalgic morality tales and stuttery repetitions of everything that has come before. The manic, hair-trigger man-child is almost entirely replaced by some sort of child-man who looks longingly to the past in an effort to forestall the future. Thus we get the harried dad of *Click*, the other harried dad of *Bedtime Stories*, and *Grown Ups*' successful (but harried) Hollywood agent (and dad) Lenny Feder, who reunites with his four best friends from the old junior high school basketball team only to realize that his current life, wife, and kids are drowning in the shallows. (06/25/2010)

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

★ **I AM LOVE** D: Luca Guadagnino; with Tilda Swinton, Flavio Parenti, Edoardo Gabbriellini, Alba Rohrwacher, Pippo Delbono, Diane Fleri, Maria Paiato, Marisa Berenson, Gabriele Ferzetti. (R, 120 min., subtitled)

"When I moved to Milan, I stopped being Russian," explains Emma Recchi, the austere, well-heeled wife, mother, and woman at the center of this swirling and gorgeous film. "There was too much of everything," she continues, "in the shops, in the streets. I learned to be Italian." American ideas of what it means to be "Italian" aside, what Emma learns over the course of *I Am Love* is how to throw herself – body, soul, and sanity – upon the unexpected breakers of *l'amour fou*. It is her hope – and ours – that this prematurely dour beauty will thus regain an epicurean measure of the Emma that, presumably, once was and perhaps could still be. It helps tremendously that Emma is played, frighteningly, fetchingly, by the breathtaking Swinton, who long ago cornered the market on that peculiar mix of ethereality and carnal gravitas that no other actor I know of can touch. (07/02/2010)

★★★ Arbor

**I HATE LUV STORYS** D: Punit Malhotra; with Sonam Kapoor, Imran Khan. (NR, 135 min., subtitled)

*Not reviewed at press time.* In this Bollywood film, an assistant to India's biggest romantic filmmaker is scornful of love, but then the cynic meets a female production designer who lives for love. (07/02/2010)

**IRON MAN 2** D: Jon Favreau; with Favreau, Robert Downey Jr., Gwyneth Paltrow, Scarlett Johansson, Mickey Rourke, Don Cheadle, Sam Rockwell, Samuel L. Jackson, Clark Gregg, Paul Bettany, Leslie Bibb, Garry Shandling. (PG-13, 124 min.)

Despite its high tech sheen and overstuffed cast of characters, played by some of the best actors in the land, this mega-mecha melee manages to give short shrift to both the airborne action set-pieces that define Iron Man's zoomy panache and incoming supervillain Whiplash, aka Ivan Vanko (Rourke). Vanko's interactions with Iron Man (Downey Jr.) and Iron Man knockoff/upgrade War Machine (piloted by Cheadle's Col. Rhodes) seem poorly thought out, and the climactic battle scene busies itself with explosions and comes to a perfunctory conclusion. It's admittedly tough to follow up the slam-bang snark of Favreau's initial *Iron Man*. Thankfully, Downey is every bit as good this time around as he was previously. In a comic-book universe crammed to bursting with almost 50 years of Stan Lee's four-color melodramatics, *Iron Man 2*, while no slouch in the summer matinee department, finally feels like a setup for the upcoming *Avengers* movie. (05/07/2010)

★★★ Metropolitan

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 Sun. - Thu. 10:30 11:00 1:30 2:00 4:00 4:45 7:05 7:30 9:30 10:00  
**DESPICABLE ME 3D (PG)** Fri. & Sat. 10:30 12:35 2:45 4:50 7:00 9:05 11:30  
 Sun. - Thu. 10:30 12:35 2:45 4:50 7:00 9:05

**THE TWILIGHT SAGA: ECLIPSE (PG-13)** Fri. & Sat. 10:30 10:45 11:00 1:20 1:45 2:00 4:10 4:20 4:45 7:00 7:15 7:30 9:50 10:00 10:15 11:45  
 Sun. - Thu. 10:30 10:45 11:00 1:20 1:45 2:00 4:10 4:20 4:45 7:00 7:15 7:30 9:50 10:00 10:15

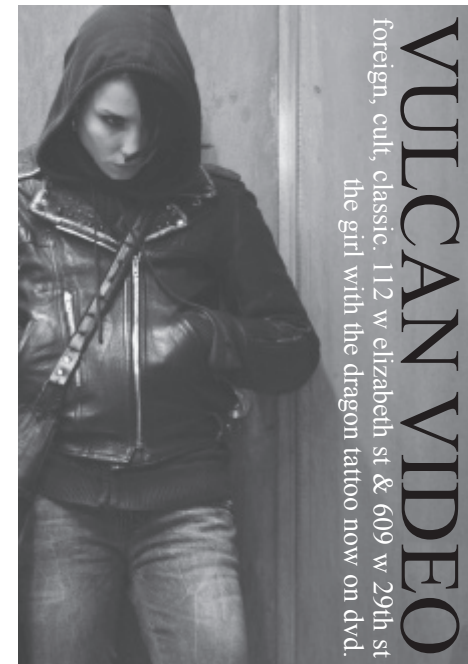
**THE LAST AIRBENDER 3D (PG)** Fri. - Thu. 10:40 1:45 4:30 7:10 9:45 11:55

**TOY STORY 3 3D (G)** Fri. - Thu. 12:05 2:25 4:45 7:15 9:35

**GROWN UPS (PG-13)** Fri. - Thu. 10:30 12:35 2:45 5:00 7:15 9:30 11:45

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## The Cremaster Cycle

Matthew Barney's notorious five-part art film, *The Cremaster Cycle*, plus *De Lama Lâmina*, which was filmed in Brazil with Arto Lindsay, screen daily. @Dobie, Friday-Thursday (7/15).



MATTHEW BARNEY, DE LAMA LÂMINA, 2004, PRODUCTION STILL, ©2004 MATTHEW BARNEY, PHOTO: CHRIS WINGET, COURTESY GLADSTONE GALLERY

Cruise's Roy doesn't seem all that interested in women, either; he radiates about as much sex and danger as an Eagle Scout (which he proudly points out he used to be). We must settle, then, for a sort of sexless chumminess struck between Cruise and Diaz, and they do seem awfully companionable as the wronged spy trying to right his name and his sparky civilian charge. Diaz's June doesn't get interesting until midway through the movie, when she makes the switch from mostly helpless to adventure-seeking. Logistics don't worry director Mangold – fade-to-black is his winking way of addressing the plot holes – and clearly he expects his wink to be met by our smile. (06/25/2010) – Kimberley Jones

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

## THE LAST AIRBENDER

D: M. Night Shyamalan; with Noah Ringer, Dev Patel, Nicola Peltz, Jackson Rathbone, Shaun Toub, Aasif Mandvi, Cliff Curtis, Seychelle Gabriel. (PG, 103 min.)

There's a new avatar at the cineplex, but this one comes not from the imagination of James Cameron but, rather, the animated Nickelodeon series *Avatar: The Last Airbender*. This film version, however, arrives with a surprising lack of verve, humor, and narrative tension. Despite the rampant tribal fighting that drives the narrative, *The Last Airbender* is a fairly bloodless PG affair, although that is not the real problem with the story. Action sequences are just not constructed or paced very well. The story is set in a world where the tribal Air, Water, and Earth nations have been under siege for the last 100 years by the industrialized Fire Nation, which has turned its collective back on the spirit world and seeks global domination. The bending of the elements makes for some nifty images, until they, too, grow increasingly repetitive and ordinary. (07/02/2010) – Marjorie Baumgarten

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

LETTERS TO JULIET D: Gary Winick; with Amanda Seyfried, Vanessa Redgrave, Christopher Egan, Gael García Bernal. (PG, 101 min.)

Nothing here is meant to raise pulses or ruffle feathers, and yet this film very nearly overcomes its limited ambition to become something very special. There is a lovely little arthouse movie buried in here – something in the vein of *Enchanted April*, say – but it's been dimmed by Winick's commercial instincts. *Mamma Mia!*'s Seyfried, radiating a quick cleverness, plays Sophie, an aspiring journalist who travels with her chef fiancé, Victor (Bernal), to Verona, Italy, for a prewedding getaway. Italy excites and inspires both of them; trouble is, different excitements, different enthusiasms. Sophie's story brings her into contact with seventysomething Claire (Redgrave). The two actresses bring contrasting but not clashing styles. It's a disappointment if not exactly a surprise when a new love story comes to dominate the bottom half of the film. Still, everyone here acts, more or less, like a grownup. (05/14/2010) – Kimberley Jones

★★★ Metropolitan



MICMACS D: Jean-Pierre Jeunet; with Dany Boon, André Dussollier, Omar Sy, Dominique Pinon, Julie Ferrier, Nicolas Marié, Jean-Pierre Marielle, Yolande Moreau, Marie-Julie Baup, Michel Crémadès. (R, 104 min., subtitled)

Jeunet's *Micmacs* resembles a live-action cartoon, one in which the set-pieces, the characters, and their actions all have the flavor of physical impossibility and unfettered imagination. Best known on these shores as the director of *Amélie*, Jeunet maintains some of that film's puckish naivete in *Micmacs* while also utilizing some of the bizarrely makeshift visual aesthetics and discreet social commentary of his breakthrough films, *Delicatessen* and *The City of Lost Children*. *Micmacs* is not as sharply delineated as any of these prior films but is still charmingly packaged. The *Micmacs* are an odd collection of junkyard angels whose personal narratives are as inventive as their surroundings. The bad guys are also cartoon villains with strange fetishes and ambitions. As the *Micmacs'* plan of action takes shape and unfolds, the film bogs down and Jeunet's gentle political barbs come to the surface, though the film is never at a loss for imaginative frills. (06/25/2010) – Marjorie Baumgarten

★★★ Alamo Drafthouse South, Arbor

MOTHER AND CHILD D: Rodrigo Garcia; with Naomi Watts, Annette Bening, Kerry Washington, Jimmy Smits, Samuel L. Jackson, Eileen Ryan, Elpidia Carrillo. (R, 125 min.)

If the mother-child bond is the core human relationship, then this movie implies that we are an emotionally doomed species, though I do not think this was writer-director Garcia's intent. Adoption, particularly, is fraught with psychic dangers, is the revelation of each of the three individual storylines in *Mother and Child*. Composed in discrete but concurrent story strands, the characters never physically connect with one another even though the viewers have privileged inklings of the links among them. Garcia's seriously contrived third-act melodramatics also bring some sense of unity to the various narrative arcs. This shift to sappy melodrama, however, pierces the film's tough shell, turning what had theretofore been thorny characterizations into banal stereotypes. Yet if powerhouse performances are the sum of what you're looking for, search no further than this movie. In the lead roles, Watts, Bening, and Washington deliver some of the best work of their careers, as do all the supporting actors. (06/18/2010) – Marjorie Baumgarten

★★ Arbor

## A NIGHTMARE ON ELM STREET

D: Samuel Bayer; with Jackie Earle Haley, Rooney Mara, Kyle Gallner, Thomas Dekker, Kellan Lutz, Katie Cassidy, Clancy Brown, Connie Britton. (R, 95 min.)

Watching Craven's original 1984 masterpiece today, you're struck by just how fluidly surreal it is, slipping as it does back and forth, often with zero warning, from the banality of the stock teen characters' waking lives to the pointedly horrific unworld of their dreams. No small feat, that, and one that's unintentionally underscored by the forgettable mediocrity of this dull, banal, and oddly uninspired remake. The chief point of interest here is Haley's portrayal of Krueger: Can he make it his own? The short answer is no, not at all. This *Nightmare*'s second-act surprise hinges on a notion that is so doperly conceived that it smacks of desperation on the screenwriters' part. There's ick here, to be sure, but no chills, no screamie-dreamie skewings of reality, and, when you get right down to it, no fun. It's less a nightmare than a case of cinematic woolgathering. (05/07/2010) – Marc Savlov

★ Movies 8



## PARAMOUNT SUMMER CLASSIC FILM SERIES

### DEFYING THE SYSTEM -- JULY 8-9



**Norma Rae (1979)**  
*Sally Field proved herself an actress to reckon with as a poor Southern textile worker who rallies the troops for unionization.*  
7 THU; 9:35 FRI



**Silkwood (1983)**  
*Based on the true story of nuclear parts factory worker Karen Silkwood, who whistleblows on the unsafe conditions.*  
9:20 THU; 7 FRI

### HAUNTED LOVE -- JULY 10-11



**Rebecca (1940)**  
*Selznick & Hitchcock team up for this story of a girl who marries a British Nobleman tortured by the memory of his late wife.*  
7 SAT; 7:10 SUN



**Wuthering Heights (1939)**  
*"I am torn by Desire... tortured by hate!"*  
*Adaptation of Emily Bronte novel.*  
9:40 SAT; 5 SUN

### EVERYONE'S FAVORITE AUNTIE -- JULY 11



**Auntie Mame (1958)**  
*Endearing tale of an eccentric, life-loving woman that finds herself as guardian to her orphaned nephew.*  
2 SUN  
*Meet and have your photo taken with our own Auntie Mame!*

### THE DARK SIDE OF HOLLYWOOD -- JULY 13-14



**Sunset Boulevard (1950)**  
*Gloria Swanson, William Holden. Directed by Billy Wilder. Legendary has-been silent film star is ready for her close-up.*  
7 TUE; 9:05 WED



**In a Lonely Place (1950)**  
*Bogart as an embittered screenwriter involved with a shady scarlet trying to clear himself of a murder rap.*  
9:20 TUE; 7 WED

### FOSSIE'S ALL THAT JAZZ & LENNY -- JULY 15 & 16

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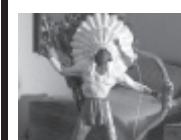
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**JULY 12-14, AT S. LAMAR**



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**MON. JULY 12 AT S. LAMAR**



**WILD & WONDERFUL WHITES OF WEST VIRGINIA**  
A genuinely moving portrait of an outlaw clan, straight out of popular myth and legend  
**TUE., JULY 13 AT RITZ**



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Two hours of the most dangerous game: appalling sports-horror movies.  
**TUE., JULY 13 AT RITZ**



**CINEMA CLUB THE PROWLER & CRY DANGER**  
With special guest and Film Noir expert Eddie Muller leading a discussion after the film  
**JULY 11 & 12 AT RITZ**



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## The Prowler

**The Prowler (1951)** D: Joseph Losey; with Van Heflin, Evelyn Keyes. (NR, 92 min.) **Cinema Club.** One of Losey's five American films, *The Prowler* also has a script by blacklisted writer Dalton Trumbo. The film examines issues of class and sex, featuring a woman who is unhappily married and a man who wants to become her new spouse. Film noir scholar Eddie Muller is the guest speaker. See "All Shades of Black," p.42, for more about Muller. @Alamo Ritz, Sunday, 7pm.



**OCEANS** D: Jacques Perrin, Jacques Cluzaud; narrated by Pierce Brosnan. (G, 84 min.)

In the opening moments of this nature documentary from the French filmmaking team who made *Winged Migration*, narrator Brosnan wonders aloud about the identity – no, the essence – of the substance that covers two-thirds of the planet. (Only a French film could hook on the ocean's je ne sais quoi.) Brosnan sniggeringly dismisses the idea that Latin names will get you any closer to understanding *la mer* – even though Latin names, in fact, can be quite instructive – and that sort of resistance to hard facts dogs the film. The camera may dive deep, but the content merely skims the surface, with a faux-poetic script that surely sounded better in French ("the ocean smiles at the sky") and a frustrating tendency to dangle fascinating bits of information and then going silent. The dazzling marine life on display speaks for itself – but it shouldn't have to. (04/30/2010) – Kimberley Jones  
★★ Movies 8

★ **PLEASE GIVE** D: Nicole Holofcener; with Catherine Keener, Oliver Platt, Rebecca Hall, Amanda Peet, Sarah Steele, Ann Guilbert, Lois Smith. (R, 90 min.)

Spending time in the company of writer/director Holofcener's characters is a treat that comes around too infrequently. Her films capture snatches of life and conversations that are resonant and recognizable, contemporary and complex, precise yet open-ended in their presentation and meaning. Holofcener's world is drenched in familiarity, especially in its focus on women, their interior lives, and their complicated feelings about body image. Yet this Manhattan-set movie also captures a sense of the present-day economic reality in America in its depiction of the growing gulf between the haves and have-nots and the ever-increasing sense of guilt the privileged feel regarding their altruistic impulses – or lack thereof. Yet the pleasure of *Please Give* lies in its conversations rather than its plot. Some of what's so lovely about the film is its very reluctance to spell out exactly what the characters have learned and its acceptance of the prickliness that is essential to so many of their natures. (06/11/2010) – Marjorie Baumgarten  
★★★★ Arbor



## In a Lonely Place

**In a Lonely Place (1950)** D: Nicholas Ray; with Humphrey Bogart, Gloria Grahame. (NR, 94 min.) **Summer Film Classics: The Dark Side of Hollywood.** A romantic, dark, and surprisingly adult drama featuring Bogart in one of his best performances as a bitter screenwriter who drinks and fights more than he works. And then he falls in love. "I was born when she kissed me. I died when she left me. I lived a few weeks while she loved me." (Double bill: *Sunset Boulevard*.) (\*) @Paramount, Tuesday, 9:20pm; Wednesday 7pm.

**PRINCE OF PERSIA: THE SANDS OF TIME** D: Mike Newell; with Jake Gyllenhaal, Gemma Arterton, Ben Kingsley, Alfred Molina, Steve Toussaint, Toby Kebbell, Richard Coyle. (PG-13, 116 min.)

What is Brit director Newell (*Four Weddings and a Funeral*) doing helming an epic, CGI-intensive, scimitar-propelled riff on *1001 Arabian Nights*, one that's based on a video game, no less? He's having a whale of a time, to all appearances, mining classic Hollywood swords-and-sandals tropes. *Prince of Persia* is by no means a great film, but it is an entertaining one, a nearly bloodless, family-friendly throwback. The film sports the same convoluted, logic-free plotting we've come to expect from films based on gamer favorites, but that doesn't really hinder its ability to hold your attention and, occasionally, move you to the edge of your seat. The film's wittiest and most playful moments come from Molina as a desert entrepreneur with rusty scruples. At times, the story threatens to topple from the sheer weight of the exposition being delivered, but, this being a Jerry Bruckheimer production, you can count on massive, explosive set-pieces to arrive to divert imminent boredom and save the day. (05/28/2010) – Marc Savlov  
★★★ Tinseltown South

**ROBIN HOOD** D: Ridley Scott; with Russell Crowe, Cate Blanchett, Max von Sydow, William Hurt, Mark Strong, Oscar Isaac, Eileen Atkins, Danny Huston, Mark Addy, Matthew Macfadyen, Kevin Durand, Scott Grimes. (PG-13, 139 min.)

Scott's *Robin Hood* ends at just about the point that other renditions of the tale begin. His is the story of how Robin Longstride (Crowe), an archer in Richard the Lionheart's last Crusade, became Robin of the Hood, the wily defender of the overtaxed people of Nottingham. In this origin story that's full of handsomely staged battle sequences, Scott and screenwriter Brian Helgeland strive to rectify certain historical inaccuracies in the Robin Hood legend, but also create some new lore of their own. The film does an admirable job of parsing dense swaths of history and making the events and players understandable, but *Robin Hood* is notably lacking in warmth. Scott is at his best directing the



## It Happened Here

**It Happened Here (1966)** D: Kevin Brownlow, Andrew Mollo; with Pauline Murray, Sebastian Shaw, Bart Allison, Reginald Marsh. (NR, 96 min.) **Austin Film Society: A Summer of Restoration – Selections From Milestone Films.** Future film historian Brownlow and military-uniform expert Mello create an alternative history in the movie that explores what life in England would have been like under Nazi occupation in World War II. @Alamo Ritz, Saturday, noon; \$6, AFS members free.

## Harmony and Me

**Harmony and Me (2009)** D: Bob Byington; with Justin Rice, Kevin Corrigan, Pat Healy, Kristen Tucker, Alex Karpovsky, Chris Doubek, Margie Beegle, Allison Latta, Bill Wise. (NR, 72 min.) **Cinema East.** This Austin-made gem is a sharply written and acted observational piece about a heartsick guy. The filmmaker will be in attendance for a Q&A. (\*) @Baby Blue Studio, Sunday, 9pm; outdoors; free.



action sequences and moving the story forward but is unable to imbue the characters with any dimensionality. This new, focused *Robin Hood* is free of rousing emotions. (05/14/2010) – Marjorie Baumgarten  
★★★ Tinseltown South

**THE SECRET IN THEIR EYES** D: Juan José Campanella; with Ricardo Darín, Soledad Villamil, Pablo Rago, Javier Godino, Guillermo Francella, Carla Quevedo, Rudy Romano. (R, 127 min., subtitled)

Winner of the Best Foreign Language Film award at this year's Oscars, this Argentine film is a reflective mystery story. Benjamín (Darín), a retired court investigator, is trying to write a novel about an old case of his that was never resolved to his satisfaction. For help, he returns to his old office and bounces his thoughts off Irene (Villamil), whom he has always loved despite never acting on those feelings. The past and the present merge as pieces of the case are reinvestigated and aspects of it reflect situations in Benjamín's own life. Campanella's uneven script bogs down when the focus of the story is on Benjamín, who is dogged by his memories and his inability to make a play for Irene. The character is just too reserved to arouse passions in either Irene or the viewers. Obviously, though, the Academy voters disagreed. (05/14/2010) – Marjorie Baumgarten  
★★★ Arbor

**SEX AND THE CITY 2** D: Michael Patrick King; with Sarah Jessica Parker, Kristin Davis, Cynthia Nixon, Kim Cattrall, Chris Noth, John Corbett, David Eigenberg, Evan Handler, Mario Cantone, Willie Garson, Liza Minnelli, Alice Eve. (R, 146 min.)

