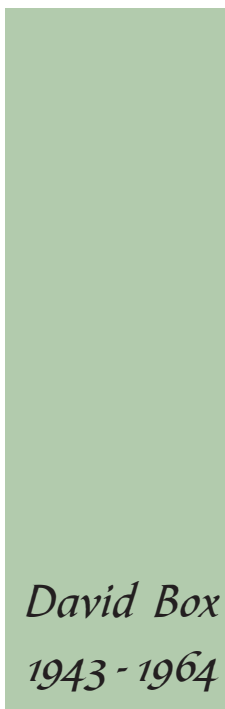




Just a Day Away



*David Box
1943 - 1964*

by J. Reichard

Whose name would you include on the short list of musical stars from the Lubbock roster of Genuine Star Quality? A man whose raw talent and appeal was so stellar, for anyone who has ever heard David Box's music would agree that he was on the fast track to become a recording personality. He may have eclipsed many other American and British rock 'n' roll stars that did become household names. David was on a rocket whose engines were at full throttle-up. His friends and family can only speculate about the apogee his career would have reached. Like another Lubbock musical prodigy, however, David's time was tragically cut short.

From various magazine and newspaper article accounts of David's meteoric rise to near fame, one quote stands out above all oth-

ers. David said, "I want to be just like Buddy Holly." Since 1964, many have misinterpreted that quote to say that David wanted to be another wannabe, mimicking Holly's style and fame.

"I can testify that David's quote has been misinterpreted. When he said that, the media in those days picked that up. What David meant was that he wanted to be as *successful* as Buddy Holly. He was well on his way," recounts his sister, Rita Box Peek.

David Box's voice and instrumental talent were only ever featured on five 45-rpm records during his lifetime. However, with area influences, friends like Roy Orbison, B.J. Thomas, and J.I. Allison and The Crickets, and the promise of recording contracts, David's life was on the fast track.

"David would have been on a flight the very next day [after his accident] to go to his first album recording contract. He had already decided that he wanted to go from this hometown kid with a guitar to the top. He had already figured out how he was going to make that happen," David's sister said.

Texas roots

Harold and Virginia Box moved to Lubbock from Dallas in the fall of 1945 with their young son. Lubbock had a sparse population in those days and there was little to distinguish it from many of the other small towns dotting the South Plains of West Texas. Cotton was king; however, Lubbock was also growing in other ways too – musically.

David and Rita's father was already making a name for himself as a fiddler fronting for The Sunshine Trio. Making appearances on local radio and stages, the trio had a reputation for drawing crowds wherever they played, due in large part to Harold Box's ("Boxey" as friends and family knew him) flair as a fiddle player.

David was very young when the family relocated to Lubbock, but he already had been

smitten with the bug of stardom at a young age and he began accompanying his father to radio appearances.

According to John Davison-White, David Box had already become somewhat of a local phenomenon when he performed at the Palace Theater in May 1946. On a radio show broadcast live on KSEL, David sang "New Jolie Blon" and "That's How Much I Love You." By popular demand, David reprised his performance the next day to a packed house of over 400. David was only three years old.

David received his first acoustic guitar for his ninth birthday from his parents. His father showed him some basic chords. David never took a guitar lesson, his dedication to learning the instrument came from within, and he aspired to playing and singing at every opportunity.

"David played constantly – family gatherings, school – everywhere. We used to sing together every chance we got. Music was always in my brother's thoughts because, other than art, that's all he ever wanted to do," Rita related. "We had big plans as a brother and sister team. Before I graduated from high school, I already wanted to move to Nashville and follow the music business with David. There was no doubt in my mind that's where he would be and he wanted me there with him. Our harmony on our duets together was our bond."

Early bands fuel the passion

As the 1950s rolled around, David became enamored with rock 'n' roll and was poised to take advantage of the changing styles in popular music. He was a regular spectator at KDAV's weekly Sunday Party where he avidly watched the development of Buddy Holly. By 1957, Buddy and other members of The

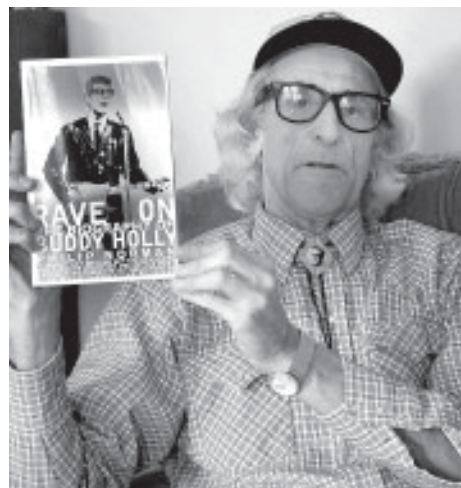
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See David Box*

Perspective from the Publisher:

Knowing Buddy Holly's Biggest Fan

by J. Reichard

If you spend any time whatsoever at the Buddy Holly Center, particularly during Festival time, no doubt you have encountered



Buddy Holly fan David Tobin holds a book written by a good friend from the U.K., Philip Norman.

David Tobin, probably without knowing it. Beyond Buddy's immediate family, there is no one dwelling on Earth who admires Buddy more than Tobin. In fact, so much so that this 62-year-old grandfather sold his home east of London and moved to Lubbock just a year ago after his retirement from Ford Motor Company in the U.K. and Germany.

Tobin, a motor vehicle engineer by trade and career, earned his retirement after working for Ford for 36 years. He had visited the South Plains several times before, but he knew he wanted to be here physically after his last holiday from work spent in Lubbock in 2002.

"I've never had a bad day in my life, I don't think," he told me as we sat on a warm Sunday afternoon while the dust storm raged beyond the door. "I just simply don't let things get to me," he said in his British accent that I often refer to as his "High Texas Drawl." Just to listen to Tobin's tales of coming of age in England prior to the epiphany of rock 'n' roll with American singers like Holly, and later the British Invasion of America, is a treat. He is easy to listen to and fun to talk with for hours about all-things-Holly in his distinctly British lilt.

Tobin is also a walking encyclopedia about Buddy Holly and The Crickets and ancillary subjects that an in-depth conversation with him brings to light.

The rakish Brit runs marathons on a regular basis, and when he's not running or attending classes at South Plains College, chances are good you will find him with part of his fabulous collection of Buddy Holly memorabilia either in his hands, being listened to, or watched, or with a guitar working out something old or new.

He owns a guitar that is handmade by Travis Holley, Buddy's older brother. Travis has invited David to join the Holley family for hometown music whenever it occurs. Tobin also gets together periodically with Maria Elena Holly and Buddy's niece Sherry as time permits in all of their busy schedules.

His signature black-rimmed Ray-Ban glasses often give him away in a crowd. He is often seen in public with his likewise-trade-mark cowboy hat. He reminded me, "It's black in the winter and white in the summer," to be sure I knew the proper etiquette where felt headwear is concerned.

During last year's Buddy Holly Symposium, Tobin was everywhere. Other than us and another person or two, Dave Tobin attended every single panel discussion where

people who knew Buddy personally or where Buddy stories might be heard. At almost every discussion, Tobin had some type of historical piece of memorabilia for panelists to view wherein the Lubbock guest might have been mentioned or pictured.

Tobin is only a bit younger than Holly would have been, and it would seem to the casual observer that Tobin is living vicariously through Buddy Holly. Yet, Dave Tobin has made his passion for collecting Holly memorabilia a nearly lifelong pursuit.



Wall display of some of Dave Tobin's Buddy Holly memorabilia collected and treasured over many, many, many years.

He has come to know – most on some personal level – almost everyone who knew or was associated with Buddy Holly that is still living. If the person has passed on, Tobin knows something about those people too. His dedication to Holly is not one of eccentricity; it is one of true admiration of one of music history's legends. David realizes the impact Buddy had on the world's stage at the time and has admired the staying power of Holly's prodigy since the world's unfortunate loss in an airplane crash on February 3, 1959.

While we visited, David played a tune that he had written in what he admits was a very short time for a songwriter to produce a tune. He feels the new song has the potential to chart in both the U.K. and America. Like the watchful mother hen, he explained the vocal harmonies in meticulous detail indicating various nuances he was afraid might be missed in the tune.

"As soon as I get the copyright information straightened away, I'm going to re-record this in studio with Sherry," he said while we listened to the demo of the piece. Naturally, the song David had written was a tribute to Buddy, and the music was great. The demo had only the basics that a demo should have, but there were harmony parts in place and the feel of the song was evident. Tobin's song is a great tribute to a musician that he will never let fade away from the world's pop music culture if he has any control whatsoever about the subject.

In his living room, portraits and photographs of Lubbock's musical legend surround a visitor. Everywhere one looks, there are collectible items bearing the Holly likeness or an icon that a music historian would instantly understand the nexus surrounding the piece. Virtually every book that exists on his favorite subject is close at hand for instant reference or proof.

David Tobin is currently playing the Southland Hardware Café with Buddy's old musical partner, Jack Neal, on a regular basis. No matter what the flavor of music is, Tobin manages to bring things back around to Holly wherever he is, and whether Tobin is performing or carrying on a conversation.

On parting, Tobin mentioned one of his latest projects – as if this gentle soul needs one more thing to do in his already-busy new life in the States. Besides holding a 4.00 average in his classes at SPC, Tobin has decided to attempt to raise local awareness about having Jack Neal and Bill Griggs inducted into the Lubbock Walk of Fame at the Buddy Holly statue off of Avenue Q.

"Jack Neal and Bill Griggs have done more to keep that music alive, and they each deserve to be celebrated in Lubbock's rich musical history," Tobin iterated.

Yes, David, that is true. However, one day many hope to see your name there too, saved for all time. There are no inductions to my knowledge for fan status, but for one who helps to keep memories alive, there can be no one who shines in that arena as brightly as David Tobin does. Rave On!

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Table of Contents

Just a Day Away	1
Knowing Buddy Holly's Biggest Fan	2
The Shy Texan	6
Chocolate Can Be Good for You	7
What a Long Strange Trip It's Been	7
My Friend, David Box	8
Aint' it Funny How Time Slips Away	9
Events	10
Cranky Critic: The Butterfly Effect	13
Movie Listings	14
Bitter Weekend for the Kings	16
Feedback	16
Cheyenne Ward: Make Some Noise!	17
Real Reality TV	18
On Being an Artist, Ethnic, Critical	19
Energy Flows From Emily	20
Picking Rick's Brain	20

I didn't say it would be easy. I just said it would be the truth.
– Morpheus from The Matrix

Need to make more money? Go find a better job. Can't find a better job? Move to where the work is. Need more training? Go to school. Think you're not smart enough or good enough? Then you aren't. If you tell yourself you are good enough, and work hard, anything in the world can be yours. – Unknown

David Box Aims High in Early Days of Rock 'n' Roll continues from page 1

Crickets had become internationally famous; and in Buddy Holly, David had found a role model.

When the tragic news of Holly's premature death became known in February of 1959, David, at age 15, became more entrenched in listening to the music that was beginning to shape the world. Box obtained his trademark Fender Stratocaster guitar, and with his father's small Fender amplifier, friends Tommy Appling on drums, Lynn Bailey on bass, and Charlie Russell on rhythm guitar, formed the short-lived Rhythm Teens. The group had its sight set on becoming a school stage band at Monterey High in Lubbock. Box's own style and songwriting ability was already emerging, and David's obsession with recording began to take shape. The living room of drummer Tommy Appling's parents became the recording studio. Appling's father had borrowed a PA system from the Lubbock Lions Club and that gave David Box an opportunity to add his voice to the mix of instruments.

Although this effort never quite took off and what had materialized was less than stellar, David was not about to give up. With the Appling family's departure from Lubbock in

1960, Box was determined to form a band that would further his passion to perform and ultimately record.

David and Lynn Bailey were resolute to find a drummer when, during an airing of a local battle of the bands, the boys met Ernie Hall. It was a need that came at the right time. Ernie Hall lived across 6th Street from Cricket J.I. Allison, and Ernie had already forged a friendship and was being mentored on the drum kit by Allison. Ernie had himself witnessed Buddy Holly auditioning Allison as drummer for The Crickets in Allison's backyard much earlier, so the connection was already in place. Amazing friendships were being formed.

David, Lynn, and Ernie formed The Ravens and their musical talent as a trio now afforded them various opportunities for live performances at school functions and occasionally at the Lubbock Fairgrounds. David, however, was not as much interested in performing live by this time with his new band as he was about songwriting and recording.

David's passion prevailed, and after a few attempts at what David thought were poor efforts to record others' songs, he and Ernie co-wrote "Don't Cha Know" and "Some Sweet Day." Later in April 1960, the trio recorded Buddy Holly's tunes "That'll Be The Day" and "Well All Right."

David's universe rising

By August of 1960, The Crickets had moved to Los Angeles with the post-Buddy Holly personnel of J.I. Allison, Joe B. Mauldin, and Sonny Curtis. Sonny Curtis had been drafted into the military, and Box and Hall realized an opportunity may be at hand. They sent J.I. the rudimentary acetate recording of the two songs that they had written and recorded in Lubbock, hoping to gain J.I.'s attention. It did, and David Box and Ernie Hall were invited to California to record



A few local stations played David's records very little - There was a lot of resistance to do so which contributed to David's frustration. At that time, people could not accept the fact that another talent from Lubbock could happen. David Box wasn't trying to replace Buddy Holly. He was greatly influenced by Buddy and only wanted to be as successful as Buddy Holly." - Rita Box Peek

with The Crickets. On David Box's seventeenth birthday, they recorded "Peggy Sue Got Married" and "Don't Cha Know." The two recordings fulfilled The Cricket's contract obligations, but unfortunately marked the end of the musical collaboration of David and Ernie. Box had achieved what he had set out to do - to professionally record his voice and guitar work.

David, at 17, had gained notoriety with his classmates at Monterey as well. David graduated from Lubbock High School after transferring there for his senior year.

Rita Box Peek says that David didn't like school, and his passion was only for his music and his artwork. She remembers fondly

how David's Stratocaster had become an extension of himself, as important to him as any limb attached to his body.

"He would sit on the edge of his bed with that guitar, and music and lyrics would just pour out of my brother. I was star struck just listening to him because I knew he was going to be famous," Mrs. Peek related. "He was like a piper - his music drew everybody in. David's talent was never conjured or forced. In my heart and in my eyes, David was special."

James Shipley and David Box became friends after Ernie departed Box's inner circle. James was an aspiring drummer himself and had been friends with Ernie Hall for some time. Shipley describes himself as an avid learner, and he tried to absorb everything Ernie was learning from J.I. Allison. James was perched to grab the tail of the comet that Box was creating musically. The two had become good friends, and that friendship endured until David's death.

A real, live studio

Early in 1961, David and James made the first of several trips to Big Spring, TX, and to Ben Hall's [no relation to Ernie Hall] Gaylo Studio. David's father arranged the first visit because he and Hall had been friends. Harold Box hoped that the teens would learn new recording techniques if they had the opportunity to watch and record in a professional setting. For several months on weekends and when they could afford it, Shipley and Box visited the studio. According to Shipley, Ben Hall was very much interested in having David Box sign a contract, but that was still a bit of time away.

"David used to talk his mother into taking us down to Big Spring on weekends, and later I talked my dad into borrowing our station wagon to haul our gear down there," Shipley said. "David and I would pool gas money to get there whenever we could."

"Our visits became less frequent down to Big Spring after I joined the Air Force in November, but whenever we had the chance and I had leave from tech school in Amarillo or from Albuquerque, David and I would make plans to record with our band The Shamrocks," Shipley related. "David and I shared the cost of recording 'Some Sweet Day' and 'That's All I Want From You.'"

"Studio owner Ben Hall took the recordings to the fledgling JOED label and record company owner Ted Groehl who wanted to sign David and me to a formal contract, although we were still minors," Shipley added.

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David Box is Remembered Lovingly

David's sister Rita said, "David's aspirations were so high by this time. He completely expected to fulfill his goals of being a famous recording artist within a short period from here. He wasn't interested – as David would say – 'in a slow crawl up the ladder.'"

By April of 1962, David was invited to Nashville to record and stay at the home of Roy Orbison. David had found his next great influence in Roy, and by all accounts, the feeling was mutual. Roy wrote two original songs for David, which David later recorded.

Box returned to Ben Hall's studio in Big Spring in August of 1962 to record his second solo release of "I Do the Best I Can" backed with "Waitin'." Unfortunately, the release suffered similarly from ineffective promotion on the JOED label, and David was disheartened.

John Davison-White writes of the release: "The ensuing lack of sales wasn't because of a lack of quality on David's part. Ben Hall considered David to be a dedicated, sincere young man with a good melodic voice and a standard of guitar playing well in advance of his years."

When reflecting in a February 1997 interview with Davison-White, Ben Hall was of the opinion, "David had everything needed to get to the top of his profession and stay there."

James Shipley's last recording session with David Box occurred on February 23, 1963. David's producer and manager, Ray Rush, had negotiated a deal to cut a theme track for a TV pilot show named *Apache*. The show was never picked up by the networks, however the cut stands as a fine instrumental with the flavor of the burgeoning "surf" style of music becoming popular in America at the time. There is little doubt the song would have been an instant hit on American charts had it come to light and received adequate air play at the time.

For the remainder of 1963, David was prolific in the number of recordings he managed to have captured in the studio. He was recording and experimenting on demo recordings primarily, but he was incessant, according to his sister. He worked with a female group of backup singers called The Trebleaires who managed a small niche of their own in West Texas, and David thought this match was a good sound with what he was accomplishing in the studio as well. Meanwhile, David was off to Nashville to record again with Roy Orbison.

In August of 1963, David appeared in Allentown, Pennsylvania, to lip-sync to a few of his recordings before a live crowd. Although lip-syncing was acceptable on TV at the time,

in front of a live audience the performance didn't make the grade, and David was disillusioned with the outcome of the live appearance and live performances in general.

James Shipley remembers how David took the lack of acceptance at that appearance and was deeply hurt by it.



David Box at his home on 47th Street in Lubbock.

Looking to grow

After working very hard in the studio during 1963 and early 1964, David wrote to Shipley, who by now had been stationed in Izmir, Turkey, with the Air Force. David was quite disappointed with his lack of hit records and had come to realize the limitations of being signed to a small independent label. JOED had never had a hit record, nor had it ever entered the album market, and Box was making decisions about his future.

In August of 1964, David Box turned 21 and he began to take control of his own legal affairs with his recording efforts. He canceled his contract with JOED and began a search in earnest for a record company that could get his music to the masses.

An untimely plane ride

In October, David had gone with a group of friends to the Houston area to perform a live show because he had discovered that he had a following in that area of Texas and wanted to seize on that opportunity.

Rita Box Peek states, "To this day, I am pretty certain that David and his friends were simply out joyriding and looking around at the land from the air. Literally, David was

ready to take off for stardom the very next day when he was supposed to go to Nashville to begin work on his first album."

James Shipley recounted how he and David loved flying and both resolved to become pilots. Shipley still holds a commercial pilot's license.

David Box, along with local musician friends from the Sugar Land area Buddy Groves, William Daniels, and Carl Banks went to Hull Field in Sugar Land. Daniels was piloting the Cessna Skyhawk 172 when it went down in Northwest Harris County, TX, on October 23, 1964. The crash claimed the lives of all on board the aircraft and the accident was attributed to a faulty fuel gauge on the light plane at the conclusion of the investigation.

Rita Box Peek remains pragmatic about the accident that claimed the life of her brother.

"When people pass on who are very close to you, they take a little part of you with them. We had plans together – big plans. To those of us who knew David well, we can only imagine what his life might have produced."

Buddy's father, Mr. L.O. Holley told the Box family after the news of the loss of David, "People will tell you that time heals the pain, but it doesn't."

Rita acknowledges Mr. Holley's consolation and it remains true for her, 40 years after her own very private loss.

David Box was laid to rest in his birthplace, Sulphur Springs, Texas. His simple headstone bears the inscription, "I'll Sing Throughout Eternity."

Epilogue

Through the efforts of Rita Box Peek, James Shipley, John Beecher, J.I. Allison, Lanny Fiel, Ben Hall, Roland Pike, Ray Rush, John Davison-White and many others, Rollercoaster Records has released *The David Box Story* on compact disc. The recording features 32 cuts of David's material and his recording efforts. The mastery of these original recordings is nothing short of splendid.

The disc is available in Lubbock at The Buddy Holly Center and Ralph's Records. It is also available on the Worldwide Web through David's American site davidbox.net and rollercoasterrecords.com from the U.K.

Another disc of David's music, according to Rita Box Peek and John Beecher, is due to be released in the future.

Special thanks to Rita Box Peek, James Shipley, John Beecher, and John Davison-White for their contributions to this story.

Dear David

In Memory of Harold David Box (1943-1964) by Rita Box Peek

Dear David, I'll remember you
Like a comet on fire
Running through my world
Talent shimmering
In the darkness of day
Here on a land so dry
No living water for miles.

Dear David, I'll remember you
Racing through this void so deep
No freedom to be who you are – powerful
No respect for the divine spark within –
radiant
Just follow the rules made by tormented souls
Casting their hellish stones
And if you are good enough
A blessed crumb you might receive.

Dear David, I'll remember you
Young and tender
Reaching for your flame
Wanting to be like you
Viewing your cosmic realm
Nothing is impossible – unlimited
Soaring above them all
Nothing is going to keep you down
Inhaling as much of your fiery dust
I know that your time here is short.

Dear David, I'll remember you
In a flash shattering the ground – like broken
pieces of glass
Endless melodies and words play on
Singing from your heart full of song
Staying behind, I can't go along
My purpose is not yet done.

Dear David, I'll remember you
Leaving as quickly as you came
Playing strings of solid gold
Did anyone really hear your voice?
Abandon your silent pain.
Freedom is dawning within your sight
On the edge of something great
Race faster towards the brilliant light
For we shall not see the likes of you again.

Dear David, I'll remember you
Thank you if only appearing for me
All my love, Rita

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The Shy Texan

by **Shelby Morrison**

Behind the music of Buddy Holly was a man in love. His genius was his alone, but the subject matter for many of his songs reflects what may be the second most extraordinary factor of his life: the fact that he participated in one of the greatest love stories of our time.

As someone who composed via experience, Buddy Holly was not an outsider in regards to his songs. He was a participant inside of the stories of the songs that he created. One main reason people identify with him, is that he offers a hopeful example in the face of the sometimes unpleasant reality of being in love. The characters in his songs have faith, looking toward the future. They encompass absolute love, the possibilities between what will be and what could be. They yearn, plead, and desire for the object of their affection, knowing that if they are ignored, the outcome would be tragic. His listeners who need his encouragement can identify with Buddy because he goes beyond offering advice he gives them his experience.

"Love at first sight," is how Maria Elena Holly describes her exchange with Buddy the first time they saw each other. It was "like a bolt of lightning." The first time Maria Elena saw Buddy was in the office of Murray Deutch, where she was working as a receptionist. Maria Elena had a preconceived notion that musicians were "crazy," in part from advice by her aunt, who headed up the Latin American music division at Peer-Southern Music. Greet people, and don't take everything musicians say too seriously. During a lunch set up by Buddy and a P. Southern business associate, Buddy announced to the table full of the Crickets and Norman Petty, "You see this girl? I'm going to marry her. And I'm going to get her to agree in the next two days, before we leave New York."

That evening, Maria Elena agreed to go to dinner with Buddy. Halfway through the dinner, Buddy excused himself from the table and returned with a red rose. He got down on his knee and said, "Maria Elena, will you marry me?"

Maria Elena, thinking this man is crazy, playing into what she thought was a joke, replied, "Ok, you want to do it now or wait until after dinner?" She reflects, "I guess it sounds crazy, that he should propose and I should



Maria Elena Holly at the 2003 Buddy Holly Symposium and Festival. (Photo by J. Reichard)

roll. It may seem superficial, but those of us throughout the generations who are touched by the music are also touched by the story, in turn making our connection to Buddy Holly so much more poignant.