Like Carrie Bradshaw (Parker), who frets that the "sparkle" has gone out of her two-year marriage to Big (Noth), this film douses whatever sparkle remains of these beloved characters and their adventures. Writer/director King piles on the quips, lame puns, and product mentions to the detriment of character and plot development. The story takes the girls out of the city and plunks them down in Abu Dhabi, where the entire subject of "sex and the city" is taboo. The conflicts that arise regarding sexual politics only highlight the obvious, while the opulence of the Middle Eastern playground exaggerates the story's inherent fantasy aspect. The film instead puts the onus of profligate extravagance on the Arabs and rebukes the Arab men for their hypocritical puritanism. Well, at least we still have the fabulous fashions to gaze at, right? Wrong. The clothes in this movie are no fun at all: frequently preposterous, yes, but attractive and aspirational, no. (05/28/2010) – Marjorie Baumgarten  
★ Tinseltown South

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

What's an ogre with a midlife crisis to do? Now that Shrek (voiced by Myers) has settled into connubial bliss with his wife, Fiona (Diaz), a feeling of impotence begins to eat at the big green ogre. Shrek's depression is ripe for the picking when he's offered a shady deal by Rumpelstiltskin (Dohrn) that allows him to be a scary ogre for a day in exchange for any past day in his life. With this, Shrek ventures into *It's a Wonderful Life* territory, getting to see what the community would be like for others had he never been born. The story jumps from the land of fairy tales into the land of the real, and it becomes evident that this irreverent, fairy-tale-tweaking series has run out of ideas. Yet even though *Forever After* is not as fresh-seeming as its predecessors, it provides passable entertainment, especially for the kids. (05/21/2010) – Marjorie Baumgarten  
★★★ Tinseltown South

**SOLITARY MAN** D: Brian Koppelman, David Levien; with Michael Douglas, Susan Sarandon, Danny DeVito, Mary-Louise Parker, Jenna Fischer, Imogen Poots, Jesse Eisenberg, Ben Shenkman, Richard Schiff, Olivia Thirlby. (R, 90 min.)

Ben Kalmen (Douglas) is one downward dog. No, this solitary man of the title is not into yoga, he's just a skirt-chaser who makes one bad decision after another. A formerly successful businessman, Ben is already well-entrenched in his downward spiral at the time of the movie's start (that is, apart from a short preamble which is supposed to provide the explanation for all his bad behavior – which it doesn't). This character study, ultimately, doesn't add up, but with Douglas playing the subject under investigation, the character is never slack or lacking definition. If anything, *Solitary Man* seems a bit overwritten, although it is indeed a pleasure to watch Douglas and the rest of this impressive cast deliver the dialogue. In light of Douglas' imminent re-emergence as the stock-market titan Gordon Gekko in this summer's *Wall Street: Money Never Sleeps*, it is especially interesting to see him playing an entirely different version of a rich weasel. (06/18/2010) – Marjorie Baumgarten  
★★ Arbor, Tinseltown South

**SPLICE** D: Vincenzo Natali; with Adrien Brody, Sarah Polley, Delphine Chanéac. (R, 104 min.)

This film owes everything to *Frankenstein*, but these days what doesn't? *Splice* director Natali (*Cube*) has crafted a classic cautionary tale that works simultaneously as a thriller, love story, and meditation on what it means to be a scientist in a time in which everything is suddenly possible – at least in theory. It's also a grim window into a genetically engineered future that is almost certainly going to happen, if it hasn't already. Clive and Elsa (Brody and Polley) are married geneticist geniuses in the employ of a chilly biotech firm that's seeking to "splice" together the genetic strands of various organisms with the aim of creating new life forms – chimeras whose enzymes may carry the cures for all manner of human ailments ... if all goes according to plan. When at its best, *Splice* is a seething cauldron of intellectually-of-the-now arguments, both pro and con. (06/04/2010) – Marc Savlov  
★★★ Movies 8, Metropolitan

★ **TOY STORY 3** D: Lee Unkrick; with the voices of Tom Hanks, Tim Allen, Joan Cusack, Ned Beatty, Don Rickles, Michael Keaton, Wallace Shawn, John Ratzenberger, Estelle Harris, John Morris, Jodi Benson. (G, 102 min.)

While the first *Toy Story* triumphantly announced Pixar's arrival back in 1995, the franchise has never felt on par with the studio's later, more overtly lyrical pieces (*WALL-E*, *Up*). *Toy Story 3* doesn't attempt the kind of narrative artistry of those films, but that doesn't mean it's unsophisticated: In its own unassuming way, it says as much as *Up* did about the often-uneasy transition from one stage of life to the next – and all the more ingenious, then, that it's the life cycle of a pliable, plasticine doll we genuinely worry over here. At the film's beginning, the toys – including series regulars Sheriff Woody (voiced by Hanks), and Buzz Lightyear (Allen) – are confronted with the question of their own continued usefulness when owner Andy packs up to go to college. The 3-D format is well-used but never intrusive, and one of the essential pleasures in the piece is its toy-sized perspective. (06/18/2010) – Kimberley Jones  
★★★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse South, Alamo Drafthouse Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Dobie, Highland, Gateway, Gold Class, Lakeline, Metropolitan, Tinseltown North, Westgate



## Armageddon

**Armageddon (1998)** D: Michael Bay; with Bruce Willis, Billy Bob Thornton, Liv Tyler, Ben Affleck, Will Patton, Peter Stormare, Keith Davis, Steve Buscemi, Owen Wilson, Ken Campbell. (PG-13, 150 min.) **Austin Film Festival: Made in Texas.** The end of the world is counteracted by many big bangs. So, who is NASA gonna call? Our man Willis, of course. Special guests, including cast and crew, will be in attendance. (\*) @Texas Spirit Theater, Wednesday, 7:30pm; \$5, AFF and TSHM members free.



## THE TWILIGHT SAGA: ECLIPSE

D: David Slade; with Kristen Stewart, Robert Pattinson, Taylor Lautner, Ashley Greene, Bryce Dallas Howard, Peter Facinelli, Nikki Reed, Dakota Fanning, Billy Burke, Xavier Samuel, Kellan Lutz, Jackson Rathbone, Elizabeth Reaser. (PG-13, 124 min.)

The dominant dramatic struggle of this third installment is Bella's (Stewart) push-pull between two suitors: her hot-blooded wolf friend, Jacob (Lautner), and her cold-to-touch vampire beau, Edward (Pattinson). The two rivals bicker and tussle like schoolboys over a prized toy – and, really, for long stretches of the film, Bella might as well be an inanimate object. Bella has always been a milque-toast, but what especially rankles here is that when sexually curious Bella does try to initiate sex with Edward, she's swatted away, with Edward – the mouthpiece for author Stephenie Meyer's hectoring pro-abstinence message – murmuring paternalistically about her "virtue." New director Slade splits the difference between kickstarter *Twilight's* stylish camp and follow-up *New Moon's* turgid drama, and, as a piece, it's superior to the latter film. But the supposedly epic battle the entire film builds toward – the single action set-piece – is a ho-hummer. (07/02/2010) – *Kimberley Jones*

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



**WINTER'S BONE** D: Debra Granik; with Jennifer Lawrence, John Hawkes, Lauren Sweetser, Kevin Breznahan, Dale Dickey, Garret Dillahunt, Shelley Waggener, Isaiah Stone, Ashlee Thompson. (R, 100 min.)

"Never ask for what ought to be offered," 17-year-old Ree Dolly (Lawrence) admonishes her younger brother and sister. Despite their hunger and destitution, the Dolly clan will know the difference between right and wrong and learn the codes of behavior that govern the isolated social milieu in these Ozark Mountain backwoods of Missouri. It's an almost hermetically sealed environment ruled by its own moral laws and customs, traditions that have been further skewed by years of poverty, rampant methamphetamine abuse, and the callous concern of outsiders. Dolly carries the weight of her family on her young shoulders. "Never ask for what ought to be offered" could also sum up my feelings about Granik's film, a work so finely wrought that it makes other movies appear wanting. With piercing characterizations and as tense and harrowing a plot as I've seen in a long time, *Winter's Bone* never hits a false note. (06/25/2010) – *Marjorie Baumgarten* ★★★★★ Arbor

## also playing

**HOW TO TRAIN YOUR DRAGON**

★★★★ Movies 8

**JUST WRIGHT** ★★ Movies 8

**MARMADUKE** ★★ Movies 8, Metropolitan

Check Film Listings online for full-length reviews, up-to-date showtimes, archives, and more!

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## Rebecca

**Rebecca (1940)** D: Alfred Hitchcock; with Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson. (NR, 130 min.) **Summer Film Classics: Here's to the Ladies.** Hitchcock's first American film remains one of his creepiest. This Daphne du Maurier story relates the plight of a new bride who lives in the perverse shadow of her husband's former wife. (Double bill: *Wuthering Heights*.) (\*) @Paramount, Saturday, 7pm; Sunday, 7:10pm.



## Who's Afraid of Virginia Woolf?

**Who's Afraid of Virginia Woolf? (1966)** D: Mike Nichols; with Elizabeth Taylor, Richard Burton, George Segal, Sandy Dennis. (NR, 129 min.) **Making Movies Film Series.** In this screen adaptation of Edward Albee's searing play, Taylor and Burton deliver a knock-down, drag-out treatise on marital disharmony. They spark, shock, hurt, and shout down everyone they love, but mostly each other, in this groundbreaking look at lovers and other strangers. Leave time to see the accompanying museum exhibit; theatre doors open at 6:30pm. @Harry Ransom Center's Prothro Theater, Thursday (7/15), 7pm.

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# special screenings

BY MARJORIE BAUMGARTEN

The symbol (\*) indicates full-length reviews available online: [austinchronicle.com/film](http://austinchronicle.com/film).

## THURSDAY 08

**Eugene Onegin (2007) Metropolitan Opera: Encore Presentation.** Tchaikovsky's opera presentation features Renée Fleming performing the role of Tatiana and Dimitri Hvorostovsky in the title role. @Southpark Meadows, CM Cedar Park, 10am; Hill Country Galleria, Tinseltown North, noon.

**The Goonies Quote-Along Action Pack.** @Alamo Ritz, 7pm.

**Grease Sing-Along (1978)** D: Randall Kleiser; with John Travolta, Olivia Newton-John, Stockard Channing, Didi Conn. (PG, 112 min.) The original high school musical returns with nothing changed but your lyrical participation. @Alamo Drafthouse South, 7:15, 10:15pm.

**Norma Rae (1979)** D: Martin Ritt; with Sally Field, Rob Liebman, Beau Bridges. (PG, 113 min.) **Summer Film Classics: Here's to the Ladies.** Field picked up her first Oscar for her title performance as an ordinary Southern mill worker who, with the help of a labor organizer from New York, finds the courage to agitate for unionization of the factory at which she works. (Double bill: *Silkwood*.) @Paramount, 7pm.

**Prince Sing-Along Action Pack.** @Alamo Ritz, 9:50pm.

**Silkwood (1983)** D: Mike Nichols; with Meryl Streep, Kurt Russell, Cher, Craig T. Nelson, Diana Scarwid, Fred Ward, Ron Silver, Studie Bond. (R, 128 min.) **Summer Film Classics: Here's to the Ladies.** Wonderful performances steal the show in this film based on the real life of Karen Silkwood, a worker in a plutonium factory in Oklahoma, whose health and safety concerns prompt her public exposure of the company's practices which, in turn, lead to dire personal consequences. (Double bill: *Norma Rae*.) (\*) @Paramount, 9:30pm.

### SPACES

**David Holzman's Diary (1967)** D: Jim McBride; with L.M. Kit Carson, Eileen Dietz. (NR, 74 min.) **Nueva Onda Unrentable Series.** Inducted into the National Film Registry in 1991, this film is essential viewing for students of cinema. Long before the term "mockumentary" came into being, this pseudo documentary naturalistically portrays the daily life of a young filmmaker as the draft board hounds him and his girlfriend grows tired of his camera's constant gaze. Playing before the feature is the short "I Love You, Will Smith" by Austinite Bradley Jackson. @Nueva Onda, 8pm; outdoors; free.

**Detour (1945)** D: Edgar G. Ulmer; with Tom Neal, Ann Savage, Claudia Drake. (NR, 67 min.) **Making Movies Film Series.** Both a great film noir and a terrific example of low-budget B filmmaking from the Forties, *Detour* is Ulmer's crowning achievement. It's the story of a man whose date with destiny meets a detour when he picks up a hitchhiker who proceeds to make his life a living hell. Be sure to catch the accompanying museum exhibit beforehand; theatre doors open at 6:30pm. @Harry Ransom Center's Prothro Theater, 7pm.

### KIDS

**Alvin and the Chipmunks: The Squeakquel (2009) Family Film Festival.** Free. (\*) @Lakeline, 10am.

**Astro Boy (2009) Family Film Festival.** Free. (\*) @Westgate, 10am.

**Hotel for Dogs (2009) Summer Movie Clubhouse.** \$1. (\*) @Tinseltown South, 10am.

## SUBMISSION INFORMATION:

The *Austin Chronicle* is published every Thursday. Info is due the Monday of the week prior to the issue date. **The deadline for the July 23 issue is Monday, July 12.** Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork.

Send submissions to the *Chronicle*, PO Box 49066, Austin, TX 78765; fax, 458-6910; or e-mail.

Contact Marjorie Baumgarten (Special Screenings): [specialscreenings@austinchronicle.com](mailto:specialscreenings@austinchronicle.com); Wayne Alan Brenner (Offscreen): [calendar@austinchronicle.com](mailto:calendar@austinchronicle.com).

**The Iron Giant (1999) Summer Kids Camp.** Free. (\*) @Alamo Drafthouse Lake Creek, 11am.

**Jimmy Neutron: Boy Genius (2001) Family Film Festival.** Free. (\*) @Lakeline, 10am.

**The Muppet Movie (1979) Summer Kids Camp.** Free. (\*) @Alamo Drafthouse South, 11am.

**Paul Blart: Mall Cop (2009) Family Film Festival.** Free. (\*) @Arbor, 10am.

**The Pirates Who Don't Do Anything: A VeggieTales Movie (2008) Family Film Festival.** Free. (\*) @Arbor, 10am.

**Rugrats in Paris: The Movie (2000) Family Film Festival.** Free. (\*) @Westgate, 10am.

**Spy Kids (2001) Summer Kids Camp.** Free. (\*) @Alamo Drafthouse Village, 11am.

## FRIDAY 09

**Clerks (1994)** D: Kevin Smith; with Brian O'Halloran, Jeff Anderson, Marilyn Ghigliotti, Lisa Spoonauer. (R, 89 min.) Smith's feature debut is an outrageous, profane, and deliriously dead-on comedy that follows a day in the life of two young convenience/video store clerks. (\*) @Tinseltown South, 12mid.

**The Cremaster Cycle: Part 3 (2002)** D: Matthew Barney; with Barney, Richard Serra, Aimee Mullins, Nesrin Karanouh, Peter Badalamenti. (NR, 182 min.) Despite its numeric designation, Part 3 is the concluding installment of Barney's art cycle. It fuses mysticism and modernism and was filmed in New York's Chrysler Building and Guggenheim Museum, among other places. Barney plays the apprentice who endures torture and travails while ascending each building. (\*) @Dobie, 7pm.

**The Cremaster Cycle: Parts 4 & 5 and De Lama Lámina** D: Matthew Barney; with Barney, Ursula Andress. (NR, 132 min.) Barney plays a satyr who tumbles through the floor to the sea while motor-cycles race in Part 4. In Part 5, Andress plays an imperious monarch who lip-syncs the soprano parts at the Hungarian State Opera. In *De Lama Lámina*, Barney pairs with musician Airtio Lindsay as a featured part of a Carnaval parade in Brazil. Part 4 was made in 1994, Part 5 in 1997, and *De Lama Lámina* in 2007. (\*) @Dobie, 10:15pm.

**'Bloom' Art Exhibition & Benefit** AGLIFF presents a *fabulous* celebration of artists who surprise, delight, and challenge the status quo and buck tradition across all mediums including digital, canvas, performance, photography, theatre, dance, sculpture, and film. Not just another art show – this is a full-on party with live music and cocktails, too! *Fri., July 23, 8pm. Action Figure Studios, 3000 E. Cesar Chavez. 302-9889. \$40 (\$35, in advance). [www.agliff.org](http://www.agliff.org).*

**Austin FilmWorks: Production One** Filmmaker Steve Mims covers the issues of technology, design, and practical application of technique with this comprehensive, hands-on, 14-week series of classes. Registration now open; see website for details. *Sept. 7-Dec. 7. Tuesdays, 6:30pm. Studio A-7, 701 Tillery. \$960. [www.austinfilmworks.com](http://www.austinfilmworks.com).*

**Austin School of Film Classes** An excellent slate of classes is available for your cinematic advancement at the Austin School of Film, with professional instruction in Final Cut Pro, DV and HD cameras, screenwriting essentials, introductions to Dreamweaver and Fetch, animation and lighting techniques, and more. See website for details. [www.austinfilmworkschool.org/classes](http://www.austinfilmworkschool.org/classes).

**channelAustin Classes** Austin's digital media center offers filmmakers professional, hands-on instruction in HD field equipment and studio production, plus affordable access to the latest high-end gear and software by Sony and Apple. Learn more on Mondays from 6 to 7pm. See website for details. *1143 Northwestern. [www.channelaustin.org](http://www.channelaustin.org).*

**Harry Ransom Center: 'Making Movies'** This revealing exhibition – arranged from documents of film producer and director David O. Selznick, actors Gloria Swanson and Robert De Niro, screenwriter Ernest Lehman, acting teacher Stella Adler, special effects master Norman Dawn, and others – explores the collaborative processes that take place behind the scenes in filmmaking. *Through Aug. 1. Tue., Wed., Fri., 10am-5pm; Thu., 10am-7pm; Sat.-Sun., noon-5pm. Harry Ransom Center, 300 W. 21st, 471-8944. [www.hrc.utexas.edu/exhibitions/2010/movies](http://www.hrc.utexas.edu/exhibitions/2010/movies).*

**Homoscope: Call for Entries** The third annual Queer Arts Festival is now accepting experimental film shorts to complement its showcase of visual art and live performance in August. (Also wanted are feature-film submissions for ongoing screenings.) See website for details. [www.homoscope.org](http://www.homoscope.org).

**The Screenplay Workshop** All programs taught by professional screenwriters in Central Austin classrooms. **Tuesday Night Workshops** 7-9:30pm. Five-week fundamentals: \$225. Ten-week Master Class: \$390. **Private Screenwriting Coaching and Consultation** also available. See website for details. [www.thescreenplayworkshop.org](http://www.thescreenplayworkshop.org).

**Thursday Night Blockbuster** ColdTowne Theater and I Luv Video present a pair of video-making, movie-mocking Merriments each Thursday, featuring a troupe of cut-ups who create meshing and battling narratives from an on-the-spot mix of live performance and instant video (**3, 2, 1, Kill!**, 8pm) and improvise commentary tracks to the most popular movies of today, yesterday, and tomorrow (**Commentary Track Live**, 10pm). And there's free popcorn all night long! *ColdTowne Theater, 4803-B Airport, 524-2807. \$5 each show. [www.coldtownetheater.com](http://www.coldtownetheater.com).*

**The Cremaster Cycle: Parts 1 & 2** D: Matthew Barney; with Barney, Norman Mailer. (NR, 121 min.) In Part 1 of Barney's fervid multicycle artwork, hovering Goodyear blimps form geometric patterns on Busby Berkeley-style showgirls in a field below. In Part 2, Barney plays Gary Gilmore, while Norman Mailer plays Harry Houdini in a mythopoetic landscape beyond full explanation. Part 1 was made in 1995 and Part 2 in 1999. @Dobie, 3pm.

**Grease Sing-Along (1978)** @Alamo Drafthouse South, 7:15, 10:15pm. (See Thursday, 7/8.)

**Norma Rae (1979)** @Paramount, 9:35pm. (See Thursday, 7/8.)

**Silkwood (1983)** @Paramount, 7pm. (See Thursday, 7/8.)

### SPACES

**Smoke Signals (1998)** D: Chris Eyre; with Adam Beach, Evan Adams, Irene Bedard, Gary Farmer. (PG-13, 88 min.) **Movie Under the Stars.** This voyage of discovery based on Sherman Alexie's novel tells a story about friendship and father-and-son knots among Couer d'Alene Indians, a tale that resonates on the reservation and off. (\*) @Hope Lutheran Church Baseball Field, 9pm.

### KIDS

**Monsters vs. Aliens (2009) Family Summer Cinema (Dinner & a Movie).** Free. (\*) @Southwest Bistro at the Hyatt Regency, 6:30pm.

## SATURDAY 10

**Clerks (1994)** @Tinseltown South, 12mid. (See Friday.)

**The Cremaster Cycle: Part 3 (2002)** @Dobie, 7pm. (See Friday.)

**The Cremaster Cycle: Parts 4 & 5 and De Lama Lámina** @Dobie, 10:15pm. (See Friday.)

**The Cremaster Cycle: Parts 1 & 2** @Dobie, 3pm. (See Friday.)

**Grease Sing-Along (1978)** @Alamo Drafthouse South, 7:15, 10:15pm. (See Thursday, 7/8.)

**It Happened Here (1966)** See p.72.

**Rebecca** See p.73.

**The Rocky Horror Picture Show (1975)** D: Jim Sharman; with Richard O'Brien, Barry Bostwick, Susan Sarandon, Tim Curry. (R, 95 min.) Austin fans have been dressing up and doing the "Time Warp" thing live for more than 30 years straight. For more info, see [www.austinrocky.org](http://www.austinrocky.org). @Alamo Drafthouse Village, 12mid.

## offscreen

**Wuthering Heights (1939)** D: William Wyler; with Laurence Olivier, Merle Oberon, David Niven. (NR, 103 min.) **Summer Film Classics: Here's to the Ladies.** Poor Heathcliff and Cathy have their stars crossed once more in this film rendition of the Emily Brontë classic. Charles MacArthur and Ben Hecht wrote the screenplay, and Gregg Toland won an Oscar for his cinematography. (Double bill: *Rebecca*.) @Paramount, 9:40pm.

### SPACES

**3:10 to Yuma (2007)** D: James Mangold; with Christian Bale, Russell Crowe, Ben Foster, Peter Fonda, Alan Tudyk, Gretchen Mol, Dallas Roberts, Vinessa Shaw. (R, 117 min.) **Austin Public Library: Books to Movies Club.** 3:10 to Yuma proved that Westerns are not dead and that remakes are not always a bad thing. (\*) @University Hills Library, 1pm; free.

### KIDS

**Monsters vs. Aliens (2009)** @Southwest Bistro at the Hyatt Regency, 6:30pm. (See Friday.)

**Planet 51 (2009) Parks and Recreation Department: Splash Party Movie Nights.** Movie at dusk; pool entrance fee required. (\*) @Deep Eddy Pool, 8:30pm.

## SUNDAY 11

**Auntie Mame (1958)** D: Morton DaCosta; with Rosalind Russell, Forrest Tucker, Coral Browne. (NR, 143 min.) **Summer Film Classics: Everyone's Favorite Auntie.** "Life is a banquet, and most poor suckers are starving to death" are the bywords of the fabulous Auntie Mame, the wonderful character played by Russell, who gives one of the great performances of her career in this – the nonmusical film version – of the beloved play. (\*) @Paramount, 2pm.

**The Cremaster Cycle: Part 3 (2002)** @Dobie, 7pm. (See Friday.)

**The Cremaster Cycle: Parts 4 & 5 and De Lama Lámina** @Dobie, 10:15pm. (See Friday.)

**The Cremaster Cycle: Parts 1 & 2** @Dobie, 3pm. (See Friday.)

**Days of Thunder** D: Tony Scott; with Tom Cruise, Nicole Kidman. (PG-13, 107 min.) **Hecklevision.** Your texted heckles will be viewable onscreen. @Alamo Ritz, 10pm.

**The Prowler (1951)** See p.72.

**Rebecca** See p.73.

**Wuthering Heights (1939)** @Paramount, 5pm. (See Saturday.)

### SPACES

**Harmony and Me (2009)** See p.72.

## MONDAY 12

**The Cremaster Cycle: Part 3 (2002)** @Dobie, 9pm. (See Friday.)

**The Cremaster Cycle: Parts 1 & 2** @Dobie, 7pm. (See Friday.)

**Cry Danger (1951)** D: Robert Parrish; with Dick Powell, Rhonda Fleming, Richard Erdman, William Conrad. (NR, 79 min.) **Cinema Club.** A man is framed for a robbery and murder he did not commit, and after his five-year prison stretch is up, he tries to find the real culprit. Film noir scholar Eddie Muller is the guest speaker. See "Walk Away From the Light," p.43, for more about Muller. @Alamo Ritz, 7pm.

**8: The Mormon Proposition (2010)** D: Reed Cowan, Steven Greenstreet. (R, 80 min.) **aGLIFF Presents.** This documentary tracks the Mormon Church's involvement in the passage of Proposition 8, as well as its longtime opposition to LGBT rights. @Alamo Drafthouse South, 7:40pm.

**The Mountain Goats: The Life of the World to Come (2009)** D: Rian Johnson. (NR) **Music Monday.** This is a live performance film made by the director of *Brick* and *The Brothers Bloom*. @Alamo Ritz, 10:20pm.

**Rush: Beyond the Lighted Stage (2010)** D: Sam Dunn, Scot McFadyen. This documentary, which won the Audience Award at the 2010 Tribeca Film Festival, looks at the band's 40-year career. @Alamo Drafthouse Village, 9:45pm.

**A Town Called Panic (2009)** D: Stéphane Aubier, Vincent Patar; with the voices of Patar, Aubier, Bruce Ellison. (NR, 75 min.) This whimsical, Belgian import is

an animated stop-motion fantasy that uses childhood toys as characters who find themselves in all manner of goofy yet compelling adventures. (\*) @Alamo Drafrhouse South, 10pm.

## SPACES

**Yesterday (1985)** D: Radoslaw Płowowski; with Piotr Siwkiewicz, Anna Kazmierczak. (NR, 90 min.) **Austin Public Library: Polish Cinema Series.** In a high school in a small Polish town in the Sixties, four students are more interested in the Beatles than graduation. @Spicewood Springs Branch Library, 6:30pm; free.

## KIDS

**Coraline (2009) Summer Kids Camp.** Free. (\*) @Alamo Drafrhouse Lake Creek, 11am.

**The Muppet Movie (1979)** @Alamo Drafrhouse Village, 11am. (See Thursday, 7/8.)

**Spy Kids (2001)** @Alamo Drafrhouse South, 11am. (See Thursday, 7/8.)

## TUESDAY 13

**Blue Gender Anime at the Alamo.** Japanese animated television series. @Alamo Drafrhouse Lake Creek, 10pm; free.

**The Cremaster Cycle: Part 3 (2002)** @Dobie, 9:45pm. (See Friday.)

**The Cremaster Cycle: Parts 4 & 5 and De Lama Lámina** @Dobie, 7pm. (See Friday.)

**In a Lonely Place (1950)** See p.72.

**Nightmares in a Damaged Brain (1981)** D: Romano Scavolini; with Baird Stafford, Sharon Smith. (NR, 97 min.) **Terror Tuesday.** A patient on the lam from a mental asylum has murderous nightmares. @Alamo Ritz, 9:50pm.

**Rush: Beyond the Lighted Stage (2010)** @Alamo Drafrhouse Village, 9:45pm. (See Monday.)

**Sunset Boulevard (1950)** D: Billy Wilder; with Gloria Swanson, William Holden, Erich Von Stroheim. (NR, 110 min.) **Summer Film Classics: The Dark Side of Hollywood.** Billy Wilder's cynical edge is finely honed in this darkly amusing satire of Hollywood, which won three Academy Awards. (Double bill: *In a Lonely Place*) (\*) @Paramount, 7pm.

**A Town Called Panic (2009)** @Alamo Drafrhouse South, 10:15pm. (See Monday.)

**The Wild and Wonderful Whites of West Virginia (2009)** D: Julien Nitzberg. (NR, 86 min.) Jesco White, the "Dancing Outlaw," appeared as the star of his own documentary, but here a different filmmaker revisits the entire White clan – a group that almost reveals Jesco to be the quiet member of the family. Brawling, drugs, and gas huffing are some of the constants depicted in the Whites' way of life. For more on the film, see "Gold in Them Thar Hills," p.41. @Alamo Ritz, 7:45pm.

## SPACES

**Hard Eight (1997)** D: Paul Thomas Anderson; with Philip Baker Hall, John C. Reilly, Gwyneth Paltrow, Samuel L. Jackson. (R, 101 min.) **Austin Public Library: Neo-Noir Nights.** Bolstered by terrific performances, Anderson's debut film is a small, deceptively complex mystery about some gamblers and their quasi-filial bonds. (\*) @Milwood Branch Library, 6:30pm; free.

## KIDS

**Aliens in the Attic (2009) Family Film Festival.** Free. (\*) @Lakeline, 10am.

**Alvin and the Chipmunks: The Squeakquel (2009)** @Westgate, 10am. (See Thursday, 7/8.)

**Astro Boy (2009)** @Arbor, 10am. (See Thursday, 7/8.)

**Coraline (2009)** @Alamo Drafrhouse Lake Creek, 11am. (See Monday.)

**Doogal (2006) Family Film Festival.** Free. (\*) @Lakeline, 10am.

**Jimmy Neutron: Boy Genius (2001)** @Westgate, 10am. (See Thursday, 7/8.)

**Madagascar: Escape 2 Africa (2008) Summer Movie Camp.** \$1. (\*) @Barton Creek Square, 10am.

**The Muppet Movie (1979)** @Alamo Drafrhouse Village, 11am. (See Thursday, 7/8.)

**Rugrats in Paris: The Movie (2000)** @Arbor, 10am. (See Thursday, 7/8.)

**Spy Kids (2001)** @Alamo Drafrhouse South, 11am. (See Thursday, 7/8.)

**The Tale of Despereaux (2008) Summer Movie Clubhouse.** \$1. (\*) @Movies 8, 10am.

**The Tale of Despereaux (2008)** @Tinseltown South, 10am. (See above.)

## WEDNESDAY 14

**Citizen Architect: Samuel Mockbee and the Spirit of the Rural Studio (2010)** D: Samuel Wainwright. (NR, 59 min.) **AIGA Austin.** This film documents Mockbee's Rural Studio, a architectural charity program in which students design and build structures for impoverished communities in rural Alabama. The director will be present for a Q&A. @Alamo Ritz, 7:45pm.

**The Cremaster Cycle: Part 3 (2002)** @Dobie, 9pm. (See Friday.)

**The Cremaster Cycle: Parts 1 & 2** @Dobie, 7pm. (See Friday.)

**Exit Through the Gift Shop (2010)** D: Banksy; narrated by Rhys Ifans. (R, 87 min.) Documentary? Artwork? Puzzle? Prank? Social commentary? This film by the British graffiti artist known as Banksy is, indeed, all of the above. (\*) @Alamo Drafrhouse Lake Creek, 10pm.

**Horror Remix: Sports** Clips from movies that combine horror and spring themes will be presented in two hours: Content is from *The Majorettes*, *Fatal Games*, and *Killer Workout*. @Alamo Drafrhouse Lake Creek, 10pm.

**In a Lonely Place (1950)** See p.72.

**La Bohème (2008)** D: Franco Zeffirelli. (NR, 200 min.) **Metropolitan Opera: Encore Presentation.** Nicola Luisotti conducts this production of the Puccini favorite, which features Angela Gheorghiu as Mimi and Ramón Vargas as Rodolfo. @Tinseltown North, Metropolitan, Hill Country Galleria, Southpark Meadows, CM Cedar Park, 6:30pm.

**Miami Connection (1986)** D: Y.K. Kim, Woosang Park; with Kim, Vincent Hirsch, Joseph Diamond. (NR, 120 min.) **Weird Wednesday.** A follow-up to *Ninja Turf*, this movie promises to be just as incomprehensible. @Alamo Ritz, 11:55pm.

**Rush: Beyond the Lighted Stage (2010)** @Alamo Drafrhouse Village, 9:45pm. (See Monday.)

**Sunset Boulevard (1950)** @Paramount, 9:05pm. (See Tuesday.)

**A Town Called Panic (2009)** @Alamo Drafrhouse South, 10:15pm. (See Monday.)

**The Wild and Wonderful Whites of West Virginia (2009)** @Alamo Ritz, 9:40pm. (See Tuesday.)

## SPACES

**Armageddon (1998)** See p.73.

**Do You Remember Dolly Bell? (1981)** D: Emir Kusturica; with Slavko Stimac, Slobodan Aligrudic. (NR, 109 min.) **UT Center for Russian, East European, and Eurasian Studies.** This early film by Kusturica (*Underground*, *Time of the Gypsies*), tells the story of a young man in Sixties Sarajevo who drifts into petty crime and love. @Geography Bldg., Rm. 102 (UT campus on 24th), 7pm; free.

**Su Excelencia (1967)** D: Miguel M. Delgado; with Cantinflas, Sonia Infante. (NR, 133 min.) **Austin Public Library: Mexican Comedy Wednesdays Featuring Cantinflas.** Cantinflas plays a government functionary who, through a series of bizarre events, suddenly becomes an ambassador. @Cepeda Public Library, 6pm; free.

**Tommy Boy (1995)** D: Peter Segal; with Chris Farley, David Spade, Bo Derek, Brian Dennehy, Rob Lowe. (PG-13, 97 min.) **101X Summer Cinema.** As a mismatched pair, Farley and Spade have their comic moments, with the big galoot playing off the little jerk. (\*) @Central Market North, 8:30pm; outdoors; free.

## KIDS

**Aliens in the Attic (2009)** @Lakeline, 10am. (See Tuesday.)

**Alvin and the Chipmunks: The Squeakquel (2009)** @Westgate, 10am. (See Thursday, 7/8.)

**Astro Boy (2009)** @Arbor, 10am. (See Thursday, 7/8.)

**Coraline (2009)** @Alamo Drafrhouse Lake Creek, 11am. (See Monday.)

**Doogal (2006)** @Lakeline, 10am. (See Tuesday.)

**Jimmy Neutron: Boy Genius (2001)** @Westgate, 10am. (See Thursday, 7/8.)

**The Muppet Movie (1979)** @Alamo Drafrhouse Village, 11am. (See Thursday, 7/8.)

**Rugrats in Paris: The Movie (2000)** @Arbor, 10am. (See Thursday, 7/8.)

**Spy Kids (2001)** @Alamo Drafrhouse South, 11am. (See Thursday, 7/8.)

**The Tale of Despereaux (2008)** @Tinseltown South, 10am. (See Tuesday.)

## THURSDAY 15

**All That Jazz (1979)** D: Bob Fosse; with Roy Scheider, Jessica Lange, Ann Reinking, John Lithgow. (R, 123 min.) **Summer Film Classics: Two by Fosse.** In dazzling spectacle and dance, choreographer Fosse recounts less-than-flattering aspects of his life story, including drug use and womanizing. (Double bill: *Lenny*.) @Paramount, 9:15pm.

**The Cremaster Cycle: Part 3 (2002)** @Dobie, 9:45pm. (See Friday.)

**The Cremaster Cycle: Parts 4 & 5 and De Lama Lámina** @Dobie, 7pm. (See Friday.)

**Exit Through the Gift Shop (2010)** @Alamo Drafrhouse Lake Creek, 10pm. (See Wednesday.)

**The Goonies Quote-Along** @Alamo Ritz, 7pm. (See Thursday, 7/8.)

**Grease Sing-Along (1978)** @Alamo Drafrhouse South, 7:15, 10:15pm. (See Thursday, 7/8.)

**La Bohème (2008)** @Southpark Meadows, CM Cedar Park, 10am; Tinseltown North, Hill Country Galleria, noon. (See Wednesday.)

**Lenny (1974)** D: Bob Fosse; with Dustin Hoffman, Valerie Perrine. (R, 112 min.) **Summer Film Classics: Two by Fosse.** This striking black-and-white film biography of the life of Lenny Bruce is a small Hollywood gem. Hoffman does a great job of capturing the Bruce vibe, and as his wife and stripper, Honey, Perrine delivers perhaps the best work of her career. (Double bill: *All That Jazz*.) (\*) @Paramount, 7pm.

**Prince Sing-Along** @Alamo Ritz, 10pm. (See Thursday, 7/8.)

**Rush: Beyond the Lighted Stage (2010)** @Alamo Drafrhouse Village, 9:45pm. (See Monday.)

## SPACES

**Dial H-I-S-T-O-R-Y (1998)** D: Johan Grimont. (NR, 68 min.) Created from found footage in 1998, this film

blends images to depict airplane hijackings from the Seventies to shortly before the 9/11 attacks. For more on the film, see "Experiment in Terror," p.41. @Blanton Museum Auditorium (on the UT campus), 7pm; free.

**Who's Afraid of Virginia Woolf? (1966)** See p.73.

## KIDS

**Aliens in the Attic (2009)** @Lakeline, 10am. (See Tuesday.)

**Alvin and the Chipmunks: The Squeakquel (2009)** @Westgate, 10am. (See Thursday, 7/8.)

**Astro Boy (2009)** @Arbor, 10am. (See Thursday, 7/8.)

**Coraline (2009)** @Alamo Drafrhouse Lake Creek, 11am. (See Monday.)

**Doogal (2006)** @Lakeline, 10am. (See Tuesday.)

**Jimmy Neutron: Boy Genius (2001)** @Westgate, 10am. (See Thursday, 7/8.)

**The Muppet Movie (1979)** @Alamo Drafrhouse Village, 11am. (See Thursday, 7/8.)

**Rugrats in Paris: The Movie (2000)** @Arbor, 10am. (See Thursday, 7/8.)

**Spy Kids (2001)** @Alamo Drafrhouse South, 11am. (See Thursday, 7/8.)

**The Tale of Despereaux (2008)** @Tinseltown South, 10am. (See Tuesday.)

## imax

**Arabia 3D (2010)** D: Greg MacGillivray. (NR, 40 min.) A combination of historical re-creations and contemporary scenes of everyday life, this film follows the story of Hamzah Jamjoom, a 22-year-old Arabian filmmaking student, as he returns home from Chicago to make a film about his native culture. Thu. (7/8)-Sat., 10am; Mon.-Thu. (7/15), 10am.

**Hubble 3D (2010)** D: Toni Myers; narrated by Leonardo DiCaprio. (NR, 45 min.) This breathtaking documentary follows NASA's May 2009 mission to repair the Hubble Space Telescope. (\*) Thu. (7/8), 11am; Fri.-Sat., 11am, noon; Sun., 1pm; Mon.-Thu. (7/15), 11am.

**The Twilight Saga: Eclipse (2010)** D: David Slade; with Kristen Stewart, Robert Pattinson, Taylor Lautner. (PG-13, 124 min.) See review on p.73. (\*) Thu. (7/8), noon, 2:30, 5, 7:30, 10pm; Fri.-Sat., 11:30am, 2, 4:30, 7, 9:30, 11:59pm; Sun., 2, 4:30, 7, 9:30pm; Mon.-Thu. (7/15), noon, 2:30, 5, 7:30, 10pm.

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Roger Ebert, CHICAGO SUN-TIMES

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RECOMMENDED EVENTS FOR JULY 9 TO JULY 15

# music

EDITED BY AUDRA SCHROEDER

listings



## Hot Sh!t Summer Series

Club de Ville, Friday 9 & Saturday 10 |

Austin's been hailed as L.A.'s little sister in terms of our film industry. The four-part Hot Sh!t electronic series, hosted by local beat-/taste-maker Butcher Bear, aims to do the same, giving

Austin and Los Angeles artists a limestone stage. Friday night's headlined by West Coast collagist Will Wiesenfeld, aka Baths. The songs on Anticon debut *Cerulean* are sweet and lush, juxtaposed with glitchy samples and screwed sounds. DJ Chicken George, Butcher Bear & Charlie, and Freshmillions warm up the crowd. Saturday, intelligent dance

chemist Dr. Strangeloop, whose new album, *Easy Listening for Our Future Children*, is out on Flying Lotus' imprint Brainfeeder, projects a spectrum of abstract rhythms and embraces singularity. Ernest Gonzales, NickNack, and Reganometry go first. Visuals by Eastside electronics boutique Switched On (see "Gizometry," p.46). — Audra Schroeder

### J ROCC

Aces Lounge, Friday 9

Last time J Rocc commanded the decks in Bat City, the Stones Throw rapper waxed with nothing but 45s. Expect an eclectic mix from the Beat Junkies founder, plus DJ Tats' local lesson in Table Manners and Crew 54's reality raps. For starters, local quintet Focus Group puts the mental in instrumental. — Thomas Fawcett

### LIGHTNING BOLT

Mohawk, Saturday 10

Rhode Island duo Lightning Bolt's approach to live shows eschewed the stage for total sonic immersion. It's been a while since they assaulted eardrums with their rhythmic progcore, but last year's *Earthy Delights*, on longtime label Load, offered hope they would return. Start training for the pit now. Indian Jewelry and Guardians get you pumped. — Audra Schroeder

### A SUMMER DANCE PARTY

One World Theatre, Saturday 10

The One World's elegant confines are well-suited to tango and jazz, but this party invites a different crowd. Two local electro-pop faves — the Black & White Years and L.A.X — provide the soundtrack for summer lovin', touchin', and squeezin'. The show will be filmed, so dress to impress. 8pm. — Audra Schroeder

Explosions in  
your earhole at  
[austinchronicle.com/  
thelineup](http://austinchronicle.com/thelineup)

THE LINEUP



| L - R: J ROCC (FRI., 7/9) | LIGHTNING BOLT (SAT., 7/10) | JAMIE CULLUM (TUE., 7/13) | MYKA 9 (TUE., 7/13)

### MARCIA BALL'S PIANORAMA

Antone's, Sunday 11

It just wouldn't be an anniversary month without the first lady of Texas piano, Marcia Ball. And when she brings Pianorama to the stage, you've never seen so much done with 88 keys. Chris Layton, Tommy Shannon, Denny Freeman, and Derek O'Brien provide the top and bottom for the show, but here's a little hint: Clifford Antone is being inducted into the Austin Music Memorial that afternoon. Expect fireworks later. — Margaret Moser

### JAMIE CULLUM

Stubb's, Tuesday 13

With his fifth studio album, *The Pursuit* (Universal), British crooner Jamie Cullum returns to the jazz-pop stylings that wooed fans on 2002 debut *Pointless Nostalgic*. Cullum also adds recent R&B and electronic forays into his piano compositions, creating smooth, sophisticated odes for the next generation. Female counterpart and New Zealander Gin Wigmore opens, delivering the clipped, quirky pop bite of debut *Holy Smoke*. — Doug Freeman

### OUTSIDERS OUTSIDE

Cherrywood Coffeehouse, Wednesday 14

This weekly experimental series has been a Hump Day miracle, with local ambient/electronic genre-splicers hitting the wood outside. Tonight, take in the weird, wild sounds of Space Dragon Killah vs. Wu Fru De Lu and Yogurt Patrol, tunes from DJ Dark Side of the Sun, and visuals by Vid Kidz. Free. — Audra Schroeder

### REFUSED ARE FUCKING DEAD

Mohawk, Thursday 15

Refused are fucking dead, a fact reiterated by a 2006 documentary of the same name, but the Swedish hardcore act has experienced a resurgence lately thanks to the CD/DVD deluxe reissue of 1998's prescient, volatile manifesto *The Shape of Punk to Come*. This local tribute, featuring members of Goodnight Goddess, Screaming at the Sky, and Dynamite Boy, proves the classics never go out of style. Local offshoot Grenadier and Saturday's Radar open. — Austin Powell

## soundcheck

BY AUDRA SCHROEDER

### M.O.T.O., MIDNIGHT CREEPS

Beerland, Friday 9

Criminal IQ garage rock meets doom-punk. Locals Manikin complete the M trifecta.

### ARC ANGELS

Antone's, Friday 9 & Saturday 10

New album, new era, with Love at War on Friday and the BlueBonnets Saturday.