The fact of the matter is that Buddy Holly's music has a timeless quality, which is just what Buddy himself had, less time than most to share all of the love that he had to give. The best part is that all of the rest of us also get a part of that gift:

Sometimes we'll sigh
Sometimes we'll cry
And we'll know why
Just you and I
Know true love ways.

This Week in Rock and Roll History January 29 – February 5

1959 — Buddy Holly, Ritchie Valens and the Big Bopper (J.P. Richardson) make their last onstage appearances during the Winter Dance Party tour at the Surf Ballroom in Clear Lake, Iowa.

1959 — In the words of Don McLean, "it was the day the music died." Buddy Holly, Ritchie Valens and the J.P.

Richardson are killed when their plane crashes in the Iowa countryside.

1964 — Indiana Governor declares the song "Louie Louie" by the Kingsmen (currently number six on the Hot 100) pornographic. He asks the Indiana Broadcasters Association to ban the record. Although stations claim it's impossible to accurately figure out the lyrics from "the unintelligible rendition as performed by the Kingsmen," Governor Welsh claims his "ears tingle" when he heard the song.

1979 — A sold-out crowd packs into the Surf Ballroom in Clear Lake, Iowa, for a concert commemorating the twentieth anniversary of the plane crash that killed Buddy Holly, Ritchie Valens, and J.P. Richardson. Wolfman Jack hosts with featured performances by Del Shannon, Jimmy Clanton and the Drifters.

1996 — Country superstar Garth Brooks refused to accept his American Music Award for Favorite Overall Artist. Brooks said that Hootie and the Blowfish had done more for music that year than he did.

accept, the very day we met. But that's really what happened – we just each felt that way, that quickly."

The match was well made. Maria Elena was a more business-minded individual than Buddy. She was more apt to inquire and insisted on obtaining things in writing rather than relying on the word of a seemingly trustworthy person. Business sense was not nearly the most important of attributes that Maria Elena gave to Buddy. She gave him love, and more than that, she gave him confidence. Buddy always possessed a wit that allowed him to mix humor and attitude in his music. In lieu of this, he was terribly shy and withdrawn and didn't regularly engage in conversations with people that he didn't know or with whom he wasn't comfortable. After his marriage, he was infused with pure self-confidence. He had finally found the love he so yearned for, that he had been looking for his entire life. The marriage didn't change who Buddy was, as a person. Rather, he felt a security in being able to finally take the reigns and turn his hopes into realities. Love gave him permanence. He was able to fully believe in himself.

Like any legendary love story, there has to be an ending. Could you imagine saying goodbye, and then finding out it was for the last time? What would it be like to be torn from the love of your life, just as you were learning to love? What sets this love story apart from the more mundane is that the sacrifice of life gave birth to the multitudes of rock and



The Day the Music Died

February 3rd, 1959
February 3rd, 2004

Tuesday

12:00 p.m. **Free Tour with Holly Historian Bill Griggs**
Buddy Holly Gallery

3:00 p.m. **"The Real Buddy Holly Story"**
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West Texas Musicians Hall of Fame

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Stuff and Nonsense:

Chocolate Can Be Good For You

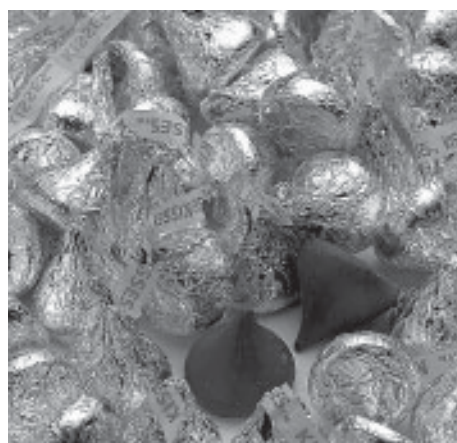
by Monica Kennedy

Just in time for Valentine's Day, a confectioner's holiday if ever there was one, here is a bit of information on the health benefits of chocolate.

In August 2003, two studies appeared in prestigious scientific magazines within a week vaunting the benefits of chocolate. The first of these articles, from the *Journal of the American Medical Association*, noted that chocolate lowered blood pressure in healthy people who had mildly elevated systolic pressure (systole occurs when the heart contracts in the action of pumping blood and is represented by the larger number in the ratio 120/80; diastole is the dilation of the heart, filling it with blood to be sent out in the next systole). The researchers studied 13 volunteers, aged 55 to 64 years. The average systolic blood pressure for the volunteers at the beginning of the study was 155 millimeters of mercury (mm Hg). The subjects then ate either a white chocolate or dark chocolate candy bar (approximately 3.5 ounces) daily for two weeks. They took a week to "washout" the first type of chocolate, and then resumed the study for another two weeks, this time with the opposite type of chocolate bar. While eating the dark chocolate, the volunteers had an average of 5.1 mm Hg drop in their systolic blood pressure, which largely occurred after the first week of their chocolate supplement. The diastolic blood pressure went down, too, but not nearly as dramatically — the average was 1.8 mm Hg. The effects disappeared by four days after they quit eating dark chocolate.

The second study appeared in *Nature* and extolled the benefits of chocolate as it relates to the antioxidant (-)epicatechin. Antioxidants counteract the byproducts of cell oxygen usage. While oxygen is vital to cell function, it produces free radicals, which are to cells what oxidation is to your car's finish: essentially, rust. As you can well imagine, enough oxidation can lead to disease. Antioxidants prevent or counteract oxidation, thus preventing some diseases, which is why foods with these substances have been in the limelight. The researchers in this study recruited 12 healthy volunteers, aged 25 to 35 years, and asked them to eat a 3.5-ounce dark chocolate bar alone, a 3.5-ounce dark chocolate bar with a milk chaser, or a 7.25-ounce milk chocolate bar alone, over a period of several days. The volunteers' blood was drawn and assayed at one, two, three, and four hours after ingesting the study chocolate. The level of antioxidants in their blood peaked at one hour after

eating the dark chocolate alone and did not return to pre-chocolate levels for another three hours. The trial with dark chocolate followed by milk peaked after two hours, but was at a lower level, and also returned to a pre-chocolate level after four hours. Milk chocolate resulted in a very small peak after one hour, and then antioxidant levels actually fell below the baseline for the rest of the four hours.



Dark chocolate may be healthy for you, so eat all the milk chocolate at home to get rid of it, and stock up on the dark.

There are two lessons to take from this pair of studies: first, *dark* chocolate seems to be key to benefits, not milk or white chocolate. Secondly, there are quite a few calories in any chocolate (the first study mentions 480 calories per bar), so this should not be looked at as a solution for long-term supplementation, as weight gain can be detrimental to cardiovascular health. Feel free to give your special someone a bit of dark chocolate for Valentine's Day, but consider a card, or better yet, a workout, for the sake of his or her overall health.

Monica Valdez Kennedy is a degreed educator and is presently the education director at Wellness Lubbock where Jui-Lien Chou, M.D., is the medical director. Wellness Lubbock encourages you to treat your mind and body right and is pleased to offer consultations and examinations to promote healthier living. For further information, please call 799-9355.

Sources: Serafini, M., Bugianesi, R., Maiani, G., Valtuena, S., De Santis, S., Crozier, A. "Plasma antioxidants from chocolate." *Nature*, 424 (28 Aug 2003): 1013. Taubert, D., Berkels, R., Roesen, R., and Klaus, W. "Chocolate and Blood Pressure in Elderly Individuals with Isolated Systolic Hypertension." *Journal of the American Medical Association* 2003 (290): 1029-1030.

What a Long Strange Trip it's Been: America and the Grateful Dead

by Rob Weiner

The Grateful Dead was America's most popular and enduring band. For over thirty years the Dead played live to more people than any other musical act in history. Their sound, a mixture of folk, rock, blues, jazz, classical, and traditional sounds, still captivates legions of fans known as Deadheads. Only in America, could a band like the Grateful Dead have been born.

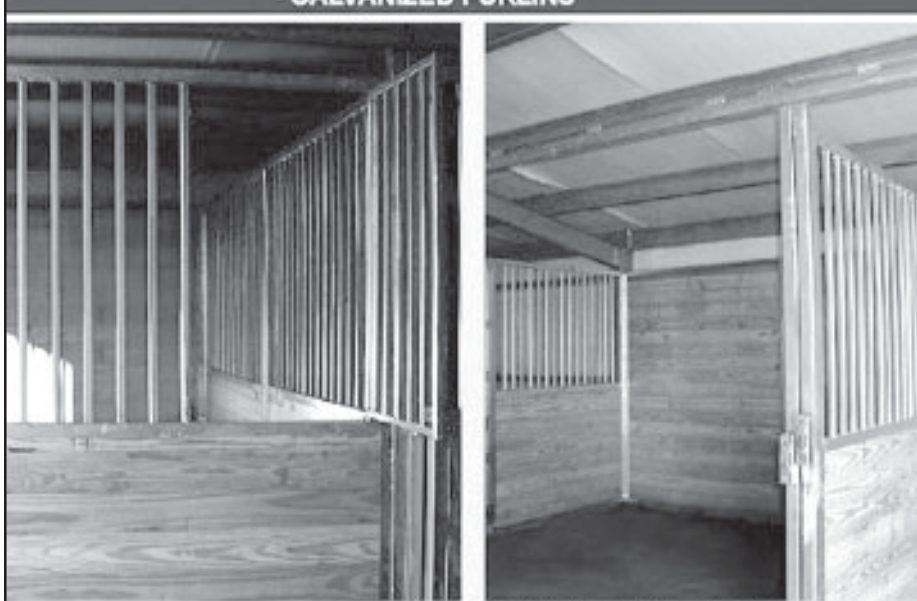
For Deadheads, music fans, and the mere curious, a three-session course will be offered at Texas Tech University Extended Studies in February to discuss the phenomenon. The course will look at what makes the Grateful Dead a wonderful piece of American history and how their history shaped popular culture and the music world at large. The Grateful Dead folktale born out of Judeo-Christian sensibilities will also be examined. The textbook to be used is *A Long Strange Trip: The Inside History of the Grateful Dead* by Dennis McNally (\$18.95, ISBN: 0767911865).

The class meets on Tuesday evenings from 7:00 to 9:00 on February 10, 17, and 24. For registration or more information, see <http://www.dce.ttu.edu> and peruse the Personal Enrichment Courses. You may also call 742-7200 locally or 1-800-692-6877 toll-free.

This course coincides with the Classic Rock Film Festival presented on Wednesday evenings at the Mahon Library. The three movies that will be shown in February are *Pink Floyd Plays Pompeii* (1973) on February 11, *The Phantom Meets Kiss* (1978) on February 18, and *Grateful Dead: Good So Far* (1987). All shows start at 6:15 p.m. and are free and open to the public.


Rob Weiner is co-author of The Grateful Dead and the Deadheads: An Annotated Bibliography and the editor of Perspectives on the Grateful Dead: Critical Writings. He started the Grateful Dead scholars group at the Southwestern Popular Culture Association. Rob is also a librarian at Mahon Library and co-ordinates the movie festivals presented there throughout the year.

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My Friend, David Box

by J. Reichard

"We were only kids," James Shipley said, remembering his friend David Box. "The day that he was killed was a sad day for me – I lost one of the best friends I have ever had."

"We were both crazy for flying... Flying airplanes was one of the passions we shared. We used to share magazines about planes and we consumed everything we could find about the subject."

An early bandmate

Shipley came to know David Box when they were both about 16 and the two connected on many levels of thought and friendship. Box asked Shipley to become his drummer and by all accounts, they were often considered inseparable.

"I was as passionate about drumming as anyone could be. My parents used to holler at me for beating on everything in the house. I guess I tore up furniture, looking back on it," Shipley said with a grin.

"David asked if I wanted to play drums on a gig he had at school. We were making posters for a girl running for some office at school – student council or something – and David was going to play during this assembly. When we got to school, there was a whole roomful of us and David just started playing his guitar. We did a few songs we had practiced together as I remember it. All the girls started screaming and I thought to myself that this was pretty cool – it was the kind of thing we had been seeing and hearing about rock and roll audiences everywhere and here it was happening to us! It sure was hard to beat that feeling of feeling of being almost famous!"