### CHURCH OF THE FRIENDLY GHOST'S THIRD ANNIVERSARY

Salvage Vanguard Theater, Friday 9-Sunday 11

The Golden Boys, Christina Carter, Bee vs. Moth, and more celebrate.

### BOB LOG III

Emo's, Saturday 10

One-man band stirs it up with something pink.

### NEKROMANTIX

Red 7, Sunday 11

Rockabilly tales from the crypt.

### MYKA 9, MEDUSA

Flamingo Cantina, Tuesday 13

Freestyle Fellowship spitter plus hip-hop's gangsta goddess.

### WOODY GUTHRIE BIRTHDAY SALUTE

Cactus Cafe, Wednesday 14

Butch Hancock kicks up dust for folk's OG.

### TWANG TWANG SHOCK-A-BOOM

Continental Club, Thursday 15

David Garza's Cactus trio stays caffeinated.

## in-stores

Friday: **Pigs, Magic Jewels, Expensive Shit**, Trailer Space, 7pm  
Saturday: **Aiua, Scout, Cory Brim**, Trailer Space, 7pm  
Tuesday: **Big Kids, 1994**, Trailer Space, 7pm  
Wednesday: The **Fleshtones**, Waterloo Records, 5pm; **Wild America, Black Wine, Apache, Cosmonauts, Cum Stain**, Trailer Space, 7pm  
Thursday: **Barabbas, Eklavo, Pilgrimage, Vulturs**, Trailer Space, 7pm

live music venues p.78

roadshows + club listings p.82

# Cactus Cafe

6 BAR ★★ ★ 475-6515

23RD AND GUADALUPE IN THE TEXAS UNION



THU  
JUL 8  
**SOUTHPAW JONES**  
8:30 PM

FRI JULY 9 ★ 8:00 PM  
EP RELEASE  
**MARMALAKE ★ LITTLE LO MOTHER FALCON**

SAT JULY 10  
THE ONE THE ONLY  
**AUSTIN LOUNGE LIZARDS**



8:30PM

TEXAS MUSIC HALL OF FAME INDUCTEE MONDAYS ★ JULY 12.19.26★ 8:00 PM

**David Garza**  
★★★ WITH SPECIAL GUESTS FREE SHOWS! ★★★

Tue July 13 ★ 8:30 PM  
FRESHMAN ORIENTATION AFTER CONCERT FROM NYC★FREE SHOW  
**Eugene Christopher**

WED July 14 ★ 2nd Annual  
Woody Guthrie Birthday salute  
**Butch Hancock**  
& FRIENDS ★ 8:00 PM

FRI JULY 16 8:30PM  
SONGSTRESS FOR THE AGES  
**ELIZA GILKYSON**

Sat July 17 •AUSTIN'S OWN•  
**DANNY SCHMIDT**  
8:30PM

WED JUL 21 the almost iconic 8:30 PM  
**Leatherbag**

FRI JULY 23 ★ 8:30 PM  
**JUNIOR BROWN**

★ Voted Austin's #1 ACOUSTIC MUSIC VENUE 2003-2010! ★  
Coming to a Cafe near You

- 7/27 • WILLIAM FITZSIMMONS
- 7/30 • DARDEN SMITH
- 7/31 • TERRI HENDRIX
- 8/6 • OLIVER RAJAMANI & ROSETTA STRINGS
- 8/7 • STEVE FORBERT
- 8/11-14 • BUTCH HANCOCK

The Cactus is located inside the Texas Union Building. Happy Hour 4-7PM, Monday-Friday.  
All Shows @ 9:00 PM unless noted.  
cactus.universityunions.utexas.edu

23RD & GUADALUPE  
475-6515



UPSTAIRS IN THE GALLERY  
ART BY DANA SMITH  
• THURSDAY // 10PM  
**BRUCE JAMES SOULTET**  
• FRIDAY SATURDAY & SUNDAY // 10:30PM  
**MIKE FLANIGIN'S B-3 TRIO**  
FRIDAY 8PM-9:30PM: **MARATHON-DARDEN SMITH & RICHARD ISACKES**  
SUNDAY 8PM: **JON DEE GRAHAM AND KACY CROWLEY**  
• MONDAY // 10:30PM  
**DAN DYER**  
• TUESDAY  
10PM **EPHRAIM OWENS EXPERIENCE**  
• WEDNESDAY  
10:30PM: **TRUBE FARRELL & SNIZ**  
8:30PM: **JON BLONDELL**



MONDAY JULY 12  
NO HAPPY HOUR TODAY • DOORS AT 7PM  
CONTINENTAL CARNIVAL OF SOUNDS!  
Olivier, Shaun Young, Kevin Smith & Lisa P.  
RUBY DEE AND THE SNAKE HANDLERS  
THE MODERN DON JUANS  
AND MORE...

TUESDAY JULY 13  
HAPPY HOUR 6:30

THUR JULY 8  
HAPPY HOUR  
**PLANET CASPER**  
12:15AM **WISEBIRD**  
11PM **RICKY STEIN & THE .44 THE PRESERVATION**  
9:30PM FRIDAY JULY 9  
HAPPY HOUR  
**THE LEGENDARY BLUES SPECIALISTS**

12AM **TONI PRICE**  
10PM **MILK DRIVE**  
Wendy Colonna  
WEDNESDAY JULY 14  
HAPPY HOUR  
**STONE RIVER BOYS**  
12:30AM **KING CAID**  
AND THE BROKEN BOTTLE CASUALTIES  
11:15PM

12AM **THE DERAILERS**  
10PM **DAMON BRAMBLETT**  
SATURDAY JULY 10  
MATINEE 3-7PM **REDD VOLKAERT**  
12AM

10PM **NANO WHITMAN**  
**JON DEE GRAHAM**  
THURSDAY JULY 15  
H. H. **PLANET CASPER**  
12AM

12AM **GRAHAM WILKINSON**  
11:45PM **DREW SMITH**  
9:30PM **ROSS COOPER AND THE COWBOYS FROM MARS**  
SUNDAY JULY 11

12AM **SHOCK-A-BOOM**  
10PM **THE LONESOME HEROES**  
FRIDAY JULY 16  
H. H. THE LEGENDARY BLUES SPECIALISTS  
10PM

DOORS 6:30PM SHOWTIME 7PM  
10PM **JUNIOR BROWN AND TANYA RAE**  
WITH **REDD VOLKAERT AND EARL POOLE BALL**

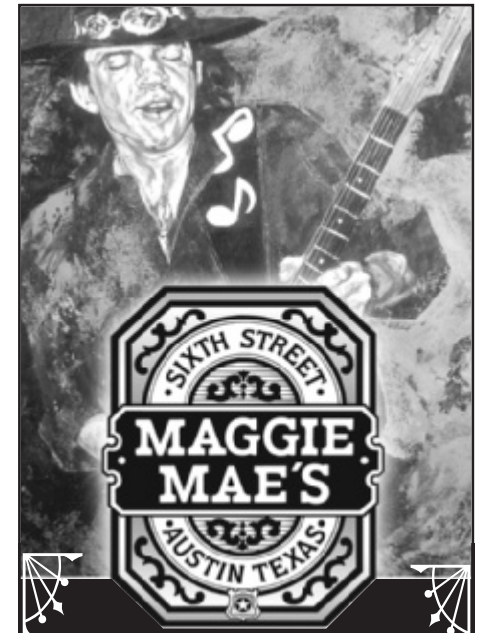
12AM **BIG SMITH**  
SAT JULY 17  
MATINEE 3-7PM  
**REDD VOLKAERT**

10PM **HEYBALE**  
9PM **DANNY B. HARVEY**

10:30PM **THE FLESH TONES**  
**THE UGLY BEATS**

COMING SOON  
7/23 **WHITE GHOST SHIVERS** 7/24 **THE VACQUETONES** 7/31 **PONG**

1315 S. CONGRESS • OPEN: TUES.-FRI. 4PM • SAT. 3PM • SUN. 6PM • 441-2444



JULY 10TH  
BIGGEST PARTY ON 6TH ST  
WITH **DJ KENN!**

THURSDAY 7/8  
COLLEGE NIGHT!  
\$2 YOU HOLLA!  
**DJ TAKTIK (VIDEO DJ)**  
**CURTIS GRIMES**  
TEXAS COUNTRY

FRIDAY 7/9  
HAPPY HOUR 3-9PM  
**DJ KENN (VIDEO DJ)**  
**THE INITIALS**  
**DJ TETSUO**  
IN THE GIBSON ROOM

SATURDAY 7/10  
HAPPY HOUR 3-9PM  
**DJ KENN (VIDEO DJ)**  
**ROOK**  
**DJ KIDD IN THE GIBSON ROOM!**

SUNDAY 7/11  
**ALAN HAYNES**  
LIVE BLUES \$2 DOMESTICS  
SERVICE INDUSTRY NIGHT

MONDAY 7/12  
**MIKE MILLIGAN**  
& **THE ALTAR BOYZ** LIVE BLUES  
\$2 DOMESTICS

TUESDAY 7/13  
TEXAS COUNTRY TUESDAY W/  
**AARON NAVARRO**  
\$2 DOMESTICS, \$3 HIDEOUS BOMBS

WEDNESDAY 7/14  
**ERIC TESSMER**  
\$2 DOMESTICS

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# live music venues

**B.D. Riley's**  
Irish Pub

6TH STREET FOR GROWN UPS

**Your Irish Blues Sports Pub**

LIVE MUSIC NIGHTLY - No Cover EVER

- ♦ IRISH TUNE SESSION SUNDAY 8-ISH
- ♦ OPEN MIC NIGHT MONDAY 7 PM
- ♦ SUZANNE SMITH TUESDAY 7 PM
- ♦ SOLO ARTISTS WEDNESDAY (after TRIVIA)
- ♦ MORE LIVE MUSIC THURSDAY - 8 PM
- ♦ AUSTIN'S BEST BANDS WITH NO COVER FRIDAY & SATURDAY 10:30 PM

**Food ♦ Spirits ♦ Music ♦ Adults**  
204 East 6th (at Brazos)  
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SERVING UP FOOD & FUN SINCE 2000

**WATERLOO**  
Ice House

☆☆☆ LIVE @ THE 'LOO ☆☆☆

38TH & MEDICAL

THUR. JUL 8, 7PM: ERIK HANKE  
FRI. JUL 9, 7PM: JENNY & THE CORN PONIES  
SAT. JUL 10, 7PM: BYRD & STREET  
SUN. JUL 11, 7PM: MATTHEW PAYNE  
MON. JUL 12, 11AM: LIVE BLUEGRASS JAM  
TUES. JUL 13, 7PM: WILL DUNLAP & THE UNWILLING  
WED. JUL 14, 7PM: PTARMIGAN

WILL DUNLAP  
TUESDAY  
JULY 13TH

**WORLD CUP WATCHING**

COME WATCH THE WORLD CUP  
THIRD PLACE & FINAL GAMES AT WATERLOO  
THIS WEEKEND!

SHOWING FIFA GAMES  
AT ALL LOCATIONS!

**SOUTHPARK MEADOWS**

THUR. JUL 8, 10PM: KARAOKE w/ TOMMY  
FRI. JUL 9, 10PM: TEXAS HOLD 'EM POKER & JEFF WOOD  
SAT. JUL 10, 10PM: JULIE NOLEN  
SUN. JUL 11, 10PM: OPEN MIC w/ JULIE NOLEN  
PUB QUIZ EVERY TUESDAY  
TUE. JUL 13, 7PM: TEXAS HOLD 'EM POKER  
WED. JUL 14, 8PM: PUB QUIZ w/ GEEKS WHO DRINK

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AUSTIN-BERGSTROM INTL AIRPORT

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AUSTIN • TEXAS • VISA

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**THURSDAY JULY 8 \$5**

JIM TRAINER 6:30  
ABRA MOORE 9:15  
MEGGAN CARNEY 10:30  
KENDALL BEARD 12

**FRIDAY JULY 9 \$10**

FUNKY BATZ PRESENTS HAPPY HOUR  
w/ BONERAMA (\$10/\$5 if under 12)

JONATHAN CLAY CD RELEASE 8:15  
NOBLE DOG 9:30  
BRUCE JAMES SOULTET 10:45  
DAN DYER BAND 12

**SATURDAY JULY 10 \$10**

BEN LIVINGSTON 6:30  
ADAM RODGERS 8  
RYAN HARKRIDER 9  
AKINA ADDERLEY & THE VINTAGE PLAYBOYS 10:30  
DOUGLAS JAY BOYD & FRIENDS 12

**SUNDAY JULY 11 \$7**

CLIFF BROWN 6:30  
LA TAMPIQUENA 8  
WARREN HOOD & THE GOOD 9:30  
GREG SCHROEDER 12:15

**MONDAY JULY 12 \$5**

JASON RAMSEY NO COVER HAPPY HOUR 5:15  
16 STRINGS 6:30  
DREW SMITH SONGSWAP 8  
BRANDON JENKINS 9:15  
DUSTIN WELCH & SAM HILL II  
AARON EINHOUSE 12:30

**TUESDAY JULY 13 \$5/\$3 w/ STUDENT ID**

SAM HAMMERMAN 6:30  
World Music Night  
JEEZ 8  
DOUG MARCIS PROJECT 10  
JUSTIN BLACK 12

**WEDNESDAY JULY 14 \$5**

Tricia Mitchell NO COVER HAPPY HOUR 5:15  
NICK HIRSCH 6:30  
KATHRYN HALLBERG 8  
SUZANNA CHOFFEL 9:15  
ROBIN SMITH 10:30  
HOME BY HOVERCRAFT 12

**UP COMING SHOWS**

**SKYROCKET!** JUL 16  
JAMES HYLAND/DUSTIN WELCH  
FLATCAR RATTLERS JUL 17

**311 CLUB**, 311 E. Sixth, 477-1630  
**ACES LOUNGE**, 222 E. Sixth, 477-2237  
**ANGEL'S ICEHOUSE**, 21815 Hwy. 71 W., Spicewood, 512/264-3777  
**ANTONE'S**, 213 W. Fifth, 320-8424  
**ARTZ RIB HOUSE**, 2330 S. Lamar, 442-8283  
**AUNT JULIE'S COUNTRY KITCHEN**, 1208 N. I-35 Ste. Z, 246-1144  
**BAR 141**, 141 E. Hopkins St., San Marcos, 512/558-7399  
**BASTROP SENIOR CENTER**, 1008 Water St., Bastrop, 512/321-7907  
**BB ROVERS**, 12636 Research Ste. B-101, 335-9504  
**B.D. RILEY'S IRISH PUB**, 204 E. Sixth, 494-1335  
**BEALE STREET TAVERN**, 214 E. Sixth, 494-6078  
**BEAUTY BAR**, 617 E. Seventh, 391-1943  
**BEERLAND**, 711 Red River, 479-ROCK  
**BLU**, 360 Nueces, 904-5666  
**BOAT HOUSE GRILL**, 6812 RR 20 N., 249-5200  
**BOTTICELLI'S**, 1321 S. Congress, 916-1315  
**'BOUT TIME**, 9601 N. I-35, 832-5339  
**BROKEN SPOKE**, 3201 S. Lamar, 442-6189  
**THE BROWN BAR**, 201 W. Eighth, 480-8330  
**C. HUNTS ICE HOUSE**, 9611 McNeil Rd., 836-0558  
**CACTUS CAFE**, Texas Union, UT campus, 475-6515  
**CAROUSEL LOUNGE**, 1110 E. 52nd, 452-6790  
**CEDAR STREET**, 208 W. Fourth, 495-9669  
**CHARLIE'S AUSTIN**, 1301 Lavaca, 474-6481  
**CHEATHAM STREET WAREHOUSE**, 119 Cheatham St., San Marcos, 512/353-3777  
**CHERRYWOOD COFFEEHOUSE**, 1400 E. 38½, 538-1991  
**CHEZ ZEE**, 5406 Balcones, 454-2666  
**CHUCK'S DELI & COFFEE SHOP**, 12115 Manchaca Rd., 502-5808  
**CLUB 1808**, 1808 E. 12th, 524-2519  
**CLUB DE VILLE**, 900 Red River, 457-0900  
**CONTINENTAL CLUB**, 1315 S. Congress, 441-2444  
**COOL RIVER CAFE**, 4001 W. Parmer, 835-0010  
**COPA BAR & GRILL**, 217 Congress, 479-5002  
**COTTON CLUB**, 212 E. Davilla St., Granger, 512/859-0700  
**DONN'S DEPOT**, 1600 W. Fifth, 478-0336  
**THE DRISKILL HOTEL**, 604 Brazos, 474-5911  
**DRY CREEK SALOON**, 4812 Mount Bonnell Rd., 453-9244  
**EDDIE V'S EDGEWATER GRILLE**, 301 E. Fifth, 472-1860  
**EL SOL Y LA LUNA**, 600 E. Sixth, 444-7770  
**ELEPHANT ROOM**, 315 Congress, 473-2279  
**ELYSIUM**, 705 Red River, 478-2979  
**EMO'S**, 603 Red River, 505-8541  
**EVANGELINE CAFE**, 8106 Brodie, 28-CAJUN  
**FAIR BEAN COFFEE**, 2210+ S. First, 444-BEAN  
**1ST DOWN & STASSNEY SPORTS BAR**, 730 W. Stassney #120, 215-0600  
**FLAMINGO CANTINA**, 515 E. Sixth, 494-9336  
**FLIPNOTICS COFFEESPACE**, 1601 Barton Springs Rd., 480-8646  
**FREDDIE'S PLACE**, 1703 S. First, 445-9197  
**FRIENDS**, 208 E. Sixth, 320-8193  
**GIDDY UPS**, 12010 Manchaca Rd., 280-4732  
**GINNY'S LITTLE LONGHORN SALOON**, 5434 Burnet Rd., 458-1813  
**GREEN PASTURES RESTAURANT**, 811 W. Live Oak, 444-4747  
**GRUENE HALL**, 1281 Gruene Rd., New Braunfels, 830/606-1281, 830/629-5077  
**GUERO'S TACO BAR**, 1412 S. Congress, 447-7688  
**HALCYON**, 218 W. Fourth, 472-9637  
**HEADHUNTERS**, 720 Red River, 236-0188  
**THE HIGHBALL**, 1120 S. Lamar, 383-8309  
**HILL'S CAFE**, 4700 S. Congress, 851-9300  
**HOLE IN THE WALL**, 2538 Guadalupe,  
**HOUSE WINE**, 408 Josephine, 322-5210  
**HYDE PARK BAR & GRILL**, 4521 West Gate Blvd., 899-2700  
**HYDE PARK THEATRE**, 511 W. 43rd, 479-PLAY  
**IRON GATE LOUNGE**, 1111 E. Sixth, 473-0431  
**JOE'S CRAB SHACK**, 600 E. Riverside, 441-1010  
**JOVITA'S**, 1619 S. First, 447-7825  
**JUNIOR'S GRILL & ICEHOUSE**, 119 E. Main St., Round Rock, 512/310-7777  
**KEY BAR**, 617 W. Sixth, 236-9389  
**KICK BUTT COFFEE**, 5775 Airport #725, 454-5425  
**LA FERIA RESTAURANT**, 2010 S. Lamar, 326-8301  
**LA FUENTES RESTAURANT & TEXAS BEER GARDEN**, 6507 Circle S Rd., 442-9925  
**LA PALAPA**, 6640 Hwy. 290 E., 459-8729  
**LAMBERTS**, 401 W. Second, 494-1500  
**LAS PALOMAS**, 3201 Bee Caves Rd. #122, 327-9889  
**THE LION AND ROSE**, 701 Capital of TX Hwy. S., West Lake Hills, 512/335-5466