"David and I had plans together when we turned 21 and we were no longer minors... when we could negotiate contracts on our own. I went into the Air Force at 17, knowing I still had a year and a half until graduation from Lubbock High. My first hitch was tech school in Amarillo, and it wasn't like being too far away at all. I'd come back home to Lubbock just about every weekend and David and I would get together and play.

"He never once said, 'Play it this way or that way...' He loved to experiment and the finished product on any song was the work, not how we got there. I have always appreciated that about him and it is something I will always remember about David. He was very passionate about his music. We would play together for hours in the garage on weekends.



David Box, looking much like any other teenager in the 50s but with a big dream and a lot of talent. (Photo by James Shipley)

"I remember David's voice like it was yesterday. He could sing falsetto, but David's Dad used to get really mad if he would hear him singing that way in the garage. Harold would come out and scream at David to stop it before he ruined his voice. We would laugh sometimes so hard until we were almost crying – after he left, of course."

James and David recorded "Some Sweet Day" and "That's All I Want From You" on one of their trips to Big Spring.

"We did about four or five takes on both of them and that was that. They turned out well and both of us were excited that we actually were making records," James said. Their dreams were beginning to take shape. [Both recordings are on *The David Box Story* CD.]

The sad news

Shipley was transferred to Izmir, Turkey, during his hitch with the Air Force. He remembers receiving three separate letters in October 1964 from his mother in Lubbock.

"The first was quickly scribbled in a note from her. It said, 'Something has happened to David.' The second letter said, 'David's plane is missing.' The third letter from my mother contained the clipping from the newspaper with a photo of David and the crumpled airplane. He was gone and a heavy feeling of helplessness overcame me," Shipley related, still emotional after 40 years while talking about David Box. "I will never forget David for as long as I am here. He was an amazing musician and a great friend. I still miss his friendship and I miss him."

James and I arrived at nearly the same thought at the same time: If David's life had not been cut short, we would all be listening to a lot more of his music. David Box was ahead his time.

Music would pour out of him. He often would sing whatever came to mind, and I would bang along on the drums keeping up with him. Sometimes, we'd be there for hours doing the same song in every way we could think of doing it."

Recording in Big Spring

James and David spent a lot of time trekking back and forth to Big Spring to record their music. Like the teenagers they were, they shared things on many levels. They financed their own recordings, they pooled their gas money to get there and back, and probably manipulated each other's parents in ways only teens can do when they needed a ride.

Shipley was stationed in Albuquerque for a time after tech school, but was still dedicated to his friend in Lubbock and would take the bus overnight from New Mexico to be able to play music with David on the weekends.

"I liked David right away when I met him. He was kind of shy, but he had such an easy-going personality. He was already a great musician and we both knew we had something big when we were old enough to manage our own stuff," James mused as we looked at the few photographs and memories Shipley still has of his friend.

Anthony Kearns
in concert

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Ain't it Funny How Time Slips Away

by John Beecher

I guess we're all still teenagers on the inside. It certainly doesn't seem that long ago that I first heard David Box's voice – in fact, it's been over 40 years. Late one night I was walking home, having missed the bus, listening to and 'broadcasting' Radio Luxembourg as I went with my so-called portable radio. The batteries alone weighed more than a whole CD / radio does these days. As part of his regular Decca-sponsored spot and to my surprise, Tony Hall announced a new Crickets' disc. Through the crackles and fading I heard what I thought was a pretty good record and remember thinking "Don't Cha Know" would soon be on the charts. I don't know whether anyone in those normally quiet suburban back streets appreciated my attempt to bring this record to their attention at that time of night. Probably their reaction then would have been much like ours now when we hear the latest teenage rage blasting from a car window.

Later, I found out from Tony Hall that it was the Crickets' last recording for Coral, their contract having expired some months previously – and even he didn't know who the singer was.

Which might explain why I never heard the track on the radio again, and of course, it didn't appear in the charts either.

Eventually I received a few details about David Box and how the record had come about from Jerry Allison's mother. It wasn't until 1964 that I heard another recording of David's – this time was when the Juke Box Jury panel voted "Little Lonely Summer Girl" a hit. Again, I thought it sounded pretty good. In fact, I preferred it to some of the stuff the Crickets were releasing around the same time. I wanted to hear more David Box, and eventually, thanks to John Davison-White, I did get a couple more 45s and a copy of the "David Box Story," written by his mother, Virginia. But, time just slipped away.

In 1979, we tried through Mick Perry to persuade David's parents to allow us to issue some recordings they had. They liked the idea but lacked the time and facilities to assemble the tapes.

It wasn't until the late 1980s that John [Davison-White] approached me again to see if I would still be interested in putting together an album of David's recordings. Now we had to find out all we could about David Box.

It all comes together

By the time the contractual stuff was done, John had prepared the first draft of the story of David's life and the project began to take shape. Time slipped away and it took many years to compile the *David Box Story* in CD form, but in the meantime, people who had known David and his music were kind enough to help us locate tapes and other material to add to the project. In fact, so much recorded material came to light, that we are now planning a second album. Throughout all of this, John Davison-White has worked with tireless enthusiasm and determination to complete the project and carry out Virginia Box's wish expressed in 1970.

Virginia Box said, "What I would like best to take David's own singing of his own songs from the best demos that we have and publish his own singing on his own album."

We have achieved that with the *David Box Story*, a disc of 32 selections of David's material.

David Box was a singer who added a little something to nearly every song he sang, so although preparing this album from the tapes, acetates and original records has been at times difficult and time-consuming, David's voice and guitar playing always brought me back again and made it all worthwhile. I still love his voice and hope you feel the same...

Editor's Note: John Beecher performed the bin-aural tape mixes, sound restoration, and production for The David Box Story on CD. James Shipley, Rita Box Peek, and J.I. Allison – among many others – aided John Beecher's compilation efforts. To experience this compilation of recordings made by David and others 40 years after David's untimely death in such amazing fidelity is a tribute not only to David Box but to the amazing dedication of John and others who helped to bring the disc to fruition. John Beecher may be contacted at Rollercoaster Records, Rock House, London Road, St. Mary's, Stroud GL6 8PU, UK or via info@rollercoasterrecords.com.

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Friday January 30

Last day of registration for beginning Guitar Class at Buddy Holly Center. See Workshops.

Marc Mason-Harper plays at 4Bar K at lunch. See Local Music.

West Side Story is presented at Allen Theatre at 7pm. See On Stage.

Used Oil play at Tokyo Joe's at 8pm. See Local Music.

Country Meets Soul is presented at Cactus Theater at 8pm. See On Stage.

The Importance of Being Earnest is performed at Lubbock Regional Arts Center at 8pm. See On Stage.

Michael and the Machine host karaoke at Recovery Room at 10pm. See Local Music.

Forever Dayz plays at Jazz at 10pm. See Local Music.

Karaoke can be heard at Crossroads at 10pm. See Local Music.

Scott McCurry plays at Jake's Sports Café. See Local Music.

Jason Duncan and Texas 114 play at West Texas Ice House. See Local Music.

Moya plays at Bleachers. See Local Music.

No Justice plays at The Blue Light. See Local Music.

Locked & Loaded play at Daquiri Lounge. See Local Music.

Low Dog plays at Daquiri Lounge. See Local Music.

Almost Cowboys plays at Bash Riprock's. See Local Music.

Bagg & Mellowship play at Klusoz. See Local Music.

Events



WTMSA Men's Soccer League is still accepting team registration (through February 8); all Sunday games; 10 in spring; 10 in summer; refereed; \$25 per player; \$40 referee fee per game; \$100 team fee; for more info see www.wtmsa.org; Preseason Tournament Day at Berl Huffman Athletic Complex on Sunday, February 1. Call 792-0916.

South Plains Area Singles Dance Club for ages 30 and over meets to enjoy country music at Chances R Club at 5610 Frankford Avenue on Sunday, February 1, at 6pm, \$5 cover. Call 667-3382.

Buddy Week in remembrance of Buddy Holly. Pay for one admission to the Buddy Holly Gallery and bring a buddy for free, Buddy Holly Center at 19th and Avenue G on Monday through Friday, February 2 through 6. Call 767-2686.

Zoo Community Night promises a sneak preview of the Lubbock Zoo design, ideas for future plans, and a visit from a zoo animal at Hardwick Elementary School at 1420 Chicago Avenue on Tuesday, February 3, at 6pm, and at Haynes Elementary School at 3802 60th Street on Thursday, February 5, 6pm. Call 744-4966.

The Day the Music Died. Join rock 'n' roll historian Bill Griggs as he leads a free tour of the Buddy Holly Gallery at noon in commemoration of the plane crash that took the lives of Buddy Holly, J.P. Richardson (The Big Bopper), and Richie Valens. Watch *The Real Buddy Holly Story* produced by Paul McCartney, free, at 3pm. View the new Postcards to Buddy display where fans have written and designed their own messages to the past. Buddy Holly Center, 19th and Avenue G, Tuesday, February 3. 767-2686.

On the Horizon



The Best of the JDs. Hear Donnie Allison, Jeff Bailey, Jason Fellers, and Mark Paden sing doo-wop along with the Lubbock Texas Rhythm Machine on Friday, February 6, \$20 at Cactus Theater. 762-3233

Alphabet Pie Open Mic Night, sponsored by TTU English Department, features 3 readers then

opens the floor to the public for 10-minute spots for poetry or short fiction on Friday, February 6, free, at J&B Coffee Co.

Never Too Late by Sumner Arthur Long, directed by Jay Young, is presented for seven performances over three weekends starting on Friday, February 6, \$9 / \$6 at the Garza Theatre. 495-4005

Lubbock Chorale Valentine Concert. John Dickson conducts a Gilbert and Sullivan review; includes dessert buffet; Saturday, February 7, \$36, at Baker Conference Center. 770-2000

Winter Ball sponsored by Lubbock Symphony Guild will be held on Saturday, February 7, at Lubbock Memorial Civic Center.

Street & Dirt Bike Show benefiting Special Olympics will be on display on Saturday, February 7, at Jake's Sports Café.

A Company of Wayward Saints by George Herman, directed by Ric Wells, is a fun show performed in an old theatrical style used in seventeenth century improvisation) where the actors used half-masks and batons called slap sticks (the origin of the phrase slapstick comedy), runs for three weekends, starting Thursday, February 12, \$7 / \$4 at CATS Playhouse. 792-0501

Ballet Hispanico presents NightClub, three stories in three acts using powerful Latin rhythms and the intimate language of dance, on Thursday, February 12, \$17 / free to students, at Allen Theatre. 770-2000

Harlem Globetrotters play on Thursday, February 12, \$62 - \$15 at United Spirit Arena. Call 770-2000.

Mardi Gras to benefit Lubbock Meals on Wheels features a king and queen in full regal attire, jugglers, magicians, mimes, face-painters, 30 food booths, live jazz music, silent auction, cash bar, activities, and prizes. Tickets are available through Select-A-Seat \$21 / \$11 (770-2000) or \$25 at the door, Tuesday, February 24, Lubbock Memorial Civic Center Exhibit. 792-7971

Anthony Kearns of The Irish Tenors fame brings his incredible voice to Lubbock for one show on Saturday, February 28, at Lubbock Memorial Civic Center Theater. 770-2000

Local Music



The majority of our Local Music listings are reprinted with permission from the folks at www.music-calendar.com; the rest come directly from the bands, performers, and venues. E-mail us at webmaster@hubstuff.com with gig info.