**LONG CENTER FOR THE PERFORMING ARTS**, 701 W. Riverside, 457-5100  
**LOS REYES MEXICAN GRILL & BAR**, 13776 Hwy. 183 N., 257-0607  
**LUCKY LOUNGE**, 209-A W. Fifth, 479-7700  
**MAGGIE MAE'S**, 323 E. Sixth, 478-8541  
**MARIA MARIA**, 415 Colorado, 687-6800  
**MARIA'S TACO XPRESS**, 2529 S. Lamar, 444-0261  
**MEAN-EYED CAT**, 1621 W. Fifth, 472-6326  
**MI CASA TAMALES & CANTINA**, 503 E. Sixth, 499-6350  
**MOHAWK**, 912 Red River, 482-8404  
**MOMO'S**, 618 W. Sixth #200, 479-8848  
**MOZART'S COFFEE ROASTERS**, 3825 Lake Austin Blvd., 477-2900  
**MUGSHOTS**, 407 E. Seventh, 236-0008  
**ND AT 501 STUDIOS**, 501 N. I-35, 485-3001  
**NEWORLELI**, 4101 Guadalupe, 451-7170  
**NUOVO LEÓN**, 1501 E. Sixth, 479-0097  
**NUTTY BROWN CAFE**, 12225 Hwy. 290 W., 301-4648  
**THE OASIS**, 6550 Comanche Trail, 266-2442  
**ONE 2 ONE BAR**, 121 E. Fifth, 473-0121  
**ONE WORLD THEATRE**, 7701 Bee Caves Rd., 330-9500  
**OPA! COFFEE AND WINE BAR**, 2050 S. Lamar, 326-8742  
**THE PARISH**, 214 E. Sixth, 473-8381  
**PATSY'S COWGIRL CAFE**, 5001 E. Ben White, 444-2020  
**PETE'S DUELING PIANO BAR**, 421 E. Sixth, 472-PETE  
**PFLUGER PARK**, 515 City Park Rd.  
**POODIE'S HILLTOP BAR & GRILL**, 22308 Hwy. 71 W., Spicewood, 512/264-0318  
**QUALITY SEAFOOD MARKET**, 5621 Airport, 454-5827  
**RABBIT'S LOUNGE**, 1816 E. Sixth, 473-3771  
**REALE'S PIZZA & CAFE**, 13450 Hwy. 183 N., 335-5115  
**RED 7**, 611 E. Seventh, 476-8100  
**RED EYED FLY**, 715 Red River, 474-1084  
**RED FEZ**, 209-B W. Fifth, 478-5120  
**RENAISSANCE HOTEL**, 9721 Arboretum Blvd., 343-2626  
**RILEY'S TAVERN**, 8894 FM 1102, Hunter, 512/392-3132  
**ROADHOUSE**, 1103 Wonder St., Round Rock, 512/218-0813  
**ROADHOUSE RAGS**, 1600 Fortview, 762-8797  
**ROME O'S**, 1500 Barton Springs Rd., 476-1090  
**RUTA MAYA**, 3601 S. Congress Ste. D-200, 707-9637  
**RUTH'S CHRIS STEAK HOUSE**, 107 W. Sixth, 477-7884  
**SALVAGE VANGUARD THEATER**, 2803 Manor Rd., 474-7886  
**SAM'S TOWN POINT**, 2115 Allred, 282-0083  
**SATELLITE BISTRO & BAR**, 5900 Slaughter, 288-9994  
**SAXON PUB**, 1320 S. Lamar, 448-2552  
**THE SCOOT INN**, 1308 E. Fourth, 478-6200  
**SHERLOCK'S BAKER ST. PUB & GRILLE**, 9012 Research Ste. C-1, 380-9443  
**SHOOTERS BILLIARDS**, 11416 RR 620 N., 401-2060  
**SKI SHORES WATERFRONT CAFE**, 2905 Pearce, 394-7511  
**SPEAKEASY**, 412 Congress, 476-8017  
**STARBUCKS CLUB**, 11940 Manchaca Rd., 280-8590  
**STOMPIN' GROUNDS COFFEE & COCKTAIL LOUNGE**, 3801 S. Congress #116, 394-6999  
**STUBB'S**, 801 Red River, 480-8341  
**SULLIVAN'S STEAKHOUSE**, 300 Colorado #200, 495-6504  
**SYMPHONY SQUARE**, 1101 Red River, 476-6064  
**T.C.'S LOUNGE**, 1413 Webberville Rd., 926-2200  
**TEXAS BAR & GRILL**, 14611 Burnet Rd., 255-1300  
**THREADGILL'S WORLD HQ**, 301 W. Riverside, 472-9304  
**TRAILER SPACE RECORDS**, 1401-A Rosewood, 524-1445  
**TRIPLE CROWN**, 206 N. Edward Gary St., San Marcos, 512/396-2236  
**TROPHY'S**, 2008 S. Congress, 447-0969  
**VICTORY GRILL**, 1104 E. 11th, 902-5057  
**VINO VINO**, 4119 Guadalupe, 465-9282  
**WAREHOUSE SALOON & BILLIARDS**, 509 E. Ben White, 443-8799  
**WATERLOO ICE HOUSE**, 1106 W. 38th, 451-5245  
**WATERLOO ICE HOUSE**, 9600 S. I-35 Ste. D-100, 292-7900  
**WATERLOO RECORDS**, 600-A N. Lamar, 474-2500  
**Z'TEJAS**, 1110 W. Sixth, 478-5355  
**ZINGERS SPORTS BAR**, 12700 Hill Country Blvd., Bee Cave, 512/524-2434



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at Bee Cave

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**THURSDAY, AUGUST 19**

**TICKETS ON SALE THIS SATURDAY JULY 10**

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TICKETS AVAILABLE AT . WWW.THEBACKYARD.NET . PRIVATE EVENTS CALL 512.263.4238



The Old  
**COUPLAND**

512.856.2226 Inn & Dancehall

Friday, July 9th  
**JOHNNY COOPER**  
LEE COUNTY LINE OPENING

Saturday, July 10th  
**FM 2865**

Friday, July 16th  
**BILLY BROWN & TRIPLESHOT**  
FREE CONCERT (minor fees apply)

Saturday, July 17th  
**MARK MCKINNEY**  
STEVEN FRANKS OPENING

Friday, July 23rd  
**JEFF ALLEN**

Saturday, July 24th  
**RICKY CALMBACH**

**NEW AIR CONDITIONERS!**

Thursdays in the Restaurant  
\$5.99 Petite Sirloin Dinner  
\$14.99 All You Can Eat Sirloin  
Thursdays in the Dancehall  
NO COVER--\$1.00 PITCHERS \$1.00 WELL DRINKS

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and Cavender's Boot City-  
North and South Locations

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**WEEKLY DRINK SPECIALS**

**SIGNATURE SUNDAYS:**

\$2 off signature drinks

**MAD MEN MONDAYS:**

all classic drinks on special for \$5

**TEQUILA TUESDAYS:**

a selection of top shelf margaritas for \$5

**HUMPDAY SPECIAL:**

all day happy hour  
(excludes free karaoke)

**TEXAS THURSDAY:**

all local pints \$2.50

**HIGHBALL BRUNCH**

Now serving brunch every Saturday from  
10a - 3p, featuring \$1 mimosas!

**BOOMBOX ATX**

comes to the Highball!

Hip hop and funk straight outta the ATX,  
every Tuesday at 10p starting 7/13

**THE COPA KINGS**

Dinner, drinks and dancing in the  
ballroom - Sunday, 7/11, 5:30p

more events and info online at  
www.TheHighball.com

1142 S. Lamar Blvd : (512) 237-7561

**In Show & Concert!**



**BOB DYLAN**  
AND HIS BAND

**ON SALE NOW!**

**WED AUG 4 • THE BACKYARD • 8 PM!**

Tickets: [www.thebackyard.net](http://www.thebackyard.net) or at Waterloo Records

  
THE BACKYARD  
at Waterloo Records

  
directevents

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2ND SHOW  
ADDED!



# PIXIES

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FUCK  
BUTTONS



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SEPTEMBER 21

TICKETS AVAILABLE THRU [WWW.AUSTINMUSICHALL.COM](http://WWW.AUSTINMUSICHALL.COM)



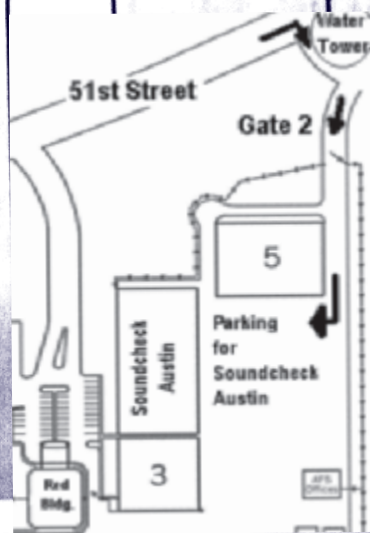


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# club listings

ALL AGES VENUE ROADSHOW RECOMMENDED HEAR MUSIC ONLINE

THU 08

**ACES LOUNGE** Yogi, Jesse Jender, Louie Culture, Tanya Stephens, Marcia Griffiths

**ANTONE'S** Robert Larouche, Patricia Vonne, Texas Tornados (8:00)

**ARTZ RIB HOUSE** Russell Bros. (7:30)

**B.D. RILEY'S IRISH PUB** Dave Insley (8:00)

**BEERLAND** Drew Smith, Cowboy & Indian, Wine & Revolution, Leopold & His Fiction

**BOTTICELLI'S** Brannen Temple (7:30)

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

**CAROUSEL LOUNGE** Robert Cooperman, Fire Drinks Grass, Strangelove (9:00)

**CEDAR STREET** Karen & Kaki, Suede (6:00)

**CHEATHAM STREET WAREHOUSE** Kyle Bennett, Charlie Shafter (9:30)

**CONTINENTAL CLUB** Gallery: Continental Graffiti (10:30); In the Club: Planet Casper (6:30); the Preservation, Ricky Stein & the .44's, Wisebird (9:30)

LISTINGS ARE FREE AND PRINTED ON A SPACE AVAILABLE BASIS. Acts are listed chronologically. Schedules are subject to change, so call clubs to confirm lineups. Start times are provided where known and are PM unless otherwise noted.

SUBMISSION INSTRUCTIONS: Music listings deadline is Monday mornings, 9am, for that week's issue, published on Thursday. Please indicate roadshows and residencies. Send venue name, address, phone, acts, and start times to: Club Listings, PO Box 49066, Austin, TX 78765; fax, 458-6910; phone, 454-5766 x159; e-mail, [clubs@austinchronicle.com](mailto:clubs@austinchronicle.com).

Austin bands: We want to hear from you. If you haven't registered and uploaded your MP3s to the Musicians Register, go to [austinchronicle.com/register](http://austinchronicle.com/register). Anywhere your band is mentioned, your music will be featured.

## roadshows

july

THU 8

**Marcia Griffiths, Tanya Stephens, Jesse Jender, Yogi,** Aces Lounge

**Leopold & His Fiction,** Beerland

**Kinch, Fulton Read,** Emo's

**Done Deal,** Flamingo Cantina

**Bosque Brown, Mohawk Meggan Carney, Naga Valli,** Momo's

**Disaster Strikes, Revenants,** Red 7

**Tejanosaurus Rex,** Red Eyed Fly

FRI 9

**J Rocc, Crew 54,** Aces Lounge

**Midnight Creeps,** Beerland

**Baths,** Club de Ville

**Steel Train, Young the Giant,** Emo's

**Sore Losers,** Headhunters

**Wakey! Wakey!, Doug Burr,** Mohawk

**Bonerama,** Momo's

**Jarrold Niemann, Joanna Smith,** the Parish

**Woods of Ypres, Vex, Sakrefix,** Red 7

**Jenifer Jackson, Turid Christensen & Louise Juul,** Romeo's

**Rook,** Ruta Maya

**Wizardry, Bezoar,** the Scoot Inn

**Joe Pug, Rayland Baxter,** Stubb's

**Pigs,** Trailer Space Records

**Glambilly, De los Muertos,** Triple Crown  
**Northern Paradox,** Trophy's

SAT 10

**Dr. Strangeloop, Ernest Gonzales,** Club de Ville

**Bob Log III, Molly Gene One Whoaman Band,** Emo's

**D-Madness,** Flamingo Cantina

**Ottis Coleman Band,** Jovita's

**Lightning Bolt, Indian Jewelry,** Mohawk

**Jan Seides,** NeWorldDeli

**Honey Thief, the Vanity Press, Stasis,** Red 7

**Turid Christensen & Louise Juul,** Romeo's

**Doggebi, the Owl & the Octopus,** Salvage Vanguard Theater

**Cadillac Sky,** Saxon Pub

**St. Cloud,** the Scoot Inn

**Aiua, Scout, Cory Brim,** Trailer Space Records

**Blackwater Revival,** Triple Crown

SUN 11

**The Whiskey Priest,** Carousel Lounge

**Navasota String Band,** Hole in the Wall

**Nekromantix, Pickled Punks,** Red 7

**Yele,** Red Eyed Fly

**Christina Carter,** Salvage Vanguard Theater

MON 12

**Modern Don Juans,** Continental Club

**Scott Lucas & the Married Men, Catahoula,** Mohawk

**Chris Jamison,** Saxon Pub

TUE 13

**Speakeasy,** Carousel Lounge

**Drez, Medusa, J-the Sarge, Dubba L, Killah Priest,** Flamingo Cantina

**The Butts,** Headhunters

**Descend to Ashes,** Red 7

**Waylon Payne,** Saxon Pub

**Jamie Cullum, Gin Wigmore,** Stubb's

**Big Kids, 1994,** Trailer Space Records

WED 14

**Butch Hancock,** Cactus Cafe

**Stone River Boys,** Continental Club

**Forever the Sickest Kids, the Ready Set, Scene Aesthetic, Phone Calls From Home, A Cursive Memory,** Emo's

**Unter Null, Cyanotic,** Red 7

**Somebody's Darling,** Saxon Pub

**Black Wine, Apache, Cosmonauts, Cum Stain,** Trailer Space Records

**The Fleshtones,** Waterloo Records

THU 15

**Nosaj Thing,** Aces Lounge

**TENSE,** Beerland

**Meggan Carney,** Momo's

**Shake Russell,** Saxon Pub

**Barabbas, Pilgrimage,** Trailer Space Records

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Free Valet Parking



**Live Local**  
**music**  
thu fri sat  
**10pm Happy Hour**

**Thursday, July 8**

- 6:30 Ulrich Ellison
- 7:30 Calico Jazz Trio
- 8:30 Dan and the Deerlicks
- 9:30 Ghosts Along the Brazos

**Friday, July 9**

**Friday Night Supper Club**

- 6:30 Mike Maloro
- 7:00 The Vermeers
- 7:30 Mike Palaoro
- 8 Turid Christensen & Louise Juul from Copenhagen
- 8:30 William Wallace
- 9 Jenifer Jackson
- 9:30 Luke & Sarah
- 10:30 ALX

**Saturday, July 10**

- 7 Anna Lively
- 8 Turid Christensen & Louise Juul from Copenhagen
- 9 Jennifer Ellen Cook
- 10 Polysky

**late night**  
**Happy**  
thurs fri sat  
**Hour**  
10pm  
crazy drinks & food



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512-476-1090

**THE Saxon Pub**  
1320 S. LAMAR 448.2552  
WWW.THESAXONPUB.COM

**THURSDAY, JULY 8** \*\*\*\*\*

**Black Bone Child** 8PM \$10  
**GEORGE DEVORE** 10PM \$5  
**Tom Gillam** 1AM \$5  
No Cover Happy Hour **EIGHTYSIXED** 6PM w/ DAVID HOLT, TOMMY SHANNON, & GUESTS

**FRIDAY, JULY 9** \*\*\*\*\*

**Malford Milligan** 9PM \$10  
**Kalu James** 11:30PM \$10  
No Cover Happy Hour **EARL POOLE BALL & THE COSMIC AMERICANS** 6PM

**SATURDAY, JULY 10** \*\*\*\*\*

**WC Clark** Godfather of the Austin Blues 9PM \$10  
**Matt "MoJo" Tedder** 8PM \$10  
**Cadillac Sky** 12AM \$7  
**Kori Jean Olsen** 3PM NO COVER

**SUNDAY, JULY 11** \*\*\*\*\*

**THE RESENTMENTS** with Bruce and Scraggy 7:30PM \$10  
**Bobby Whitlock & Coco Carmel** 6PM \$10  
**WALTER TRAGERT** 10:30PM \$5  
**Union Specific** 12AM \$5  
**Traveling Light** 4:30PM NO COVER  
**The Sideshow Five** 3PM NO COVER

**MONDAY, JULY 12** \*\*\*\*\*

**LONELYLAND** WITH BOB SCHNEIDER 8:30PM \$10  
**THE HIGHWAY** 7PM \$10  
**Jeff Plankenhorn** 11PM \$5  
**CHRIS JAMISON** 12:30AM \$5

**TUESDAY, JULY 13** \*\*\*\*\*

**Bruce Hughes & the All Nude Army** 8PM \$5  
**Devin Leigh** 10PM \$5  
**Lincoln Durham** 12AM \$5  
No Cover Happy Hour **WAYLON PAYNE** 6PM

**WEDNESDAY, JULY 14** \*\*\*\*\*

**WALT WILKINS & THE MYSTIQUEROS** 9PM \$10  
**Jeff Strahan** 11PM \$5  
**SOMEBODY'S DARLING** 12:30AM \$5  
No Cover Happy Hour **The Nortons** 6PM

**COMING UP**  
JULY 17 **DUCK SOUP**  
JULY 22 **KENNY DANIEL** OF **KENNY & THE CASUALS**  
JULY 24 **OMAR & THE HOWLERS**

CALENDAR (COMMUNITY SPORTS ARTS FILM MUSIC) LISTINGS

CLUB LISTINGS FROM THURSDAY

- COOL RIVER CAFE** Rick & Jason, Newsboyz (6:00)
- COPA BAR & GRILL** Salsa Lessons w/ Dance U2, Alvaro Aguilar (8:30)
- DONN'S DEPOT** Murphy's Inlaws
- THE DRISKILL HOTEL** Driskil Bar: Gillian Welch Tribute (7:00)
- EDDIE V'S EDGEWATER GRILLE** Lucky Strikes (7:30)
- ELEPHANT ROOM** Albanie & Her Fellas (6:00), Ron Wilkins (9:30)
- EMO'S** Isle of White ♪, Fulton Read ♪, Kinch Ⓡ
- FLAMINGO CANTINA** Done Deal ♪, Killing Industry, Man Made Fire (9:00) Ⓡ
- FLIPNOTICS COFFEESPACE** Troy Campbell (6:00), Open Mic w/ Lisa Kettle (8:00)
- FREDDIE'S PLACE** Steve Power & VZ Thomas (6:00)
- GIDDY UPS** Mark Ambrose (8:00)
- GINNY'S LITTLE LONGHORN SALOON** Alvin Crow (9:00)
- GRUENE HALL** The Texas Sapphires (7:00)
- GUERO'S TACO BAR** The Fabs ♪ (6:30)
- HEADHUNTERS** Simpleton, House to House
- HOLE IN THE WALL** Eagle Eye Williamson, Til We're Blue or Destroy, Frank Smith (10:00)
- HOUSE WINE** Jay Sims (8:00)
- JOVITA'S** Nick Hirsch ♪, Chris Ruest (6:30)
- LA FUENTES RESTAURANT & TEXAS BEER GARDEN** Hoodygoode ♪ (7:00)
- LAMBERTS** Gary Clark Jr. (7:00)
- THE LION AND ROSE** Open Mic w/ the Cole Williams Band (8:00)
- LUCKY LOUNGE** Ian McLagan & the Bump Band (6:00)
- MAGGIE MAE'S** Rick Harvey & the Texcellorators (8:00)
- MEAN-EYED CAT** Darren Hoff & the Hard Times (8:00)
- MI CASA TAMALES & CANTINA** Open Mic w/ Jeremy Parker
- MOHAWK** On the Deck: DJ Orion, Dubbel Dutch ♪, Headroom; Inside: Bosque Brown, Dana Falconberry, Ola Podrida (10:00) Ⓡ
- MOMO'S** Naga Valli, Winter Wallace, Abra Moore, Meggan Carney, Kendall Beard (6:00) Ⓡ
- ND AT 501 STUDIOS** True Romance Tribute w/ Rattletree Marimba (7:30)
- NEWORDELI** Bluegrass Open Mic w/ Eddie Collins (7:30)
- THE OASIS** The Cornell Hurd Band
- ONE 2 ONE BAR** Jumbo Shrimp (8:30)
- OPA! COFFEE AND WINE BAR** Naked Folk Collective (6:00)
- PATSY'S COWGIRL CAFE** Russell Bros. (7:30)
- POODIE'S HILLTOP BAR & GRILL** Jimi Lee
- RED 7** No Champions, Revenants, Snake Handler, Disaster Strikes Ⓡ
- RED EYED FLY** Hope for Aviana, Moniker, Clinical Girls, Tejanosaurus Rex ♪, Drip Drop Ⓡ
- RED FEZ DJ** Tako (10:00)
- RILEY'S TAVERN** Jaime Cortinas
- ROMEO'S** Ulrich Ellison, Calico Jazz Trio, Dan & the Deerlicks ♪, Ghosts Along the Brazos (6:30)
- RUTA MAYA** Marc Utter & Blackland, Woody Russell ♪, Two Hoots & a Holler (7:00)
- RUTH'S CHRIS STEAK HOUSE** Jeff Lofton (7:00)
- SATELLITE BISTRO & BAR** Marshall Ford Swing Band (7:00)
- SAXON PUB** Eightysixed (6:00); Black Bone Child ♪, George Devore, Tom Gillam (8:00)
- THE SCOOT INN** Country Willie, Clyde & Clem's Whiskey Business ♪, McMercy Family Band (9:00)
- SHERLOCK'S BAKER ST. PUB & GRILLE** Halfway Legal
- SPEAKEASY** Video Stars (9:30)
- TEXAS BAR & GRILL** Acoustic Open Mic
- TRIPLE CROWN** Molly J. Hayes (6:00), Matt Begley & Bitter Whiskey (10:00)
- TROPHY'S** Dio's Birthday, Cancer Research Fund Benefit
- Z'TEJAS** Robert Kelly (6:00)
- CLUB 1808** Vile Aura, Your Mom's Pig Squeal, the Pant Factory, Impulse to Devour, Quarter the Villain (8:00)
- CLUB DE VILLE** Hot Sh!t Summer Series w/ Freshmillions, Butcher Bear & Charlie, DJ Chicken George, Baths (9:00) Ⓡ
- CONTINENTAL CLUB** Gallery: "Marathon" (8:00), Mike Flanigin w/ Denny Freeman (10:00); In the Club: The Blues Specialists (6:00); Damon Bramblett, the Derailers (10:00)
- COOL RIVER CAFE** Wall Street
- DONN'S DEPOT** Donn & the Station Masters
- THE DRISKILL HOTEL** Driskil Bar: Ruby Dee & the Snakehandlers ♪ (7:00), the Stimulators (9:00)
- DRY CREEK SALOON** Damon Bramblett (8:00)
- EDDIE V'S EDGEWATER GRILLE** George Carver Trio (8:00)
- EL SOL Y LA LUNA** Mariachi Tamazula (8:00)
- ELEPHANT ROOM** Liz Morphis (6:00), Jon Blondell CD Release (9:30)
- EMO'S** Wiretree ♪, Young the Giant, Steel Train Ⓡ
- FAIR BEAN COFFEE** Open Mic w/ Amy Zamarripa (5:00)
- FLAMINGO CANTINA** DJ Boris, Mystic Moot, Grimy Styles ♪ (9:00)
- FLIPNOTICS COFFEESPACE** Eddy Highway, King Air, David Nathan, the Basement Tapes (8:00)
- FREDDIE'S PLACE** Kings, Queens & Lovers (6:00)
- GIDDY UPS** The Keepers (9:00)
- GINNY'S LITTLE LONGHORN SALOON** Dane Sterling, John Evans (9:00)
- GRUENE HALL** Brian Keane, Kelly Willis (8:00)
- GUERO'S TACO BAR** Los Flames (6:30)
- HEADHUNTERS** Head Panic ♪, Those Unruly, Sore Losers, Brewtality Inc. Ⓡ
- THE HIGHBALL** Drewlito Iglesias, DJ Boozwa (11:00)
- HILL'S CAFE** Shane Smith
- HOLE IN THE WALL** Cunto, Johnny Hootrock, Convoil (10:00)
- JOE'S CRAB SHACK** Burnevik Vega (7:00)
- JOVITA'S** Girl Guitar, Cover Girl, the Memphis Strange (6:00) Ⓡ
- LA FERIA RESTAURANT** Open Mic w/ Bob Sarnataro ♪ (10:00)
- LOS REYES MEXICAN GRILL & BAR** Johnny Gonzales (6:00)
- LUCKY LOUNGE** Nakia (6:00), OJ & the Broncos (9:00)
- MARIA MARIA** Lucas Cook & Abel James (8:00)
- MARIA'S TACO XPRESS** Leeann Atherton (7:00)
- MOHAWK** Doug Burr, Wakey! Wakey! (10:00) Ⓡ