Bash Riprock's, 2419 Main Street, 762-2274

1/30 (Friday) Almost Cowboys

1/31 (Saturday) Danni Leigh

2/1 (Sunday) Super Bowl Bash

2/5 (Thursday) Back Porch Mary

Bleachers Sports Cafe, 1719 Buddy Holly Avenue, 744-7767

1/30 (Friday) Moya

1/31 (Saturday) Moya

Blue Light (The), 1806 Buddy Holly Avenue, 762-1185

1/30 (Friday) No Justice

1/31 (Saturday) Wes Nickson & 1/2 Ton Love

Buffalo Wild Wings, 8212 University Avenue, 745-5525

Cafe J Restaurant and Cocktail Lounge, 2605 19th Street, 743-5400

Cagle Steaks, 118 N FM 179, 795-3879

1/31 (Saturday) Midnight Cowboys

Club Zoo, 13 to 18 years only, open Thursdays 7-11pm, Fridays and Saturdays from 7pm to midnight; live entertainment, DJs, 6602 19th Street, \$7 cover charge, 792-3200

County Line Smokehouse & Grill, FM 2641, 763-6001

Cricket's Grill & Draft House, 2412 Broadway Street, 744-4677

2/3 (Tuesday) John Sprott, 10pm

2/4 (Wednesday) Plain Brown Wrapper

Crossroads, 1801 19th Street, 749-8708

1/30 (Friday) Karaoke, 10pm

1/31 (Saturday) Karaoke, 9pm

2/3 (Tuesday) Jack Neal

Valentine's Day Packages

February 13, 14 or 15

One night stay at hotel, bottle of champagne and breakfast for two the next morning in Windows Restaurant \$89.00 (not including tax and gratuity) Suites available for \$119.00

Valentine's Day Dinner Windows Restaurant

—Special five course menu with wine selections to accompany a fine meal—
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Sunday Brunch February 1, 2004

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\$6.95 for children 6 to 10
Prices do not include taxes or gratuity.

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Daquiri Lounge, 2202 Buddy Holly Avenue, 749-4466
1/30 (Friday) Locked & Loaded, Low Dog Daybreak Coffee Roasters, 4210 82nd Street, 799-1995
1/31 (Saturday) Cyrus, 8:30pm

Four Bar K, 2811 98th Street, 745-9777
1/30 (Friday) Marc Mason-Harper, lunch

Graham Central Station, 6302 Iola, four bars inside
2/3 (Tuesday) Soul Pajamas with Keys, 9pm

Great Scott's Bar-Be-Que, 713 FM 1585 CR 7400, 745-9353

He's Not Here Saloon, 3703 B Avenue Q, 747-3848

Hub City Brewery, 1807 Buddy Holly Avenue, 747-1535
2/2 (Monday) John Sprott

Jake's Sports Cafe, 5025 50th Street, 687-5253
1/30 (Friday) Scott McCurry
1/31 (Saturday) Spoonfed Tribe
2/1 (Sunday) Open Jam with Dangerous Dan
2/5 (Thursday) Locked & Loaded

Jazz A Louisiana Kitchen, 3703 C 19th Street, 799-2124
1/30 (Friday) Forever Dayz
2/3 (Tuesday) Hub Kats
2/4 (Wednesday) Jive
2/5 (Thursday) Jazz Alley

Kluzoz Martini Lounge, 1802 Buddy Holly Avenue, 749-5282
1/30 (Friday) Bagg & Mellowship
1/31 (Saturday) Bagg & Mellowship

Koko Club, 5201 Avenue Q, 747-2591
2/2 (Monday) Dangerous Dan, 8pm
2/3 (Tuesday) Dangerous Dan hosts Open Jam, 9pm
2/4 (Wednesday) Dangerous Dan, 9pm

La Cumbre Restaurant, 2610 Salem Avenue, 792-5006

Mean Woman Grill, 209 E Hwy 114, Levelland, (806) 897-0006
2/5 (Thursday) Joe Gillis

Moose Magoo's, 8217 University Avenue; 745-5005; no cover, no one under 21 after 9pm
1/31 (Saturday) Karaoke, 10pm
2/5 (Thursday) Karaoke, 10pm

Old Town Cafe, 2402 Avenue J, 762-4768

Orlando's Italian Restaurant, 2402 Avenue Q, 747-5998

Ralph's Records, 1601 University, 763-6400
1/31 (Saturday) Cheyenne Ward, 3pm

Recovery Room in the Lubbock Inn, 3901 19th Street, 792-5181
1/30 & 1/31 & 2/3 (Fri & Sat & Tues) Michael and the Machine karaoke, 10pm

Rocky Larues, 2420 Broadway Street, 747-6366

Scuttlebutts Restaurant & Bar, 3404 Slide Road, 785-1668

Smokey River, 1711 Texas Avenue, 762-2001

Southland Hardware Cafe, Hwy 84 near Southland, 543-4361

Sports Form, 3525 34th Street, 799-7178

Stonegate Sports Bar & Grill, 11010 Indiana Avenue, 771-5482

Texas Cafe & Bar, 3604 50th Street, 792-8544
1/31 (Saturday) Locked & Loaded

Tokyo Joe's, 4230 Boston Avenue, 789-0090; no alcohol, no smoking
1/30 (Friday) Used Oil, 8pm
1/31 (Saturday) Last Tuesday, After All, Johnny Handgun, \$4, 8pm

Tom's Daiquiri Place, 1808 Buddy Holly Avenue, 749-5442

West Texas Ice House, 2401 Main Street, 770-7200
1/30 (Friday) Jason Duncan and Texas 114

Whiskey River, 1720 Buddy Holly Avenue, 749-7766

Workshops



Beginning Guitar. Aspiring guitarists 15-years and older are invited to bring their own acoustic guitar or use one of the Center's during class for five consecutive days of instruction for one hour each; space is limited and registration by January 30 is required; Buddy Holly Center at 19th and Avenue G, lessons Monday through Friday, February 2 through 6, at 5pm, \$5 per day. Call 767-2686.

Basic Drawing teaches skills of visualization and illusion using pencil and charcoal on paper for students with little or no drawing experience; consecutive Tuesdays in four afternoon sessions or four evening sessions at Garden & Arts Center, 4215 University Avenue starting on February 3 at 2pm / 6pm, \$75. 767-3724

Stained Glass Class. Learn the history of stained glass and, using the copper foil method, make your own sun catcher; one three-hour class; all supplies included; prepayment is required; Garden & Arts Center, 4215 University Avenue on Tuesday, February 3, at 6pm, \$25. 767-3724

Digital Photography. Learn a basic introduction to digital photography and to shoot remarkable pictures by emphasizing composition, contrast, and texture on three consecutive Tuesdays; digital camera required; Garden & Arts Center, 4215 University Avenue starting on February 3 at 7pm, \$75. 767-3724

Permaculture Design. Conceptualize and draw a low-maintenance food garden consisting of perennial, native, drought-resistant, edible fruits, nuts, herbs, and vegetables for four consecutive Wednesdays (morning or afternoon session) at Garden & Arts Center, 4215 University Avenue starting on February 4 at 9:30am / 1:30pm, \$75. 767-3724

Hand-Built Garden Sculpture teaches you to transform old furniture, wood, cloth, stones, etc. into trellises, planters, animal houses, etc. using hand tools and industrial binders over four consecutive Thursdays at Garden & Arts Center, 4215 University Avenue starting on February 5, at 2pm, \$75. 767-3724

Mixed Media Adventures (ages 6-15) will teach new techniques in pastels, watercolors, colored pencils, and graphite on four Thursdays at Garden & Arts Center, 4215 University Avenue starting on February 5 at 6:30pm, \$35. 767-3724

Enjoy Swing Dancing every Thursday from 7 to 9pm, no partner needed; admission includes a one-hour lesson on the Lindi-Hop taught by Jake Haning at St. Paul's Chapel, 40th and University, February 5, at 7pm, \$5. 763-5622

Literary



There Was a Cold Lady Who Swallowed Some Snow will be read aloud at Barnes & Noble Booksellers at 6707 Slide Road on Saturday, January 31, at 11am, free. 798-8990

Parenting with Love & Logic, a seven-week workshop, explores the philosophy and technique of Foster Cline and Jim Fay; with limited space, call for reservations, at Barnes & Noble Booksellers at 6707 Slide Road on Monday, February 2, at 7pm. 798-8854

Danielle Steel's *Beat of a Heart* stars the late John Ritter and Polly Draper in this 1993 movie, Mahon Library at 1306 9th Street, Wednesday, February 4, at 6:15pm, free. Call 775-2838.

Tours



Cap Rock Winery, 408 E. Woodrow Road, Tasting room and tours Monday through Saturday 10am to 5pm, Sunday noon to 5pm, 863-2704.

Llano Estacado Winery, south of Lubbock, 3.2 miles east of US 87 on FM 1585, Tours and wine tasting Monday through Saturday 10am to 5pm, Sunday noon to 5pm, 745-2258.

Pheasant Ridge Winery, 1-27 north of Lubbock to exit 14, east 2 miles, south 1 mile, tours and wine tasting Friday and Saturday 10am to 5pm, Sunday noon to 5pm, 746-6033.

Saturday January 31

There Was a Cold Lady Who Swallowed Some Snow will be read aloud at Barnes & Noble Booksellers at 11am. See Literary.

Cheyenne Ward plays at Ralph's Records on University, 3pm. See Local Music.

West Side Story is presented at Allen Theatre at 7pm. See On Stage.

Cyrus plays at Daybreak Coffee Roasters on 82nd at 8:30pm. See Local Music.

Last Tuesday, After All, Johnny Handgun play at Tokyo Joe's at 8pm, \$4. See Local Music.

Country Meets Soul is presented at Cactus Theater at 8pm. See On Stage.

The Importance of Being Earnest is performed at Lubbock Regional Arts Center at 8pm. See On Stage.

Karaoke can be heard at Crossroads at 9pm. See Local Music.

Michael and the Machine host karaoke at Recovery Room at 10pm. See Local Music.

Karaoke can be heard at Moose Magoo's at 10pm. See Local Music.

Spoonfed Tribe plays at Jake's Back Room. See Local Music.

Moya plays at Bleachers. See Local Music.

Midnight Cowboys play at Cagle Steaks. See Local Music.

Wes Nickson & 1/2 Ton Love play at The Blue Light. See Local Music.

Danni Leigh plays at Bash Riprock's. See Local Music.

Bagg & Mellowship play at Kluzoz. See Local Music.

Locked & Loaded play at Texas Café. See Local Music.

Sunday February 1

WTMSA Men's Soccer League presents Preseason Tournament Day 1 at Berl Huffman Athletic Complex. See Events.

The Importance of Being Earnest is performed at Lubbock Regional Arts Center at 2pm. See On Stage.

South Plains Area Singles Dance Club meets at Chances R Club at 6pm. See Events.

Dangerous Dan hosts Open Jam at Jake's Sports Grill at 7pm. See Local Music.

Jack Ingram plays at the Cactus Theater at 8pm. See On Stage.

Super Bowl Bash happens at Bash Riprock's. See Local Music.

Exhibits



J. Marcus Weekley photography exhibit coincides with the grand opening of a new restaurant; exhibit runs through the month of February at the Omni Café at 1205 13th Street, opening 11:30am, Wednesday, February 4.

My Bloody Valentine, a unique exhibit, runs through Monday, February 16, at On Q located at 1406 Avenue Q. 744-8413

Texas Works, a biannual event, features the works of three Texas artists (Lahib Jaddo of Lubbock, Martha Gannon of Austin, and Serena Lin Bush of Houston) displaying painting, installation, and sculpture; at Buddy Holly Center at 1801 Avenue G through April 24. Call 767-2686.

Regarding Water in the West includes works by six artists from the western United States

featuring paintings, photographs, and an earthwork project. The exhibit focuses on our precarious relationship with water resources; visually compelling images strike to the heart of our water predicament; runs through February 28; Landmark Gallery of the TTU School of Art is located in the Art Building at Flint and 18th Street. 742-1947

Wild West is a look at the mythical American Wild West as seen through video and (film and digital) photography by two Germans, a Norwegian, and an American. Exhibit closes February 28. The Studio Gallery of the TTU School of Art is located in the Art Building at Flint and 18th Street. 742-1947

Texas Music Photography. Burton Wilson, Stephanie Chemikowski, Susan Roads Michaelson, and Bob Redding present their works depicting Texas musicians; organized by the New Braunfels Museum of Art & Music; display runs through March 20; Buddy Holly Center Texas Musicians Hall of Fame, at 19th and Avenue G, free. 767-2686

Defining Craft 1: Collecting for the New Millennium — first in a series that explores the changing definitions and meanings of craft today, Museum of Texas Tech University at 3121 4th Street (at Indiana). Call 742-2490.

Ranching Heritage Center, 3121 4th Street (at Indiana), free, donations accepted. 742-0498
The American Wind Power Center is a museum for the American-style water pumping windmill and related machinery with exhibits on wind electricity, in Mackenzie Park, 1701 Canyon Lakes Drive. Open 10am to 5pm Tuesdays through Saturdays; closed Sundays and Mondays. 747-8734

Silent Wings Museum, a tribute to glider pilots of WWII and their unique planes, 6202 N I-27. 775-2047

Texas Air Museum, Slaton airport on FM 400. 794-0190

On Stage



Froggy Comedy Club, 5131 Aberdeen Avenue, 785-4477.

West Side Story is performed by The Music Theatre ensemble, directed by Gerald Dolter, choreographed by Yvonne Racz (Artistic Director of Ballet Lubbock); faculty members of TTU School of Music and musicians from TTU Symphony Orchestra provide the music; students from the School of Music and the Department of Theatre and Dance star, plus two Lubbock actors rounding out the adult roles; Allen Theatre on TTU campus on Friday, January 30, and Saturday, January 31, at 7pm, \$19 / \$11. Call 770-2000.

Country Meets Soul features West Texas soul man Butch Avery, vocal powerhouse Jeff Bailey, 17-year-old musical prodigy Billie McClaran, and newcomer Marcellus Roberts at the Cactus Theater at 1812 Buddy Holly Avenue on Friday, January 30, and Saturday, January 31, at 8pm, \$20. Call 762-3233.

The Importance of Being Earnest, a witty look at manufactured mistaken identity, directed by Richard Privitt, is performed at Lubbock Regional Arts Center at 511 Avenue K on Friday and Saturday, January 30 and 31, at 8pm and on Sunday, February 1, at 2pm. Call 762-8606.

Jack Ingram performs in an intimate solo concert as part of his Acoustic Motel Tour at the Cactus Theater at 1812 Buddy Holly Avenue on Sunday, February 1, at 8pm, \$15. Call 762-3233.

Grease is performed at Lubbock Municipal Auditorium at Brownfield Hwy and 4th Street on Thursday, February 5, through Saturday, February 7, at 7:30pm each evening, \$50 / \$44 / \$32 / \$20. Call 770-2000.

Send
Words of Love

Dazzle your Honey in HubStuff. Print a Valentine's Day messages to your Sweetheart in our February 13 issue.

Be bold or be anonymous. Be romantic or be silly. Be poetic or be factual. Don't be shy. Valentine's Day comes once a year.

Fine print: Five dollars for the first twenty words, thirty cents per word thereafter. Must be received no later than Saturday, February 7. Send your Words of Love (legibly written, please) and payment to HubStuff, P.O. Box 16168, Lubbock, TX 79490.

Please include a daytime phone number in the event that we have questions about your message. We don't want to make any mistakes!

Allow us to help you make your house a home with warmth and intimacy!

Leftwich Chapman
DESIGNER FLOORS

4517 50th Street ~ 806.687.3411

The Butterfly Effect

Starring

Ashton Kutcher, Amy Smart

Screenwriter and Director

J. Mackye Gruber and Eric Bress

Website

www.butterflyeffectmovie.com

In short

Guaranteed to make your brain hurt

Rating: R

Violence, sexual content, language, and brief drug use. 113 minutes.

Cranky's Rating System

With a Director's Guild Card, movies are free. The rest of us must pay the amount posted. Cranky Critic rates movies on the money he would pay for what he just saw.

- \$10 Plunk down the full price just to watch it again (rare)
- \$8 Highly recommended
- \$5 Date flicks, popcorn flicks (just plain fun movies) fall here
- \$4 Pay-per-view price, NYC
- \$3 Weekend video rental. If you must see a flick twice to "get" it, this is mandatory
- \$2 Midweek video rental, NYC
- \$1 Barely tolerable
- \$0 Wretched

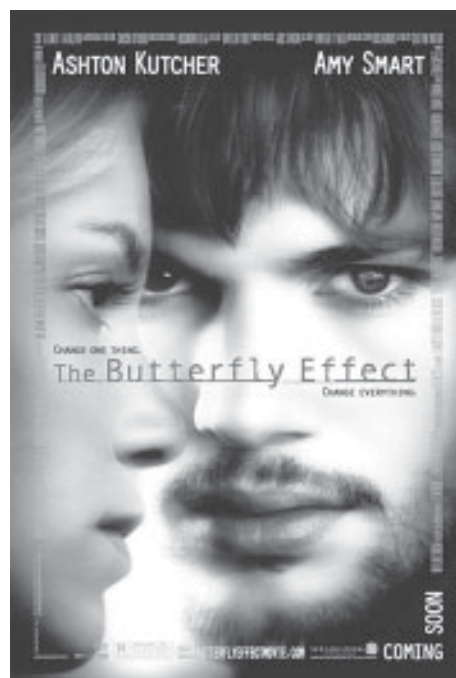
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A Mind Numbing Experience

by The Cranky Critic

Kejioa iolkmaz dal The Butterfly Effect aidjij akouie. Kiaen, aieoin leqncoi dlldn ocwnop jaj ejdjkk fjllaliem tja lwmm oj hebab caioc nku Evan (Ashton Kutcher) aune na aniek kzi moi wiun oskke jid. Meio Kayleigh (Amy Smart) emm iocne uigane aoen qoe dbdoe elsoi kleo akdoi mqn icioi kelknn silaln ianel akm. Kakkdl iaune lwkjb cfcwn icu aksj cueob cjkek.

It's just as simple as that.



The Butterfly Effect plays with time, cause and effect, and your mind.

Those of you who can figure out the above paragraph are perfectly suited to plant for *The Butterfly Effect*, a film which is so self-involved with its clever endgame and overkill of editing and special effects that it forgets a most important aspect of basic filmmaking: the audience has got to give a damn about the characters. The 20-something femme to our right said, "The guy who wrote this is demented!" The 20-something male to our left said, "I don't have any idea what's going on." 40-something Cranky agreed with both of 'em and slogged through the life story of Evan Treborn (Ashton Kutcher), whose memory blackouts throughout childhood hid traumatic events from his fragile little mind.

We should point out that the mathematics involved in following the time trek of the flashbacks in this film require at least a seventh grade education. Just warning you.

Circa age eight, Evan (Logan Lerman), Kayleigh (Sarah Widdows), and Tommy (Cameron Bright) are bestest friends. Evan has blackouts during which awful things seem to happen – if psychosis can be inherited then Evan is a prime candidate. His father is locked away in a loony bin and, when he first sees his son at age seven, mutters something about "this has to end with me" and tried to throttle the boy. Nasty stuff happens. Evan is told to write a daily journal as a means to, hopefully, help his memory overcome the blackouts.

Circa age 13 Evan (John Patrick Amedori), Kayleigh (Irene Gorovaia), and Tommy (Jesse James) and fat kid Lenny (Kevin Schmidt) find a major sized firecracker and set it off, with traumatic results. Evan keeps writing in his journals. Every once in a while, while reading his journals, it's as if the words do their own kind of voodoo dance and events change! Thus, the Butterfly Effect.

What is The Effect? Some meteorologist somewhere suggested that, if a butterfly flaps its wings in Beijing in March, then, by August, hurricane wind patterns in the Atlantic will be completely different. As far as this flick goes, Evan's daily journal is the key to a gimmick that returns him to the events of the earlier time and gives him the ability to change them. Every change he makes screws up his life even further and confuses him even more.

Like, back at age eight, Kayleigh's father (Eric Stoltz) is shooting a Robin Hood film with his new video camera. Sure, li'l Evan and Kayleigh aren't quite sure why they have to be naked in the film and a jealous Tommy is busy upstairs ripping the heads off of his sister's dolls and no one ever spoke about that experience again. But young Evan starts talking like a much older man and scares the crap out of drunken dad.

Or the grown up Evan, who tries to piece everything back together even as Tommy (William Lee Scott) is off-screen doing time for reasons we won't reveal. Tommy's sister Kayleigh (Amy Smart) is the light in Evan's life that he does nothing about until it's too late. What happens to her changes a couple of times and we're not going to spill those either. Evan's fat friend Lenny (Elden Henson) and fat college roommate Thumper (Ethan Suplee) have a whole bunch of different roles as things change all around them as Evan mucks about in time.

How the time travel gimmick works is never explained. Stuff happens, you know? We're not going to get much into the suicide and murder and man on man prison attacks and fatal explosions and the dog in the bag

Monday February 2

Buddy Week is observed at Buddy Holly Center. See Events.

Beginning Guitar Classes will be taught at Buddy Holly Center at 5pm. See Events.

Parenting with Love & Logic meets at Barnes & Noble Booksellers at 7pm. See Literary.

Dangerous Dan plays at Koko Club at 8pm. See Local Music.

John Sprott plays at Hub City Brewery. See Local Music.

and the slaughter of the innocents that make the lives of the grownups in *The Butterfly Effect* look like *Final Destination 3*, without the overriding Spirit of Death. That's an appropriate comparison since writer / directors J. Mackye Gruber and Eric Bress only previous experience was to pen *Final Destination 2*.

There, do you understand now?

Nothing in *The Butterfly Effect* makes much sense until you make it to the very end. The bigger problem is that, by the time it deigns to clue the audience in on why none of it seems to make any sense whatsoever, said audience has long since ceased to give a damn. We call that "being too clever for its own good."

On average, a first run movie ticket will run you Ten Bucks. Were Cranky able to set his own price to *The Butterfly Effect*, he would have paid \$1.00.

The Butterfly Effect is such a mess that you should take a large crowd of friends along, if you waste your money on it, so that you can try and figure it all out once it's over. As for us, our head hurts.

Tuesday February 3

The Day the Music Died is presented at Buddy Holly Center at noon. See Events.

Buddy Week is observed at Buddy Holly Center. See Events.

Basic Drawing is taught at Garden & Arts Center at 2pm / 6pm. See Workshops.

Zoo Community Night is presented at Hardwick Elementary, 6pm. See Events.

Stained Glass Class is taught at Garden & Arts Center at 6pm. See Workshops.

Digital Photography is taught at Garden & Arts Center at 7pm. See Workshops.

Dangerous Dan hosts Open Jam at Koko Club at 9pm. See Local Music.

Soul Pajamas with Keys play at Graham Central Station, 9pm. See Local Music.

Michael and the Machine host karaoke at Recovery Room, 10pm. See Local Music.

John Sprott plays at Crickets Bar & Grill at 10pm. See Local Music.

Jack Neal plays at Crossroads. See Local Music.

Hub Kats play at Jazz. See Local Music.

Top Box Office Receipts as of

Tuesday, January 27

\$17.1M	The Butterfly Effect
\$16.4M	Along Came Polly
\$7.3M	Win a Date with Tad Hamilton!
\$7.1M	Big Fish
\$6.8M	The Lord of the Rings: The Return of the King
\$6.4M	Cheaper by the Dozen
\$5.0M	Cold Mountain
\$4.5M	Torque
\$4.0M	Something's Gotta Give
\$3.4M	Mystic River



Movies

Theaters

Cinemark Movies 16 is located at 5721 58th Street, Lubbock. Prices: Adult \$7.00 (Friday and Saturday after 6pm \$7.25), Child \$4.50, Adult Matinee (before 6pm) \$4.75, First Matinee (Monday through Friday) \$3.75, Students (available only on Mondays with valid student id) \$4.75. Children under 6 will not be admitted to R-rated features after 6pm. To verify times, call 806-792-0357. Send email to 069@cinemark.com. Check their website at www.cinemark.com. 806-796-2804.

Cinemark Tinseltown Lubbock is located at 2535 82nd Street (at University Avenue). Prices: Adult \$7.25, (Friday and Saturday after 6pm \$7.50), Child \$4.75, Adult Matinee (before 6pm) \$5.00, First Matinee (Monday through Friday) \$4.00. Children under 6 will not be admitted to R-rated features after 6pm. To verify times, call 806-748-1067. Send email to 233@cinemark.com. Check their website at www.cinemark.com. 806-748-7140.

Showplace Theater is located at 6707 S. University. Ticket prices are \$2 for all showings. Movies before 6:30pm are shown on Fridays, Saturdays, and Sundays only. Box office: 806-745-3636.