**FRI 09**

- ACES LOUNGE** Focus Group, Table Manners Crew, Crew 54, J Rocc (10:00) Ⓡ
- ANTONE'S** Love at War ♪, Arc Angels (9:00) Ⓡ
- ARTZ RIB HOUSE** Jerry Sires (7:30)
- AUNT JULIE'S COUNTRY KITCHEN** Stetson Walker (7:00)
- B.D. RILEY'S IRISH PUB** Rick Harvey & the Texcellorators (10:30)
- BEAUTY BAR** DD Dagger ♪, Bob Taylor's Latest Revue, the Seas ♪ EP Release
- BEERLAND** The Cassingles, Manikin, Midnight Creeps, M.O.T.O. Ⓡ
- BOAT HOUSE GRILL** Jason Arnold & the Stepsiders (6:00)
- BOTTICELLI'S** Aly Tadros (8:00)
- 'BOUT TIME** DJ Element
- C. HUNTS ICE HOUSE** Jeremy Steding ♪
- CEDAR STREET** Trent Durham (6:00), Radiostar (9:30)
- CHEATHAM STREET WAREHOUSE** Forest Wayne Allen, Javi Garcia & the Cold Cold Ground (9:30)

**FRIDAY  
AUGUST 6<sup>TH</sup>**

**JIMMIE  
VAUGHAN**

ADVANCED TICKETS AT  
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STEVIE RAY VAUGHAN,  
ALBERT COLLINS  
& OUR FRIEND, ROBIN SHIVERS**

FRIENDS OF CLIFFORD  
JAMES CROUCH



**THURSDAY JULY 8<sup>TH</sup>**

**THE TEXAS TORNADOS**

**DOORS 7  
SHOW 8**

OPENING:  
**PATRICIA VONNE  
& ROBERT LAROCHE**

\*\*\*\*\*

**HONORING DOUG SAHM**  
ADVANCE TIX & VIP SEATS AVAILABLE



**JULY 9<sup>TH</sup> & 10<sup>TH</sup>**

**ARC  
ANGELS**

LOVE AT WAR-FRI  
BLUEBONNETS-SAT

ADVANCED TICKETS & VIP SEATS AVAILABLE



**SUNDAY JULY 11<sup>TH</sup>**

**MUSIC MEMORIAL TRIBUTE  
MARCIA BALL'S PIANORAMA**

**FLOYD DOMINO, RILEY  
OSBOURN, JOHNNY  
NICHOLAS, NICK CONNOLLY  
RED YOUNG & MORE!**

-PLUS- **BLUES FOR OUR FRIENDS**  
**TOMMY SHANNON & CHRIS LAYTON,  
DENNY FREEMAN & DEREK O'BRIEN,  
MALFORD MILLIGAN & MORE!**

ADVANCE TIX & VIP TABLES AVAILABLE

**AUSTIN  
BLUES  
SOCIETY**

**JULY 12<sup>TH</sup>**  
ALL ARE WELCOME!  
**OPEN BLUES  
JAM! EVERY  
MONDAY**

SIGN UPS 7PM  
JAM STARTS 8PM

**JULY 13<sup>TH</sup> DOORS 7**

*Blue Tuesday*

-WITH SPECIAL GUEST-  
**DAVID  
GRISSOM**

-OPENING -  
**MIKE FLANIGIN'S  
B3 TRIO**

**WEDNESDAY JULY 14<sup>TH</sup>**

**THE REAL  
HEROES**

**SHANE BARTELL**

**JOHNNY GOUDIE  
SPENCER GIBB  
& COVER GIRL**

**THURSDAY JULY 15<sup>TH</sup>**

OFFICIAL  
ANNIVERSARY  
DATE!

**BOB SCHNEIDER**

-WITH- **SPEAK**

ADVANCED TICKETS AVAILABLE



**FRIDAY JULY 16<sup>TH</sup>**

**WHITE  
DENIM**

-WITH-  
**THE GOLDEN BOYS  
MY EDUCATION**



**SATURDAY JULY 17<sup>TH</sup>**

**SISTER 7**

**ADRIAN & THE SICKNESS  
AMPLIFIED HEAT**



**SUNDAY JULY 18<sup>TH</sup>**

**GUY FORSYTH  
& FRIENDS**



**TUE JULY 20<sup>TH</sup>**

*Blue Tuesday*

-WITH SPECIAL GUEST-  
**W.C. CLARK**

OPENING:  
**PETERSON BROTHERS**



**WEDNESDAY  
JULY 21<sup>ST</sup>**


*No Love*

with:  
**ERIC  
TESSMER**

**THURS JULY 22<sup>ND</sup>**

**JONATHAN TYLER  
& THE  
NORTHERN LIGHTS**


with: AMERICAN BANG  
& BLACK BONE CHILD



**FRIDAY JULY 23<sup>RD</sup>**

**THE  
SCABS**

**ZAPATA!  
THE SOUTHERN  
SIRENS LIVE BAND  
BURLESQUE**



**JULY 24<sup>TH</sup>**

**SOULHAT**

**TOPAZ  
&  
MUDPHONIC**


-WITH-  
**THE BLACK**



**TUESDAY JULY 27<sup>TH</sup>**  
-BIG CHICAGO BLUES SHOW WITH-

**HUBERT  
SURLIN**


WITH:  
**PINETOP PERKINS, WILLIE "BIG  
EYES" SMITH, BOB STROGER,  
ANGELA STREHLI, LARRY FULCHER, DEREK  
OBRIEN, DENNY FREEMAN & MORE!**



**JULY 28<sup>TH</sup>**

**COREY  
SMITH**

WITH  
**TYLER REEVE**



**THURSDAY JULY 29<sup>TH</sup>**  
- FOR CLIFFORD -

**ANGELA STREHLI, MARCIA BALL,  
CAROLYN WONDERLAND, TEAL COLLINS,  
SHELLEY KING, TONI PRICE, PATRICIA VONNE,  
CINDY CASHDOLLAR, SARAH BROWN,  
THE BLUEBONNETS WITH KATHY VALENTINE,  
EVE MONSES, LISA PANKRATZ,  
& DOMINIQUE DAVALOS, & MORE!**

★ **JULY 30<sup>TH</sup> & JULY 31<sup>ST</sup>** ★

**RECKLESS KELLY**

FRIDAY: **BO COX & THE TRISHAS**  
SATURDAY: **DEITYBIRD & UNCLE LUCIUS**

★ ADVANCE TICKETS & VIP SEATS AVAILABLE ★



**SAT SEPTEMBER 18**

**THE TALLEST  
MAN ON EARTH**

-WITH- **S. CAREY**

ON SALE FRI 7/9 @ 10AM



**COMING UP: 8/7-DIAMOND SMUGGLERS 8/14-MONTE MONTGOMERY 8/20-VALLEJO**

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THIS FRIDAY  
**Carpent Casanovas**  
— FREE SHOW • 7:30-11pm —

THIS SATURDAY  
**The EGGMEN**  
— \$5 CVR • 7:30-11PM —



**SUNDAY BRUNCH**  
LIVE MUSIC **JAVA JAZZ BAND**  
Breakfast Standards • Gourmet Features  
\$2.50 Bloody Marys & Mimosas  
Oak-Shaded Patio • Children's Play Area

**TUESDAY KIDS NIGHT**  
FREE MUSIC by  
**JUNGLE JILL & THE JAYBIRDS**  
Moonwalk • Balloon Art • 99¢ Kids Meals

**COMING SOON**

TICKETS @ NUTTYBROWN.COM

July 16 ..... **MINGO FISHTRAP**

July 17 ..... **N'AWLINS NIGHT**  
FREE SHOW by Zydeco Blanco, kids' moonwalk,  
mardi gras beads, shrimp boil, all-you-can-eat  
catfish, cajun/creole entrées

July 23 ..... **GUY FORSYTH**

SAT, JULY 24  
**FOWLER FEST**

Plus  
**AARON WATSON**  
**KYLE PARK**  
**GURTIS GRIMES**

July 30 .. **ROTEL & THE HOT TOMATOES**

SAT, JULY 31  
**RANDY ROGERS**  
Band

SPECIAL GUEST: **BRUCE ROBISON**

August 14 ..... **THE GOURDS**

CALENDAR (COMMUNITY SPORTS ARTS FILM MUSIC) LISTINGS

CLUB LISTINGS FROM FRIDAY

**MOMO'S** Bonerama, Jonathan Clay, Noble Dog, Bruce James Soultet, Dan Dyer (6:00) ②

**ND AT 501 STUDIOS** The Savage Trip, Why Not Satellite? (7:00)

**NEWORLEDEL** Sugar Bayou (7:30)

**THE OASIS** The Eggmen

**ONE 2 ONE BAR** Uncle Bruno (11:00)

**THE PARISH** Joanna Smith, Jarrod Niemann ②

**PFLUGER PARK** Inside Out Steel Drum Band (7:00)

**POODIE'S HILLTOP BAR & GRILL** Dickie Lee Erwin

**RED 7** Manifestation, Ruins of Honor, Sakrefix, Vex, Woods of Ypres ②

**RED EYED FLY** Knock on Wood, Aqua Jones, Matches for Memories, Dark Summer Dawn, Lost Element

**RED FEZ** Get Right Kids (10:00)

**RILEY'S TAVERN** Joel Hofmann Band

**ROADHOUSE RAGS** Penny Jo Pullus, Mitch Jacobs, James Deveney, Chrissy Flatt & Eric Hisaw (8:00)

**ROMEO'S** The Vermeers, Mike Palaoro, Turid Christensen & Louise Juul, Will Wallace, Jenifer Jackson, Luke & Sarah, ALX (6:30) ②

**RUTA MAYA** T.U.G.G., Rook, Tin Can Phone (9:00) ②

**SALVAGE VANGUARD THEATER** COTFG Anniversary w/ A Giant Dog, Fear Snakeface, the Golden Boys (9:00) ②

**SAM'S TOWN POINT** Classic Rock Open Jam w/ Breck English, Texas Love Band (6:00)

**SAXON PUB** Earl Poole Ball & the Cosmic Americans (6:00); Malford Milligan, Kalu James (9:00)

**THE SCOOT INN** Bezoar, Wizardry (9:00) ②

**SHERLOCK'S BAKER ST. PUB & GRILLE** Video Stars (9:45)

**SHOOTERS BILLIARDS** The Unenchanted (9:30)

**SPEAKEASY** Detroit Steel (9:30)

**STUBB'S** Rayland Baxter, Joe Pug ②

**SULLIVAN'S STEAKHOUSE** Hank Hehmsoth, Spencer Starnes

**TRAILER SPACE RECORDS** Expensive Shit, Magic Jewels, Pigs (7:00) ②

**TRIPLE CROWN** Mark Jungers (6:00); the Gay Sportscasters, De Los Muertos, Glambilly (10:00) ②

**TROPHY'S** Northern Paradox, the Equals, Tornahdo, Sheer Khan & the Space Case ②

**WAREHOUSE SALOON & BILLIARDS** Stone Free (6:00)

**ZINGERS SPORTS BAR** Michael Samuels (7:00)

SAT 10

**ANTONE'S** The Bluebonnets, Arc Angels (9:00) ②

**ARTZ RIB HOUSE** Tennessee Valley Authority (7:30)

**B.D. RILEY'S IRISH PUB** Wheelhouse (10:30)

**BEERLAND** Rayon Beach, Women in Prison, Guantanamo Baywatch, Shapes Have Fangs

**BOTTICELLI'S** Mitote (8:00)

**'BOUT TIME** DJ Element (9:00)

**BROKEN SPOKE** Dance Lessons, Alvin Crow

**CACTUS CAFE** Austin Lounge Lizards

**CAROUSEL LOUNGE** Sugar Queens, the Fighting Brothers McCarthy, Wannabes (9:00)

**CEDAR STREET** The Spazmatics (9:30)

**CHEATHAM STREET WAREHOUSE** Texas Renegade (9:30)

**CHUCK'S DELI & COFFEE SHOP** Harmony Brothers

**CLUB DE VILLE** Hot Sht Summer Series w/ Reaganometry, NickNack, Reaganometry, Ernest Gonzales, Dr. Strangeloop (9:00) ②③

**CONTINENTAL CLUB** Gallery: Mike Flanigin Trio w/ Denny Freeman (10:00); In the Club: Redd Volkaert (3:00); Ross Cooper & the Cowboys From Mars, Drew Smith, Graham Wilkinson (9:30)

**DONN'S DEPOT** Nash Hernandez Orchestra

**THE DRISKILL HOTEL** Patricia G. (8:00)

**EDDIE V'S EDGEWATER GRILLE** James Speer (8:00)

**EL SOL Y LA LUNA** Tortilla Factory (10:30)

**ELEPHANT ROOM** Ephraim Owens Quintet (9:30)

**EMO'S** The Jungle Rockers, Molly Gene One Whoaman Band, Bob Log III ②③

**FLAMINGO CANTINA** D-Madness, Tribal Nation (9:00) ②

**FREDDIE'S PLACE** Justin Black & Big Heart (6:00)

**GIDDY UPS** Movin' Target (9:00)

**GRUENE HALL** Warren Hood & the Hoodlums (1:00), Rotel & the Hot Tomatoes (9:00)

**GÜERO'S TACO BAR** Jimi Lee (6:30)

**HEADHUNTERS** Busker Flicht, Suncopters

**HILL'S CAFE** Opie Hendrix

**HOLE IN THE WALL** Electric Courage Machine, the Baker Family, the Bubbles (10:00)

**IRON GATE LOUNGE** The Ape-Shits, the French Inhales, the Stuffies, Bottle Service

**JOVITA'S** Girl Guitar, Ottis Coleman Band, Ponty Bone (6:00) ②

**JUNIOR'S GRILL & ICEHOUSE** Johnny Austin (10:00)

**KICK BUTT COFFEE** A Crack in the Wall (4:00)

**LOS REYES MEXICAN GRILL & BAR** Johnny Gonzales (6:00)

**LUCKY LOUNGE** Lost July, DJ Spyda (9:00)

**MEAN-EYED CAT** James Hyland & the Joint Chiefs (8:00)

**MOHAWK** Outside: Guardians, Indian Jewelry, Lightning Bolt; Inside Later: Obsolete Machines, Clouds Are Ghosts (9:00) ②③

**MOMO'S** Ben Livingston, Adam Rodgers, Ryan Harkrider, Akina Adderley & the Vintage Playboys, Douglas Jay Boyd (6:30)

**ND AT 501 STUDIOS** Treaty Oak, the Georgian Company

**NEWORLEDEL** Jan Seides (7:30) ②

**THE OASIS** LC Rocks

**ONE 2 ONE BAR** Robert Becker CD Release, Ray Prim (9:00)

**ONE WORLD THEATRE** The Sessions w/ Cowboy & Indian, L.A.X., the Black & White Years (8:30) ②

**THE PARISH** Suzanna Choffel, the Frontier Brothers, the Lemurs, Bright Light Social Hour

**POODIE'S HILLTOP BAR & GRILL** Poodiepalooza w/ Redd Volkaert

**RABBIT'S LOUNGE** DJ Chorizo Funk, Mitote (9:00)

**RED 7** Stasis, the Vanity Press, Name, East of the Wall, Honey Thief ②

**RED EYED FLY** Shadowdog, Cannon, Butcherwhite, Holy Hell Rod, Snakeskin Prison

**RED FEZ** DJ Digg (10:00)

**RENAISSANCE HOTEL** Lobby Lounge: Rich DeMarco (6:00)

**RILEY'S TAVERN** Li'l Bit & the Customatics

**ROMEO'S** Anna Lively, Turid Christensen & Louise Juul, Jennifer Ellen Cook, PolySky (7:00) ②

**RUTA MAYA** Paul Green School of Rock Music (5:30), Will Taylor & Strings Attached (9:00)

**SALVAGE VANGUARD THEATER** COTFG Anniversary w/ the Owl & the Octopus, Doggebi, Clear Spot, Bee vs. Moth, Tom Plsek, Book of Shadows (7:00) ②

**SATELLITE BISTRO & BAR** Jeff Lofton Trio (7:00)

**SAXON PUB** Matt Tedder, W.C. Clark, Cadillac Sky (8:00) ②

**THE SCOOT INN** Bryce Clifford, St. Cloud, the Sideshow Tragedy, Not in the Face (9:00) ②

**SHERLOCK'S BAKER ST. PUB & GRILLE** The Space Rockers

**SKI SHORES WATERFRONT CAFE** Texas Blues Healers

**SPEAKEASY** Lipservice (9:00), Les & the Funk Mob (9:30)

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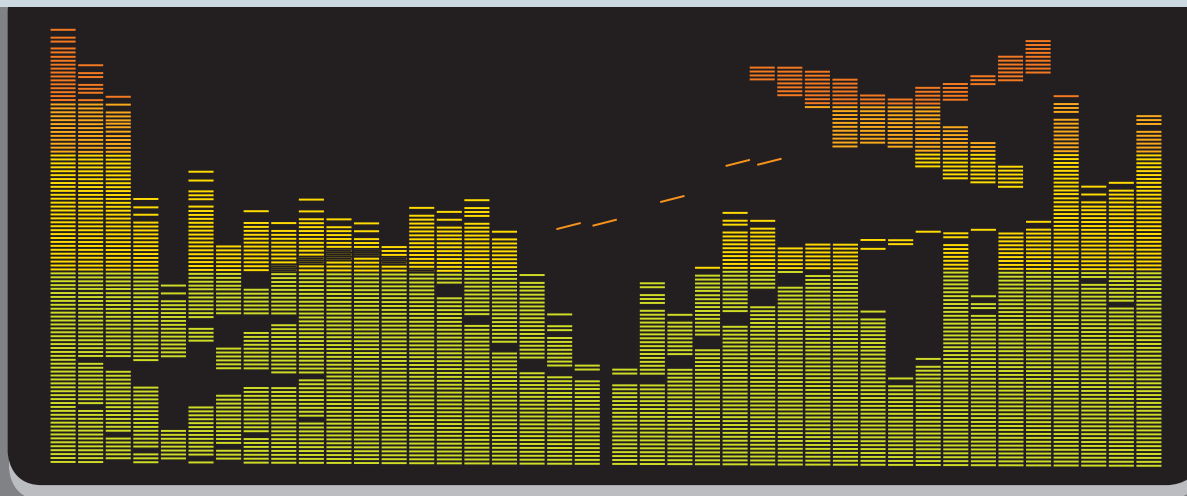
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THEN CHOOSE THE WINNER: SECOND ROUND VOTING BEGINS MONDAY, JULY 12TH AT NOON.