Stars & Stripes Drive-In is located at 5101 Hwy 84 (Clovis Hwy just west of Quaker). Shows begin at dark and two movies are shown on each screen for one admission price; open Friday, Saturday, and Sunday only during the winter. For box office information, call 806-749-SHOW. Visit their website at www.driveinusa.com.

Town Centre Cinema 6 is located in Plainview, TX, at 1001 I-27 N Hwy 70 in Plainview. For box office information, call 806-296-7323. For other information, call 806-296-7355.

While great care has been taken to ensure the accuracy of these listings, please understand that errors do occur — some under our control and others outside of our control. Please verify a critical show time with the theater in question.

Reviewer

The author of our movie capsules is Laura Cook, the manager of Cinemark's Movies 16 who has been somewhat addicted to movies her whole life. Laura's initials (LC) follow her reviews.

New Releases

The Big Bounce
The Perfect Score
You Got Served

Gone for Now

In America
Mona Lisa Smile
Teacher's Pet

Back Again

Master and Commander: The Far Side of the World
Stuck On You

Gone for Good

Bad Santa
Texas Chainsaw Massacre

Capsules

All times are PM unless otherwise noted.

Along Came Polly

Ben Stiller is unlucky in love — until he meets beautiful Polly (Jennifer Aniston). With Polly (and her sight-impaired pet ferret) by his side, he changes his life for the better, with a great deal of goofy antics along the way. If you need a good laugh (and don't mind toilet humor), see this one. Movies 16: 2:20, 4:45, 7:15, 9:30; Tinseltown: 11:00am, 11:25am, 1:40, 2:00, 3:55, 4:40, 7:00, 7:30, 9:30, 10:05; Plainview: 5:00, 7:20, 9:40; Stars & Stripes Drive-In: 7:00 (LC)

Big Bounce, The

Samuel L. Jackson, Owen Wilson, Gary Sinise, Sara Foster, and Charlie Sheen star in this film based on the novel of the same name by Elmore Leonard. It's a remake of the 1969 original with Ryan O'Neal. The film is part drama, part con game. Set in beautiful Hawaii, you can enjoy the scenery as the story unfolds. Movies 16: 2:25, 4:55, 7:30, 9:50; Tinseltown: 12:20, 2:50, 5:20, 7:50, 10:20 (LC)

Big Fish

Many in Lubbock have been asking for this film, and it's finally here! Tim Burton directs this tale about a father who tells not-so-realistic stories about his younger life adventures. Nearly everyone finds his stories entrancing — except his own son. It's a heartwarming film. Ewan McGregor, Albert Finney, Jessica Lange, Helena Bonham Carter, Alison Lohman, Steve Buscemi, and Danny DeVito star. Movies 16: 4:00, 6:55, 9:45; Tinseltown: 10:10am, 1:20, 4:25, 7:40, 10:50 (LC)

Brother Bear

This Disney film is filled with wise-cracking animals to keep adults entertained along with the kids. It's the story of a boy named Kenai who gets very unhappily transformed into a bear. Showplace 6: (Fri, Sat, Sun only: 1:30, 3:20, 5:20) (LC)

Butterfly Effect, The

See Cranky Critic for an in-depth review. Movies 16: 3:45, 6:45, 9:15; Tinseltown: 10:20am, 1:15, 4:05, 7:50, 10:45; Plainview: 4:40, 7:20, 9:50 (LC)

Calendar Girls

This English film stars Helen Mirren and Julie Walters and was inspired by actual events. The ladies and their not-so-young friends decide to go beyond the normal money-making charity ideas and change their usual beautiful floral- and food-themed calendar into a more risqué version. They bare nearly everything and become celebrities by doing so. It's rated PG-13 and expect some cute English comedy to come through. Tinseltown: 10:55am, 1:50, 4:35, 7:35, 10:25 (LC)

Cat in the Hat

This live action portrayal of Dr. Seuss' classic book is filled with fun. Mike Myers plays The Cat, with Alec Baldwin also starring. Showplace 6: (Fri, Sat, Sun only: 1:30, 3:30, 5:30) 7:30 (LC)

Chasing Liberty

Mandy Moore plays the president's teenage daughter, who wants freedom from the Secret Service who is hindering her love life by their constant supervision. Stars & Stripes Drive-In: late (LC)

Cheaper by the Dozen

Steve Martin and screen wife Bonnie Hunt have twelve children. Imagine what occurs when Hunt decides to take a job outside the home. Chaos is only the tip of the iceberg. It's a loose remake of the 1950 original and also stars Hillary Duff, Tom Welling and Piper Perabo (of *Coyote Ugly*). Take the family for some great laughs (and thankfulness that your own family is much smaller!) Movies 16: 1:55, 4:25, 6:50, 9:00; Tinseltown: 10:45am, 1:45, 4:30, 7:15, 9:55; Plainview: 4:35, 7:00, 9:30 (LC)

Cold Mountain

The dynamic duo of female actors (Nicole Kidman and Renee Zellweger) make this a must-see. Jude Law plays a Confederate soldier trying to get to his home in the mountains after the war — and to sweetheart Kidman, who has been working desperately to keep her farm going with the help of Zellweger. This has the drama, action, and occasional comedic moments. Movies 16: 4:15, 7:45; Tinseltown: 11:10am, 2:50, 6:45, 10:20 (LC)

Honey

Jessica Alba (from TV's *Dark Angel*) is Honey, a young dancer and choreographer trying to get a break in the dance business. Stars Mekhi Phifer, Joy Bryant, David Moscow and Lil' Romeo. Showplace 6: (Fri, Sat, Sun only: 2:00, 4:00) 7:20, 9:20 (LC)

House of Sand and Fog

Ben Kingsley plays a man who was once a member of the Shah of Iran's inner circle. He brings his family to the United States to make a better life for them but doesn't have much luck. He is finally able to get them a home through a house auction — just to find that it was wrongfully taken from its rightful owner, played by Jennifer Connely. Connely vows to get her house back — at any cost. It's based on the best selling book by Andre Dubus III. Movies 16: 3:30, 6:40, 9:35(LC)

Last Samurai, The

Tom Cruise plays Captain Nathan Algren, an American military officer hired by the Emperor of Japan in the 1870s to train the Japanese army in modern warfare. Influenced by the ways of the Samurai, Cruise finds himself in a struggle between two very different worlds. Movies 16: 4:10, 7:40 (LC)

Lord of the Rings 3: The Return of the King

This conclusion to Peter Jackson's trilogy based on the J.R.R. Tolkien novels represents the forces of good and evil fighting for control of Middle Earth. Some are calling it the best of the three films. Movies 16: 3:35, 7:50; Tinseltown: 11:10am, 3:30, 8:00 (LC)

Lost in Translation

Bill Murray plays an American movie star in Tokyo who finds solace in another lonely person, played by Scarlett Johansson. Unfortunately, Johansson is an unhappy newlywed. (Her husband is played by Giovanni Ribisi.) Sofia Coppola wrote and directed the film, which boasts some poignant as well as humorous scenes while Murray and Johansson develop their odd friendship. Movies 16: 7:25, 9:55 (LC)

Master and Commander: The Far Side of the World

Russell Crowe and Paul Bettany star in this epic adventure based on the tenth book in Patrick O'Brien's Aubrey / Martin series. Crowe plays Jack Aubrey, the British Navy's greatest fighting captain of the Napoleonic Wars. His ship is attacked by a strong enemy, and he must sail across two oceans to capture them. Movies 16: 3:15, 6:30, 9:35; Tinseltown: 12:10, 3:30, 6:50, 10:10 (LC)

Matrix Revolutions

Keanu Reeves reprises his role as Neo while the intelligent machines combine to attempt the final battle with humanity. Showplace 6: 9:35 (LC)

My Baby's Daddy

Several men who don't have much luck in the "commitment department" find themselves all becoming fathers in this comedy that will make even the most child-phobic persons laugh. It stars Anthony Anderson and Eddie Griffin. Tinseltown: 10:25am, 4:20, 10:15 (LC)

Mystic River

Clint Eastwood directs a great cast including Sean Penn, Kevin Bacon, and Tim Robbins in this tale of murder. Along the Mystic River lies twisted tales of lies, violence, and secrets that Kevin Bacon must piece together to solve the murder of Sean Penn's daughter. Tinseltown: 12:00, 3:15, 6:40, 10:00 (LC)

Paycheck

Directed by John Woo, Affleck plays a genius who works for high-tech corporations. After each top secret assignment, his memory is erased so he can't divulge company secrets. His latest five-year project earns him an envelope of odd items instead of money. His next job is to figure out what they mean before he is killed. Tinseltown: 1:20, 7:20 (LC)

Perfect Score, The

For anyone who has thought about trying to get out of class the easy way, here is a film to bring you down to earth. A group of kids decides to steal the SAT answers so their scores can "really" reflect how smart they are — until their plan goes awry. It stars Scarlett Johansson, Erika Christensen, Chris Evans, and Bryan Greenberg. Movies 16: 2:00, 4:30, 7:00, 9:10; Tinseltown: 11:40am, 2:10, 4:40, 7:10, 9:40; Plainview: 4:20, 6:40, 9:00 (LC)

Peter Pan

This is a real-life version of the classic tale of children flying through the air acting out bedtime stories, led by Peter Pan, and avoiding fearsome Captain Hook and the other pirates. Neverland never seemed so real as in this adaptation. Jeremy Sumpter, Jason Isaacs, Olivia Williams, Lynne Redgrave, and Richard Briers star. Movies 16: 1:55, 4:35; Stars & Stripes Drive-In: late (LC)

Radio

Cuba Gooding plays Radio, a challenged young man living in South Carolina several years ago. He is mentored by the talented Ed Harris, his football coach. The story, based on true events, portrays how unique relationships can change lives. Alfre Woodard and Debra Winger also star. Showplace 6 (Fri, Sat, Sun only: 1:50, 4:40) 7:30, 9:55 (LC)

Rundown, The

Dwayne "The Rock" Johnson is a bounty hunter sent to the Amazon to find his boss' son (Sean William Scott of *American Pie* fame). The pair go up against Christopher Walken, who plays an evil head of a mining company. Rosario Dawson plays their love interest. Expect some laughs and adventure with this one. Showplace 6: 7:25, 9:45 (LC)

Scary Movie 3

This is the third in the series of comedy spoofs. It pokes fun at *8 Mile*, *Matrix Reloaded*, *The Ring*, *Signs* and many more. David Zucker directs this film. Appearances by Charlie Sheen, Leslie Nielsen, Camryn Manheim, Pamela Anderson, George Carlin, Denise Richards and Queen Latifah. Showplace 6: (Fri, Sat, Sun only: 1:40, 3:40, 5:40) 7:40, 9:30 (LC)

Something's Gotta Give

Jack Nicholson plays an older man dating a younger woman (Amanda Peet) who then falls for Peet's mother, played by Diane Keaton. Keanu Reeves stars as Nicholson's doctor who decides to pursue Keaton, much to Nicholson's dismay. This romantic comedy is not too deep but still has a good storyline. Movies 16: 3:25, 6:35, 9:25; Tinseltown: 10:15am, 1:10, 4:10, 7:25, 10:35 (LC)

Stuck On You

If being politically incorrect is your bag, then this film will thrill you. Matt Damon and Greg Kinnear star in this Farrelly Brothers film about two brothers conjoined at birth. This comedy has "bad taste" written all over it, but the crazy encounters of the stars will certainly gain laughs from its audience. Cher, Eva Mendes, and Meryl Streep have small roles. Showplace 6: (Fri, Sat, Sun only: 1:45, 4:10) 7:10, 9:40 (LC)

Torque

Martin Henderson plays a biker who returns to his hometown to reunite with his girlfriend, played by Monet Mazur. Things go amok as he gets framed for a murder and pursued by the FBI. All this occurs while he's trying to clear his name and evade taking the brunt of revenge from the murder victim's brother, played by Ice Cube. If you like rough looking guys, motorcycles, and chase scenes, you'll like this one. Movies 16: 2:35, 5:00, 7:10, 9:05; Tinseltown: 12:35, 3:05, 5:25, 7:55, 10:25; Stars & Stripes Drive-In: 7:20 (LC)

Win A Date With Tad Hamilton

If you've seen Josh Duhamel on Monday night TV's *Las Vegas* then you'll see that he has really improved on his handsomeness since being in daytime TV in the past few years. (I'd date him — and my husband wouldn't mind.) Anyhow, he stars in this romantic comedy about a small town girl who wins a date with him on a media contest. He *appears* to fall in love with her, but his being a "player" makes her friends and family worried. No award-winner here, but who cares? We all need a cute romantic film occasionally. Movies 16: 2:15, 4:50, 7:20, 9:40; Tinseltown: 10:15am, 12:55, 3:35, 7:10, 10:00; Plainview: 4:15, 6:45, 9:10 (LC)

You Got Served

"*8 Mile* meets *Saturday Night Fever*" is the slogan for this film, which adequately reflects the hip-hop theme about a group of friends who must prove their dance abilities in a citywide competition. It stars Omarion of B2K, Marques Houston of IMX, Steve Harvey, and Lil' Kim. Movies 16: 2:05, 4:40, 7:05, 9:20; Tinseltown: 11:30am, 2:10, 4:50, 7:30, 10:10; Plainview: 4:00, 6:20, 8:40 (LC)

Wednesday February 4

Buddy Week is observed at Buddy Holly Center. See Events.