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**THU** Troy Campbell 6p, Open mic hosted by Lisa Kettyle 8p

**FRI** Wild Bill & the Lost Knobs **FREE HH SHOW** Capital Zen Showcase

**SAT** No Show Ponies 6p, The Loblolly Boy, Book of Sounds, MTN, TBD 8p

**SUN** White Chocolate Rainbow Destruction 6p, Nefesh 8p

**MON** Nic Walker + La La Quarry 6p, Robert Steele & Annie Street Arts Collective

**TUE** Dennis Ludiker 7p, Erik Hokkanen 9p

**WED** Chris Smith 6pm, Black Jesus 8pm

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CLUB LISTINGS FROM SATURDAY

**SULLIVAN'S STEAKHOUSE** Hank Hehmsoth, Spencer Starnes

**TRAILER SPACE RECORDS** Cory Brim, Scout, Aiuva (7:00) ④

**TRIPLE CROWN** Winter Dance Party, Beer Gnomes, Blackwater Revival (10:00) ④

**TROPHY'S** Ali Holder & Train Robbin' Whiskey, Bus to Brooklyn, the Audibles

**GINNY'S LITTLE LONGHORN SALOON** Redd Volkaert (4:00)

**GREEN PASTURES RESTAURANT** Jacques Vilmain (11:00am)

**GRUENE HALL** Bret Graham (12:30), Jeff Strahan (5:00)

**GÜERO'S TACO BAR** Tiburon (3:00)

**HEADHUNTERS** Drider, Mike Pirmo, Aston Nyle

**HILL'S CAFE** Brunch w/ Jon Emery

**HOLE IN THE WALL** Navasota String Band, Bloodroots Barter (10:00) ④

**HYDE PARK BAR & GRILL** Violet Crown Revue (7:30)

**SALVAGE VANGUARD THEATER** COTFG Anniversary w/ Handmade Music (1:00); Galveston, Christina Carter, Mongoose, Criminal Tower (8:00) ④ ⑥

**SAXON PUB** Bobby Whitlock & CoCo Carmel, the Resentments, Walter Tragert (6:00)

**SPEAKEASY** Adam Rogers (9:30)

**STOMPIN' GROUNDS COFFEE & COCKTAIL LOUNGE** Outlaw Sunday Open Mic

**STUBB'S** Brunch w/ the Durdens (11:00am)

**T.C.'S LOUNGE** Jeff Lofton's Sunday-Go-to-Meetin' Jazz (3:00)

**THREADGILL'S WORLD HQ** Austin Friends of Traditional Music (2:00)

**TRIPLE CROWN** Open Mic w/ Grant Ewing, Holly Aiken, Nate Hinds

**WATERLOO ICE HOUSE** Jeff Lofton Quartet, (11:00am)

**WATERLOO ICE HOUSE** Open Mic w/ Julie Nolen (10:00)

**Z'TEJAS** Javier Chaparro (6:00)

SUN 11

**ANTONE'S** Austin Music Memorial w/ Denny Freeman, Derek O'Brien, Tommy Shannon, Chris Layton, Marcia Ball's Pianorama (9:00) ④

**ARTZ RIB HOUSE** Friends of Traditional Music Records Nite (2:00), Wayne Brooks & the Piney Grove Ramblers (6:30)

**BB ROVERS** Open Mic (7:00)

**B.D. RILEY'S IRISH PUB** Irish Tunes Session (9:00)

**BEERLAND** Chandler, Barrett Jess, Jimmy Wildcat, Chris Stephenson, Wes Coleman, Melissa Bryan, Max V., Washington Westcott

**BLU** Open Mic w/ Phil Rea (6:00)

**BOTTICELLI'S** Adam Carney (6:00)

**'BOUT TIME** A.J. Kline (8:00)

**CAROUSEL LOUNGE** The Whiskey Priest (7:30) ④

**CEDAR STREET** Souldution, (9:30)

**CHEATHAM STREET WAREHOUSE** The Ash Family (9:30)

**CONTINENTAL CLUB** Gallery: Jon Dee Graham & Kacy Crowley, Mike Flanigin Trio w/ Derek O'Brien (8:30); In the Club: Junior Brown & Tanya Rae (7:00), Heybale! (10:00)

**COTTON CLUB** Can't Hardly Playboyz (7:00)

**EDDIE V'S EDGEWATER GRILLE** Kris Kimura Quartet (7:00)

**EL SOL Y LA LUNA** Soniquete (11:00am)

**ELEPHANT ROOM** Carter Arrington (9:30)

**ELYSIUM** Regression: Retro Eighties w/ DJ Pumpkin Spice

**FREDDIE'S PLACE** J-Birdz (5:00)

**FRIENDS** Open Mic Blues Jam (5:00)

**LONG CENTER FOR THE PERFORMING ARTS** Austin Music Memorial Induction (2:00)

**LUCKY LOUNGE** Laura Lee Bishop (10:00)

**MARIA'S TACO XPRESS** Rockin' Gospel Project (noon)

**MEAN-EYED CAT** Lucas Hudgins & the First Cousins (8:00)

**MOHAWK** Graham Weber, Jonathan Terrell (10:00)

**MOMO'S** Ryan Young, La Tampiquena, Warren Hood & the Hoodlums, Greg Schroeder (6:30)

**NUEVO LEÓN** Mariachi Relampago (1:00)

**NUTTY BROWN CAFE** Java Jazz (11:00am)

**THE OASIS** Salsa Lessons w/ Dance U2, the Brew (7:00)

**PETE'S DUELING PIANO BAR** Steinway to Hell w/ Golden Hornet Project (7:00)

**RED 7** Pickled Punks, Mutilators, the Howlers, Nekromantix ④ ⑥

**RED EYED FLY** Barbarians of Sevilla, Wall of Fiction, Yele, Citrus (8:00) ④

**RED FEZ** DJ Kurupt, DJ Cauze-One (10:00)

**RILEY'S TAVERN** Open Mic w/ Glenn Allen

**ROADHOUSE RAGS** Ballistik, Ben Livingston, King of the Blood Cells, Spencer Thomas Band (6:00)

**RUTA MAYA** Mr. Leebot (10:30am), Ritmo 3 (8:30)

MON 12

**ANTONE'S** Austin Blues Society Jam (7:00)

**ARTZ RIB HOUSE** Sarah Elizabeth Campbell & the Banned (7:30)

**BAR 141** Robbie's Open Mic (9:00)

**B.D. RILEY'S IRISH PUB** Open Mic (7:00)

**BEALE STREET TAVERN** Emmerson Biggins Band (7:00)

**BOTTICELLI'S** Jamie Thomas (7:30)

**'BOUT TIME** A.J. Kline (9:00)

**CACTUS CAFE** David Garza (8:30)

**CEDAR STREET** Jordan Tanner (6:00), Open Mic w/ Jordan Tanner (9:30)

**CHEATHAM STREET WAREHOUSE** Cheatham Street All-Stars (9:00)

**CHEZ ZEE** Rich Demarco (6:30)

**CONTINENTAL CLUB** Gallery: Dan Dyer (10:30); In the Club: Carnival of Sound w/ the Modern Don Juans, Continental Graffiti (7:00) ④

**DONN'S DEPOT** Chris Gage

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WEDNESDAY, JULY 14  
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**CIENFUEGOS**  
afro cuban

SATURDAY, JULY 17  
**DJEMBABES**  
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SUNDAY, JULY 18  
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SATURDAY, JULY 10  
**BRUCE JAMES SOULTET**  
straight soul

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**LUCKY STRIKES**  
swing

WEDNESDAY, JULY 14  
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**LEEANN ATHERTON**

THURSDAY, JULY 15  
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FRIDAY, JULY 16  
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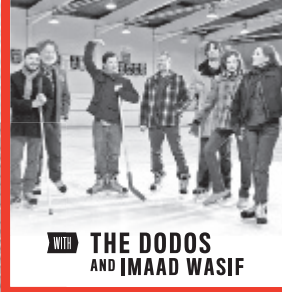
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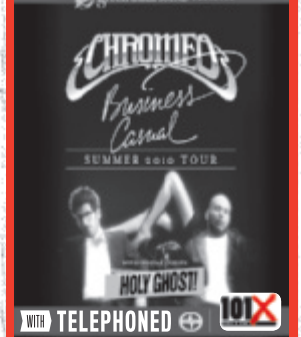
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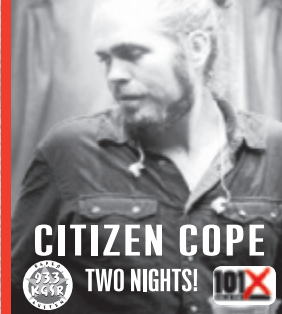
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 Wells, Ritas, Tallboys, Frozen Jack

WEEK'S MUSIC LINE-UP

Thu, 7/8 @ 6pm **Steve Power & VZ Thomas**  
 Fri, 7/9 @ 6pm **Kings, Queens, & Lovers**  
 Sat, 7/10 @ 6pm **Justin Black & Bigheart**  
 Sun, 7/11 @ 5pm **JBIRDZ**

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**SAT OCT 16: EOTO**

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# Don Juan's

formerly la feria Bee Cave, TX  
friday is Open Mic nite 'til 1:30am  
get heard & get a gig !!!

**LIVE MUSIC SCHEDULE**  
JULY 7-10th

**inside stage:**

WED 7th: 7-9:30 **BOB SARNATARO**

THURS: 7-9 **MARIACHIS ROMANCE!!!**

FRI: 7-9:30 **PATTY FINNEY**

SAT: 7-9 PM **CAMERON CUMMINGS**

SUN: 10 AM-2 PM BRUNCH  
12-2 PM **JONAS ALVAREZ TRIO**

WED 14th: 7-9:30 **FOND KISER**

**outside stage:**

FRI: 9 PM - 12 AM **FOND KISER & THE SWINGIN' JOHNSON BAND**

SAT: 8-10PM **BAND 1420**  
10:30 - 12:30 **MARY'S DISTRACTION**

**512-263-8888**  
3595 RR 620 South Bee cave, TX 78738

## Cheatham Street WAREHOUSE

Austin's far-out music hall in San Marcos  
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TH 7/8	<b>KYLE BENNETT BAND</b>
FR 7/9	<b>JAVI GARCIA</b>
SA 7/10	<b>TEXAS RENEGADE</b>
SU 7/11	<b>ASH FAMILY (4-8PM)</b>
MO 7/12	<b>CHEATHAM STREET ALL-STARS (9:30PM)</b>
TU 7/13	<b>MIDNIGHT RIVER CHOIR (9:30PM)</b>
WE 7/14	<b>KENT FINLAY'S SONGWRITERS' CIRCLE (9PM)</b>

JULY 18 **BENEFIT FOR BIG JOHN MILLS**  
WHOSE BAND TRAILER WAS BROKEN INTO -- ALL OF HIS MUSICAL/SOUND EQUIPMENT WAS STOLEN.  
JULY 26 **RANDY ROGERS & WADE BOWEN**  
TICKETS ON SALE AT CHEATHAMSTREET.COM

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## THREADGILL'S North

WWW.THREADGILLS.COM

THUR. 7/8	8pm	<b>Audrey Auld</b>	no cover
SUN. 7/11	11am	<b>Rod Moad &amp; Texas Grass</b>	Bluegrass Brunch no cover
WED. 7/14	7pm	<b>The McKay Bros. w/ special guest</b>	Sittin' Singin' & Supper no cover

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all ages welcome!

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MONDAYS now serving \$2 DRAFTS ALL NIGHT

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Fri 7/9 **Therapy Sisters**  
Sat 7/10 **Aaron Einhouse**  
Tues 7/13 **Sand & Sunnie**  
Wed 7/14 **Victor Andrada**  
Thur 7/15 **Devin Preitauer**

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3201 S. LAMAR  
442-6189  
PHOTO BY M. DAPRA

THU, JULY 8	6-8PM <b>TONY HARRISON</b> 8-9PM <b>DANCE LESSONS</b> 9:20PM <b>JESSE DAYTON</b>
FRI, JULY 9	8-9PM <b>DANCE LESSONS</b> 9:20PM <b>JAMES HAND</b>
SAT, JULY 10	8-9PM <b>DANCE LESSONS</b> 9:30PM <b>ALVIN CROW</b>
TUE, JULY 13	<b>DICKIE LEE ERWIN (NO COVER)</b>
WED, JULY 14	6-8PM <b>T.J. BONTA</b> 8-9PM <b>DANCE LESSONS</b> 9:20PM <b>DOUG MORELAND</b>

## FLAMINGO CANTINA

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BRINGING LIVE MUSIC TO AUSTIN FOR 18 YEARS

THURSDAY JULY 8	*DUB/REGGAE/FUNK*	DOORS 9:00
<b>MAN MADE FIRE KILLING INDUSTRY DONE DEAL</b>		
FRIDAY JULY 9	*DUB/ROCK*	DOORS 9:00
<b>GRIMY STYLES MYSTIC MOOT &amp; DJ BORIS</b>		
SATURDAY JULY 10	*REGGAE/FUNK*	DOORS 9:00
<b>TRIBAL NATION D-MADNESS PROJECT</b>		
TUESDAY, JULY 13	*HIP HOP*	DOORS 9:00
<b>MYKA 9 &amp; DJ DREZ WITH MEDUSA HOSTED BY KILLA PRIEST</b>		
WEDNESDAY JULY 14	*REGGAE*	DOORS 8:30
<b>DREADNECK NIGHT: NO COVER WITH MMC &amp; ST</b>		
<b>UPCOMING SHOWS</b>		
07.15: JOHNNY HOOTROCK, THE NEMATODES AND MUTANT PRESS		
07.16: ASHES OF BABYLON & AXIS UNITY		
07.17: SPIES LIKE US, CHANNEL ONE		

## CALENDAR (COMMUNITY SPORTS ARTS FILM MUSIC) LISTINGS

**CLUB LISTINGS FROM MONDAY**

**EDDIE V'S EDGEWATER GRILLE** Kris Kimura Quartet (7:00)

**ELEPHANT ROOM** Milkdrive, Michael Mordecai's Jazz Jam (6:00)

**EVANGELINE CAFE** Charles Thibodeaux & the Austin Cajun Aces (6:30)

**GRUENE HALL** McKay Bros. (7:00)

**HALCYON** Roberto Riggio (10:00)

**HEADHUNTERS** Shadow Spectrum, Poisonwood, Drama Scene

**HOLE IN THE WALL** Radar Radar (10:00)

**HOUSE WINE** Singer-Songwriter Open Mic w/ Scott Andrews (8:00)

**HYDE PARK THEATRE** Eddy Hobizal (7:30)

**LA PALAPA** Baby Dallas

**LUCKY LOUNGE** Wall of Fiction, Buddy Lee & the Backroad Band (10:00)

**MEAN-EYED CAT** Aubrey Slackey & the Slackey Family Band (7:00)

**MOHAWK** Catahoula, Rambler Rose, Scott Lucas & the Married Men (10:00) ⑥

**MOMO'S** 16 Strings, Drew Smith, Brandon Jenkins, Dustin Welch, Aaron Einhouse (6:00)

**MOZART'S COFFEE ROASTERS** John Wilson (8:00)

**MUGSHOTS** Open Mic w/ Chuck Miller (8:00)

**QUALITY SEAFOOD MARKET** Aunt Ruby's Sweet Jazz Babies (6:30)

**RED EYED FLY** Heather's Laugh, Moorehill, Josh Bower

**RED FEZ DJ** Cauze-One & DJ Taco (10:00)

**RUTA MAYA** Flying Balalaika Brothers' Red Army Surrender Jam (9:00)

**SAXON PUB** The Highway, Lonelyland, Jeff Plankenhorn, Chris Jamison (7:00) ⑥

**SHERLOCK'S BAKER ST. PUB & GRILLE** Brent Michael Wood (9:45)

**SULLIVAN'S STEAKHOUSE** Paul Matthews Trio

**TRIPLE CROWN** The Fakers (6:00)

**VICTORY GRILL** Open Pro Blues Jam w/ Matthew Robinson, Harold McMillan (9:00)

**VINO VINO** Blue Monday w/ Mike Flanigin, Gary Clark Jr. (9:00)

**B.D. RILEY'S IRISH PUB** Suzanne Smith (7:00)

**BOTTICELLI'S** Amber Lucille (7:30)

**'BOUT TIME** A.J. Kline (9:00)

**BROKEN SPOKE** Dickie Lee Erwin

**CAROUSEL LOUNGE** Speakeasy, the Heart Is a Lonely Hunter (7:00) ⑥

**CEDAR STREET** Mark Gibson, the Standouts (6:00)

**CHEATHAM STREET WAREHOUSE** Midnight River Choir (9:00)

**CLUB 1808** Literature, Cowabunga Babez, Girlfriends

**CONTINENTAL CLUB** Gallery: Ephraim Owens Experience (10:30); In the Club: Toni Price (6:30), Wendy Colonna (10:00)

**DONN'S DEPOT** Donn & the Station Masters

**THE DRISKILL HOTEL** Driskill Bar: Jamie Thomas (7:00)

**EDDIE V'S EDGEWATER GRILLE** Mark Goodwin Trio (7:30)

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

**ELYSIUM** Nineties Night w/ DJ Boba Fett, DJ Minimus

**EVANGELINE CAFE** Brennen Leigh (6:00), Kevin Gallagher (8:00)

**FLAMINGO CANTINA** Killah Priest, Dubba L, J-the Sarge, Medusa, Myka 9, Drez (9:00) ⑥ ⑦

**FLIPNOTICS COFFEESPACE** Erik Hokkanen's Laboratory (9:00)

**GINNY'S LITTLE LONGHORN SALOON** James Hand (9:00)

**GRUENE HALL** Two Tons of Steel (7:00)

**HEADHUNTERS** The Butts, Hazelwood, Carnival of Noise ⑥

**HILL'S CAFE** Singer-Songwriter Night w/ Jon Burkland

**HOLE IN THE WALL** The Bread (10:00)

**HYDE PARK BAR & GRILL** Jessie Bradley Jr., Jimi Lee (7:30)

**LA PALAPA** Baby Dallas

**LUCKY LOUNGE** Boombbox Tuesday w/ In the Pink (10:00)

**MEAN-EYED CAT** The Memphis Strange (8:00) ⑥

**MI CASA TAMALES & CANTINA** Jeremy Steding & His Band of Bastards (10:00)

**MOMO'S** Jez, Doug Marcis Project (8:00)

**ONE 2 ONE BAR** The Dank Trio (8:00)

**PATSY'S COWGIRL CAFE** Sand & Sunnie (7:30)

**POODIE'S HILLTOP BAR & GRILL** Jon Napier, Brooks Alan Brannon

**RED 7** Descend to Ashes; Persistence In Flames; Arctica Embrace; Part the Skies, Empty the Seas (9:00) ⑥

**RED EYED FLY** Post Society, Convoi!, Beer Gnomes, Honey Hut

**RED FEZ DJ** Manny (9:00)

**RILEY'S TAVERN** Beverly Hensley & Paul Eason

**RUTA MAYA** Poetry Open Mic, Music Open Mic (6:00)

**SAM'S TOWN POINT** Open Mic w/ Michael Welch (8:30)

**SAXON PUB** Waylon Payne (5:00) ⑥; Bruce Hughes & the All-Nude Army, Devon Leigh, Lincoln Durham (8:00)

**SHERLOCK'S BAKER ST. PUB & GRILLE** Five Ways From Sunday (9:45)

**SHOOTERS BILLIARDS** Ember (9:00)

**STUBB'S** Gin Wigmore, Jamie Cullum ⑥ ⑦

**SULLIVAN'S STEAKHOUSE** Paul Matthews Trio

**TRAILER SPACE RECORDS** 1994, Big Kids (7:00) ⑥

**TRIPLE CROWN** R.C. Banks (6:00); Helix, Del Feo (10:00)

**TROPHY'S** Armadillo Road, Singer-Songwriter Night (7:00)

**VINO VINO** Son y No Son (9:00)

**WED 14**

**ANTONE'S** Johnny Goudie, Shane Bartell, the Real Heroes (9:00)

**ARTZ RIB HOUSE** Bastille Day w/ Christine Albert (7:30)

**BEERLAND** The Frontier Brothers, Candi & the Strangers, International Waters

**BOTTICELLI'S** Pee Wee Moore (7:30)

**BROKEN SPOKE** T. Jarrod Bonta, Dance Lessons, Doug Moreland (6:00)

**CACTUS CAFE** Woody Guthrie Tribute w/ Butch Hancock (8:30) ⑥ ⑦

**CAROUSEL LOUNGE** Patrick Higgins, Candice Moore (7:00)

**CEDAR STREET** Josh & Jason, the Spazmatics (6:00)

**CHARLIE'S AUSTIN** Sweet Bottom (9:00)

**CHEATHAM STREET WAREHOUSE** Kent Finlay's Songwriters Circle (9:00)

**CHERRYWOOD COFFEEHOUSE** Space Dragon Killah, Wu Fru De Lu, Yogurt Patrol ⑥

**CHEZ ZEE** Jacinta (7:00)

**CHUCK'S DELI & COFFEE SHOP** Jerry Motley

**CONTINENTAL CLUB** Gallery: Jon Blondell, Trube, Farrell & Sniz (8:30); In the Club: Stone River Boys (6:30) ⑥; Jon Dee Graham, Nano Whitman, Michael Kingcaid & the Broken Bottle Casualties (10:00)

**DONN'S DEPOT** Frank & the Station Masters

**THE DRISKILL HOTEL** Driskill Bar: Bruce Smith (7:00)

**EDDIE V'S EDGEWATER GRILLE** James Speer (7:30)

**ELEPHANT ROOM** Jazz Pharoahs (6:00), Baker's Dozen (9:30)

**TUE 13**

**ANGEL'S ICEHOUSE** Troubadillos (6:00)

**ANTONE'S** Mike Flanigin (7:00); Blue Tuesday w/ Derek O'Brien, Malford Milligan (9:00)

**ARTZ RIB HOUSE** Texas Old Time Fiddlers Jam (7:30)

**BASTROP SENIOR CENTER** The Kitchen Pickers (6:30)

# LOVEJOYS

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7.08 JWW & The Prospectors

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7.15 The J. Wesley Hanyes Trio

7.22 Militant Babies

7.29 Blower, Split-hoof, Baby Dick

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THURSDAY, JULY 8 9PM  
**THE MCMERCY FAMILY BAND**  
**CLYDE & CLEM'S**  
**WHISKEY BUSINESS**  
**COUNTRY WILLIE**

FRIDAY, JULY 9 9PM  
**WIZARDRY (BROOKLYN, NY)**  
**BEZOAR (BROOKLYN, NY)**  
**ULTRAWOLF**

SATURDAY, JULY 10 9PM  
**REPRESENT AUSTIN PRESENTS**  
**NOT IN THE FACE!**  
**THE SIDESHOW TRAGEDY**  
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**BRYCE CLIFFORD & CO.**

MONDAY, JULY 12 6PM  
**SLIP N' SLIDE!**  
**FREE SKEEBALL**  
**DRINK SPECIALS**  
**ALL NIGHT & MORE!**

SUNDAY, JULY 11 5PM  
 TUESDAY, JULY 13 6PM  
 WEDNESDAY, JULY 14 6PM  
**BREWSKEEBALL LEAGUE PLAY**

THURSDAY, JULY 15 9PM  
**LA LA QUARRY**  
**JUMPSTART RACER**  
**& GUESTS**

FRIDAY, JULY 16 9PM  
**THRIFT STORE COWBOYS**  
**COLLIN HERRING**  
**THE BILL JERRAM BAND**

SATURDAY, JULY 17 9PM  
**SUPERLITEBIKE**  
**SOUR BRIDGES**  
**THE COUCH**

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THURSDAY, JULY 8  
 INSIDE, DOORS @ 7PM: **KINCH**  
**FULTON READ • ISLE OF WHITE**

FRIDAY, JULY 9  
 INSIDE, DOORS @ 8PM: **STEEL TRAIN**  
**MATT EMBREE (RX BANDITS) • YOUNG THE GIANT**

SATURDAY, JULY 10  
 INSIDE: **BOB LOG III**  
**MOLLY GENE ONE WHOAMAN BAND**  
**THE JUNGLE ROCKERS**

WEDNESDAY, JULY 14  
 OUTSIDE, DOORS @ 6:30PM:  
**FOREVER THE SICKEST KIDS**  
**THE READY SET • THE SCENE AESTHETIC**  
**PHONE CALLS FROM HOME • A CURSIVE MEMORY**

THURSDAY, JULY 15  
 INSIDE: **CRASH GALLERY • WITH LOVE AT 20**

FRIDAY, JULY 16  
 INSIDE: **HIGH WATT CRUCIFIXERS**  
**CD RELEASE PARTY**  
**DEVIL RIDES • BRINK OF DISASTER • FACEBLASTER**

SATURDAY, JULY 17  
 OUTSIDE: 101X DAILY DOSE/THE NEXT BIG THING  
 PRESENTS **DELTA SPIRIT**  
**DAVID VANDERVELDE • THE ROMANY RYE**  
 INSIDE: **NATHANIEL RATELIFF**  
**SAHARA SMITH • THE BEATEN SEA**

SUNDAY, JULY 18  
 OUTSIDE, DOORS @ 5PM:  
**THE PYKNIC PARTERY TOUR**  
**DROP DEAD GORGEOUS • ATILA**  
**ABANDON ALL SHIPS • FOR ALL THOSE SLEEPING**  
**SCARLETT O'HARA • WOE IS ME**  
 INSIDE: **FUTUREBIRDS**  
**SAD ACCORDIONS • A GIANT DOG**

MONDAY, JULY 19  
 OUTSIDE, DOORS @ 7PM:  
**STREETLIGHT MANIFESTO**  
**THE SUPERVILLAINS**  
**THE WONDER YEARS • DAN POTTHAST**  
 INSIDE, DOORS @ 7PM:  
**THE DANGEROUS SUMMER**  
**THE MORNING OF • SCHOOL BOY HUMOR**  
**THE CANVAS WAITING • THE STAMPEDE**

WEDNESDAY, JULY 21  
 INSIDE: **TEENAGE BOTTLEROCKET**  
**BANNER PILOT • JT HABERSAAT & THE ALTERCATION**  
**PUNK COMEDY TOUR • THE SWEETHEARTS**

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THURSDAY, JULY 22  
 OUTSIDE, DOORS @ 3PM:  
**SUMMER SLAUGHTER TOUR**  
**DECAPITATED • THE FACELESS**  
**ALL SHALL PERISH • THE RED CHORD**  
**VEIL OF MAYA • CEPHALIC CARNAGE**  
**DECREPIT BIRTH • CARNIFEX**  
**ANIMALS AS LEADERS • VITAL REMAINS**  
 INSIDE, DOORS @ 3PM:  
**SUMMER SLAUGHTER TOUR**  
**INDISGUST • FALSETTA**  
**DISFIGURED • KILLING IN APATHY • NECROWOLF**

FRIDAY, JULY 23  
 INSIDE, DOORS @ 9PM: **THE HAPPEN-INS**  
**PARSON RED HEADS (LOS ANGELES)**  
**HOLY ROLLING EMPIRE (TUCSON)**  
 INSIDE, MATINEE DOORS @ 5PM:  
**A ROSE BY ANY OTHER NAME**  
 (JOSH SCOGIN SOLO OF THE CHARIOT, NORMA JEAN)  
**NICK STILES • RYAN HEGEFELD (NO SUCH THING)**  
**COLBY JAMES (OF BROTHER/GHOST)**

SATURDAY, JULY 24  
 INSIDE, DOORS @ 9PM:  
**T-MODEL FORD • THE CRACK PIPES**  
**JOHN SCHOOLEY AND HIS ONE MAN BAND**  
 INSIDE, DOORS @ 6PM:  
**THE LYDIA FINALE:**  
**A GOODBYE & FAREWELL TOUR**  
**THE ROCKETBOYS • DEAS VAIL**

MONDAY, JULY 26  
 INSIDE: **MAPS & ATLASES • CULTS**  
**THE GLOBES**

TUESDAY, JULY 27  
 OUTSIDE, DOORS @ 4:30PM:  
**SCREAM IT LIKE YOU MEAN IT TOUR**  
**SILVERSTEIN • EMERY**  
**I SET MY FRIENDS ON FIRE**  
**DANCE GAVIN DANCE • WE CAME AS ROMANS**  
**SKY EATS AIRPLANE • IVORYLINE • CLOSE TO HOME**

WEDNESDAY, JULY 28  
 INSIDE, DOORS @ 7PM:  
**CEREMONY**  
**PUNCH • TIGERS JAW**  
**THE SIDEKICKS • MINDLESS**

COMING SOON: • 7/29 101X & NO CONTROL RADIO PRESENT LITURGY/ ZORCH/ NECKLACE OF HEADS • 7/30 BRAD'S BENEFIT SHOW W/ KRUM BUMS/ WORLD BURNS TO DEATH/ HOD/ THE ROLLER/ ME VS. EVERYBODY/ DIRTY CHARLIE BAND (INSIDE) • 7/31 YELLOWFEVER/ SILENCE DIANE/ MY GOLDEN CALF (EX-RHYTHM OF BLACK LINES)/ GENTLEMEN ROGUES (IN) • 8/1 ROBERT FRANCIS (IN) • 8/3 101X & NO CONTROL RADIO PRESENT THE DEVIL WEARS PRADA/ MISS MAY I/ YOUR DEMISE • 8/4 101X PRESENTS: HERE WE GO MAGIC W/ BEACH FOSSILS (OUT) • 8/4 101X & NO CONTROL RADIO PRESENT THE DEVIL WEARS PRADA/ MISS MAY I/ YOUR DEMISE (INSIDE) • 8/5 101X & NO CONTROL RADIO PRESENT SOIL WORK/ DEATH ANGEL/ AUGURY/ MUTINY WITHIN/ SWASHBUCKLE (OUTSIDE) • 8/5 STEREO SKYLINE/ THE AUDITION/ CASH CASH/ CADY GROVES/ THE DOWNTOWN FICTION (INSIDE) • 8/7 TY SEGAL, THE BATHS, THE HEX DISPENSERS, A GIANT DOG (IN) • 8/9 NO CONTROL RADIO PRESENTS: BLACK COBRA, HOWL, MONARCH, EAGLE CLAW (IN) • 8/10 YEARA, I AM ABOMINATION, THE STAMPEDE, GO ACTION TEAM (IN) • 8/11 NO CONTROL RADIO PRESENTS: ENTHRONED, DESTROYER 666, PATHOLOGY, HOD, DISFIGURED (IN) • 8/12 JUNGLE ROT, LIGHTNING SWORDS OF DEATH, WOE OF TYRANTS, SAKREFIX, PROLICIDE (IN) • 8/13 CORROSION OF CONFORMITY (ORIGINAL 3-PIECE ANIMOSITY/ TECHNOCRACY LINE-UP)/ RIGHTEOUS FOOL (OUT) • 8/27 HOT HOT HEAT W/ HEY ROSETTA! (IN) • 9/8 MUMIY TROLL W/ RUN RUN, REPA (IN, ONSALE SAT 7/10) • 9/11 SEA WOLF W/ SERA CAHOONE, PATRICK PARK (IN, ONSALE SAT 7/10) • 9/25 LUDO W/ THERE FOR TOMORROW, THE GRADUATE, AND TOMMY & THE HIGH PILOTS (OUT, ONSALE SAT 7/10)

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 3-7 WEEKDAYS

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 On The Patio  
 5:30-7:30  
**COLT POPE**  
 Inside 9-11:30  
**BLUE BLAZES**

Fri 7/9  
 On The Patio  
 5:30-7:30  
**too good DOGS duo**  
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**JABO & THE OLD DOGS with**  
**MATTHEW ROBINSON**

Sat 7/10  
 Inside 9-12  
**MIDNIGHT RAMBLERS**  
 featuring  
**RUSTY TRAPS**

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 8-10  
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# THREADGILL'S

## South

www.threadgills.com

### Rodney Parker

FRI. 7/9  

**Ryan Beaver**  
 9pm  \$10

### Bone-Nanza starring

SAT. 7/10  
**Jon Blondell**  
 9pm  \$10

SUN. 7/11  
 Gospel Brunch  
**George Ensle & Groove Angels**  
 11am no cover

TUE. 7/13  

**Emory Quinn**  
**Mike Kelly**  
 8pm \$8

THUR. 7/15  
**Deadman**  
 honoring Kenneth Threadgill & Townes Van Zandt  
 9pm  \$10

FRI. 7/16  
**Joel Guzman & Sarah Fox**  
 9pm  \$10

SAT. 7/17  
**Hector Ward**  
 9pm  \$10

TUE. 7/20  
**The Rankin Twins**  
 8pm \$5

FRI. 7/23  
**Quiet Company**  
 9pm  \$10

SAT. 7/24  
**Cody Canada**  
**Seth James**  
 9pm  \$18 adv / \$20 d.o.s.

THUR. 7/20  
**Peter Case**  
 8pm  \$15

FRI. 7/30  
**The Mother Truckers**  
 9pm  \$12 adv. / \$15 d.o.s.

SAT. 8/7  
**The Cobras**  
 with Angela Strehli & Paul Ray  
 celebrating AWHQ's 40th Anniversary  
 9pm  \$15 adv, \$20 d.o.s., \$25 rs

SAT. 8/14  
**The White Ghost Shivers**  
 with special guest Minor Mishap  
 9pm  \$10

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# The PARISH

Friday, July 9  
**FREE SHOW!**  
**JERROD NIEMANN**  
 W/ JOANNA SMITH



Saturday, July 10  
**THE BRIGHT LIGHT SOCIAL HOUR**  
 W/ THE LEMURS, FRONTIER BROTHERS, SUZANNA CHOFFEL

Friday, July 16  
**THE STEPS (EP RELEASE)**  
 W/ THE BURNING HOTELS, HIGHTIDE BLUES



Saturday, July 31  
**BOWLING FOR SOUP**  
 W/ THE DOLLYROTS, HOLY MOLY



ON SALE NOW:

Wednesday, July 28  
**THE POISON CONTROL CENTER**

Friday, August 6  
**RASPUTINA**

Friday, August 20  
**THE WOODEN BIRDS**

Saturday, August 21  
**DANA FALCONBERRY**

Saturday, September 18  
**SLEEPY SUN**

Friday, September 24  
**STEPHEN KELLOGG AND THE SIXERS**

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# Jovita's

## OPEN

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LIVE MUSIC

NO COVER! THURSDAY, JULY 8  
**NICK HIRSCH** 6:30-7:30PM  
**CHRIS RUEST BAND** 8-10PM

NO COVER! FRIDAY, JULY 9  
**GIRL GUITAR** 6-7PM



COVER GIRL  
 7:30-9PM

"JACK WHITE HOOT NIGHT"  
**THE MEMPHIS STRANGE** 9:30-11PM  
 SATURDAY, JULY 10

**GIRL GUITAR** 6-7PM  
**OTIS COLEMAR BAND** 7:30-9PM  
**PONTY BONE** 9:30-11PM



NO COVER!

SUNDAY, JULY 11  
**COMPASS ROSE** 5-6PM  
**THE HARMONY BROTHERS** 6:30-8PM

MONDAY, JULY 12 - CLOSED

TUESDAY, JULY 13 - \$5 COVER  
**SLAM POETRY EVENING** 7-10PM

WEDNESDAY, JULY 14  
**CORNELL HURD BAND** 8-10PM



NO COVER!

**HAPPY HOUR**  
 TUE-FRI 4-7PM / ALL DAY SUN 4pm-CLOSE  
 \$2.50 all beers / \$2 well drinks  
 \$3 house margs / 1/2 price apps  
**SIN TUESDAYS** 4pm-CLOSE  
 \$1 Select Beers \$2 Wells  
 Food Specials All Night!

Transmission Entertainment

# Mohawk

AUSTIN, TEXAS

912 red river all are welcome.

Th 7/8 - **Ola Podrida**, Dana Falconberry, Bosque Brown - 10pm // HEAD ROOM w/ Dubbel Dutch & Orión - 10pm (greenroom deck)  
 F 7/9 - **Wakey! Wakey!** w/ Doug Burr - 10pm  
 Sa 7/10 - **Lighting Bolt**, Indian Jewelry, Guards - 9pm // Clouds are Ghosts, Obsolete Machine - 12am (inside)  
 Su 7/11 - EARLY: **World Cup Finals** - 1pm // LATE: **Jonathan Terrell**, Graham Weber - 10pm  
 M 7/12 - **Scott Lucas and the Married Men**, Rambler Rose, Catahoula - 10pm  
 Th 7/15 - **Refused are Fucking Dead**, Grenadier, Saturday's Radar - 10pm // HEAD ROOM w/ Dubbel Dutch & Orión - 10pm (green room deck)  
 F 7/16 - **Pixel Pop w/ Candi and the Strangers**, The Happen-Ins, The Bubbles - 9pm  
 Sa 7/17 - **The Octopus Project**, Tia Carrera, Mother Falcon - 9pm // Sundress, Record Hop - 12am  
 Su 7/18 - EARLY: **Anarchy Pro Wrestling** - 5pm // **Pack of Wolves**, Curse the Heaven, Burials - 10pm

# RED7

611 east 7th venue & wreck room

Th 7/8 - **Disaster Strikes (Alternative Tentacles)**, Snake Handler, Revenants, No Champions - 10pm  
 F 7/9 - **Woods of Ypres**, Vex, Sakrefix, Ruins of Honor, Manifestation - 10pm  
 Sa 7/10 - **Honey Thief**, East of the Wall, Name, The Vanity Press, Stasis - 9pm // FREE IN THE LOUNGE: War Games!! w/ DJs Hobo D & Pagame - 10pm  
 Su 7/11 - **Nekromantik**, The Howlers, The Mutilators, Pickled Punks - 9pm // Special Guest DJ Tommy Krumbum - 10pm  
 Tu 7/13 - **FREE SHOW: Part the Skies Empty the Seas**, Arctica Embrace, Persistence in Flames, Descend to Ashes - 9pm  
 W 7/14 - **Unter Null**, Cyanotic, Holocaust Humanity, Lucid Dementia - 10pm  
 Th 7/15 - **Entropy**, Geography, Rodeo Ruby Love, Honey + Salt, Closet Drama - 9pm // FREE IN THE LOUNGE: Karaoke Underground - 10pm  
 F 7/16 - **Combat Crisis**, The Angst, Before Dishonor, Snatch Racket - 10pm  
 Sa 7/17 - **EARLY: Terror**, Grave Maker, Bitter End, Foundation, Naysayer (presented by 101x/ No Control) - 8pm  
 Su 7/18 - **Hearsounds**, Make Do and Mend, Snake Handler, White Sails - 10pm

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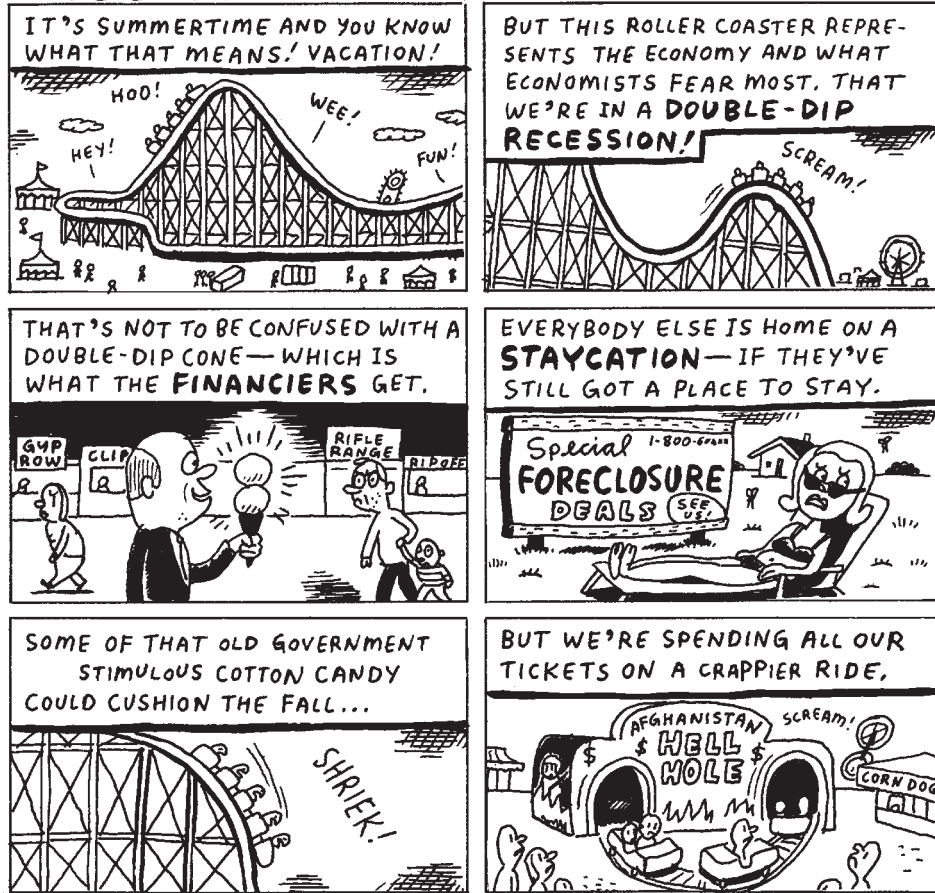
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**According to the 1998 National Household Survey on Drug Abuse, men 26 and older are twice as likely to smoke pot as their female counterparts.**

In 1887, Ambrose Bierce wrote an essay titled "For Brevity and Clarity," in which he suggests ways to alter punctuation to better represent tone. He proposed a single parenthesis flipped horizontally for wry smiles, "to be appended, with the full stop, to every jocular or ironical sentence."

**In 1860, slaves in America were worth \$3.5 billion (in today's dollars, about \$80 billion).**

More than 30% of voice mails remain unheard for three days or more, according to uReach Technologies, which designs voice mail systems for several phone companies. Further, more than 20% of people with voice mail rarely check their mailboxes.

The above is information that Mr. Smarty Pants read in a book, a magazine, or the newspaper; heard on the radio; saw on television; or overheard at a party. Got facts? Write to Mr. Smarty Pants at the Chronicle, or e-mail [mrpants@austinchronicle.com](mailto:mrpants@austinchronicle.com).

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## general

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ALL



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- \*\*..ASIA...\*\*
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# services

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## home

### SERVICES

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Install toilet.  
Hire designer to set up website.  
File taxes.  
Learn Spanish. Where to start?

*The Austin Chronicle's Service section.*

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4th Floor, Suite 400, Austin, TX 78701 until 2:00 P.M. CST, July 29, 2010, then publicly opened and read aloud. Note: The Time-Date Stamp Clock located at the front counter of the Travis County Purchasing Office, will serve as the OFFICIAL CLOCK for the purpose of verifying the date and time of receipt of bids.

You may print the Plans and Specifications from [www.bidsync.com](http://www.bidsync.com) or they can be obtained in the Travis County Purchasing Office. Hard Copies (printed) Plans and Specifications may be obtained from the Travis County Purchasing Office for a refundable deposit of \$100.00 in the form of a cashier's check, money order, or company check payable to "Travis County." The deposit will be refunded if the drawings and specifications are returned in good condition within 21 calendar days of the bid opening. In addition, plans and specifications will be made available for viewing free of charge at various Austin-area Plan Rooms indicated in attached list.

**AN OPTIONAL PRE-BID CONFERENCE WILL BE HELD ON JULY 14, 2010 AT 10:00 A.M., CST AT THE Travis County Purchasing Office, Conference Room, 314 West 11th Street, 4th Floor, Suite 400, Austin, TX 78701.**

A bid security in the amount of five percent (5%) of the total bid amount will be required. If a copy is submitted electronically through [www.bidsync.com](http://www.bidsync.com), an original of which and one copy will be due one business day after online submission by Close of Business. Payments will be made for completed work in progressive payments with the County retaining five percent (5%) of each payment until final acceptance of the project. Payments will be made by check. A Payment Bond is required in the amount of one-hundred percent (100%) of the contract amount, if the contract amount exceeds \$25,000. A Performance Bond is required in the

amount of one-hundred percent (100%) of the contract amount, if the contract amount exceeds \$100,000. Bidder should use lump sum pricing.

Historically Underutilized Businesses including Contractors, Subcontractors, and Suppliers are encouraged to participate in this project consistent with the goals of the Commissioners Court. Contractors will be required to comply with all applicable Equal Employment Opportunity laws and regulations, all Federal, State, and local regulations for construction safety and health standards.

The successful bidder must commence work upon issuance by County of a written Notice to Proceed. The County reserves the right to reject any and all bids and to waive any informality in the bids received. Bids may not be withdrawn for ninety (90) calendar days after the date on which they are opened.

**REQUEST FOR PROPOSAL**  
Travis County Adult Probation is soliciting. Request for Proposals (RFPs) for the following service area: Resident Supervision and Facility Operation Services for the Travis County Substance Abuse Treatment Facility (SMART Program) located in Del Valle, Texas. Copies of all specifications will be available on or after Tuesday, June 29, 2010. All bidders shall submit a program proposal that meets TDCJ-CJAD and Department Guidelines. The Department will pay by check from current funds within 45 days after receipt of invoice for services provided. Bidders should use unit pricing. The following type of bond is required: NONE. Pre-proposal Conference will be held on Wednesday, June 30, 2010 at 9:00 a.m. at the SMART Facility, Conference Room, 3404 S. FM 973, Del Valle, Texas. Contact Lila Oshatz at Travis County Adult Probation Department at (512) 854-3549 or at [lila.oshatz@co.travis.tx.us](mailto:lila.oshatz@co.travis.tx.us) to confirm attendance for Pre-proposal Conference. Propo-

sals are due by Monday, July 26, 2010 by 12:00 noon. Opening will occur at 12:15 pm the same day. The proposals shall be addressed to Dr. Geraldine Nagy, Director at Travis County Adult Probation Department, 411 West 13th Street, Suite 600, Austin, Texas 78701, and the envelope be so marked "SMART RFP-Do Not Open In Mailroom." Further information or copies of the specifications may be obtained from Lila Oshatz at (512) 854-3549 or [lila.oshatz@co.travis.tx.us](mailto:lila.oshatz@co.travis.tx.us).

**TRAVIS COUNTY PUBLIC AUCTION SURPLUS VEHICLES AND EQUIPMENT**

**SATURDAY, JULY 24, 2010; 10:00 A.M.**

**GASTON AND SHEEHAN AUCTIONEERS**  
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FOR FURTHER INFORMATION YOU MAY CONTACT DAN ROLLIE AT (512) 854-6459 OR RON DUBE AT (512) 854-6458.

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# motor

## cars

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