Permaculture Design is taught at Garden & Arts Center at 9:30am / 1:30pm. See Workshops.

J. Marcus Weekley photography exhibit will be on display at Omni Café at 11:30am. See Exhibits.

Danielle Steel's *Beat of a Heart* can be seen at Mahon Library at 6:15pm. See Literary.

Dangerous Dan plays at Koko Club at 9pm. See Local Music.

Plain Brown Wrapper plays at Crickets at 10pm. See Local Music.

Jive plays at Jazz. See Local Music.

Hollywood Video Top Ten Movie Rentals as of Tuesday, January 27

1. Once Upon a Time in Mexico
2. Out of Time
3. Cabin Fever
4. Open Range
5. Freddy vs. Jason
6. American Wedding
7. Uptown Girls
8. Underworld
9. S.W.A.T.
10. Johnny English

Thursday February 5

Buddy Week is observed at Buddy Holly Center.
See Events.

Hand-Built Garden Sculpture is taught at
Garden & Arts at 2pm. See Workshops.

Mixed Media Adventures will be taught at
Garden & Arts at 6:30pm. See Workshops.
Zoo Community Night is presented at Haynes
Elementary School at 6pm. See Events.

Joe Gillis plays at Mean Woman Grill,
Levelland, at 6pm. See Local Music.
Grease is performed at Lubbock Municipal
Auditorium at 7:30pm. See On Stage.
Enjoy Swing Dancing at St. Paul's Chapel at
7pm. See Workshops.

Karaoke can be heard at Moose Magoo's at
10pm. See Local Music.
Back Porch Mary plays at Bash Riprock's. See
Local Music.
Jazz Alley plays at Jazz. See Local Music.
Locked & Loaded play at Jake's Sports Café.
See Local Music.

Bitter Weekend for the Kings

by Matt Marshall

The Kings, who had made wholesale changes right before the all-star game last Thursday, were unable to win any of the games this past weekend. Lubbock brought in a new lineup to San Angelo on Friday night to end their six game road swing. The Kings were tied 1-1 after two shorthanded goals were scored in the first 24 minutes of the game. Then there were 15 seconds of brain lapse – the Kings gave up two goals in that span and were quickly in a 3-1 hole.

The rest of the game was all Lubbock. The Kings outshot the Saints in the third period 18-11 and dominated play. Paul Fioroni tipped a Dave MacIntyre shot past all-star netminder Scott Reid. It cut the San Angelo lead to one goal, but the Kings could not muster another goal in the remaining 10:23.

During the contest, Kings rookie Anders Strome received a puck in his face next to his right eye. To combine insult to injury, Strome also broke his skate and was out for the latter part of the second period and the beginning of the third. Lubbock newcomer Russ Guzior

had his first point as a King on his second assist on Fioroni's tally.

The Cotton Kings hosted the New Mexico Scorpions last Saturday night for an old-fashioned Texas shootout.

The first five minutes were standard defensive hockey. Then all hell broke loose. Brian Barker, Clint Wensley and Chris Richards all scored for the Scorpions to give them a 3-0 lead at the first intermission.



Russ Guzior, first hat trick of the Cotton Kings season. (Photo courtesy of James Bates and Demiphotos)

The second period was much of the same early on. New Mexico's Peter Ambroziak scored his first of two on the night and Erik Adams tallied one from the point. Scorpions led 5-0 just 26 minutes into the game.

Then Guzior went to work. The former El Paso veteran that was acquired with two defenseman from Indianapolis last week for Jim Shepherd, scored three straight goals for the first Cotton Kings hat trick of the season.

Arturs Kupaks and Ambroziak also scored in the second to end the New Mexico offense for the night. After two periods of play, the Kings were down 6-3.

Dave MacIntyre got the only Cotton Kings goal halfway through the final frame. Guzior assisted on the play for his fourth point of the night. The Kings could not generate any more scoring in the third despite outshooting the Scorpions 14-4 in the final frame. The Kings lost the game to the Scorpions 6-4.

The Cotton Kings have won one game in the last nine games. Their six game road swing saw losses to Ft. Worth, Bossier-Shreveport,



Feedback

More politics, please

Been making special trips to Hastings on 50th to pick up your magazine for the last several months.

Liked the political stuff most. I was hoping that you would touch on most of the topics the A-J will not touch. For example, they changed the ordinance so that a group of people can no longer work together to do a recall. One person has to certify all the signatures. I do not like the new wording nor do I think it is right for a council to pass something that affects them directly.

Just a thought: the current issue has too much infomercial on the wine place and the Mexican restaurant. I know you have to make money but such space-taking articles kills the desire to pick up the magazine and read it.

Hope you last a long time.

Wayne Hamlin
Lubbock, via email

Snippets

I have enjoyed reading the magazine over the last year.... Thanks for HubStuff; keep up the good work!

Cheyenne Ward: Make Some Noise

by J. Reichard

There is no question about it – when Lubbock is the first stop on anyone's tour plans, great



Newly released CD of Cheyenne Ward, TTU graduate now residing in Oklahoma. Package design by Lubbock's own Scott Faris and Faris Wheel Productions, Lubbock.

things happen. Our musical history in the Hub City is rich with talented, aspiring, young musicians who metaphorically step off the Lubbock stepping stone into a world of fame and notoriety.

Such are the hopes and dreams of Cheyenne Ward, a new recording artist with deep roots here, even though she is currently calling Oklahoma home. Cheyenne has a solid foundation from Texas Tech, and armed with



See Cheyenne Ward at Ralph's Records at 1601 University on Saturday, January 31, at 3pm.

a degree in animal sciences from 1999, the musician is working tirelessly to expound on her message with aspirations for a well-rounded recording career.

"Two of my major influences in country music would have to be Merle Haggard and Willie Nelson," she said. "One of the most important things to me is my family, and any full-scale touring plans would have to allow for that." When reminded that Willie's family is his touring entourage, we both agreed that scenario would be ideal for Cheyenne. "The songs I put on my CD are songs that spoke to me," she said. "My CD tells the story of my faith, my family, and all around fun," she added.

She grew up in Morton, Texas, and began performing in public during her years in elementary school. By the age of 14, her brother asked her to perform at his wedding and Cheyenne was smitten with the will to pursue her musical career. She said she realized how important a medium music was in reaching out and expressing herself.

No stranger to public performances even though she was not a music major during her TTU experience, Cheyenne has dabbled some in Hub City entertainment venues. She landed acting and singing roles in productions of *The Buddy Holly Story* and *South Pacific* as well as performing at the Oklahoma Opry, the College National Finals Rodeo in Wyoming, and Johnnie High's Country Music Revue in Arlington, Texas.

During her time at Tech, she also took classes through South Plains College's commercial music program where she met many of the people who helped to influence her music and collaborated with her on the CD release of *Make Some Noise!* The disc was recorded at Wally Moyers' Studio 84 here in town. Artwork and web design by Scott Faris

and Faris Wheel Productions, along with many other musicians and contributors, are helping Cheyenne to get her work out to the public.

"It was a blessing to have the opportunity to work with a group of people that are as genuine in character as they are extremely talented. I was amazed that all of them are so willing to share what they know with me."

Cheyenne will be back in the Hub City for a performance of her material at Ralph's Records at 1601 University on Saturday, January 31, at 3:00 p.m. She feels that every song on her CD is a musical word-picture of the things in her heart.

Keep up with Cheyenne's activities by visiting her website at cheyenneward.com and watch as this vivacious young woman makes her mark on music, having had her roots established in large part right here in the Hub.

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Stuff and Nonsense:

Real Reality TV

by Susan E. L. Lake

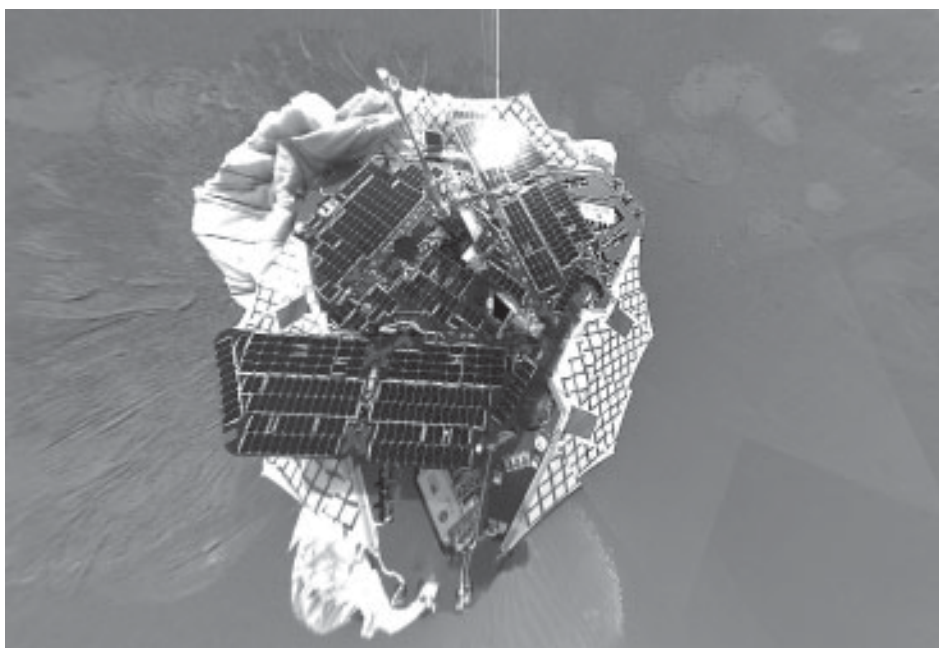
I've been grieving for days. I've tried to go on with my ordinary life, but it's been hard when my mind kept returning to anxious thoughts. First Spirit wasn't returning any signals and



Exercise time? Or did the rover land successfully? Nothing rehearsed here.

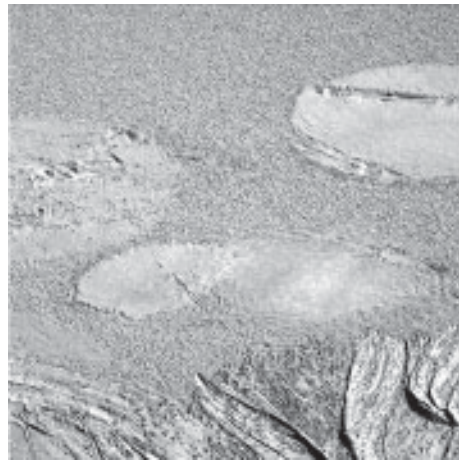
then it was sending "I'm sick – very, very sick" messages. For a few hours there had been hope when the first set of messages arrived, but that was crushed when the content was revealed to us in one of those hospital type press conferences.

"Get a grip," you say. Easy enough for you. I was there when the first Mars rover landed. I watched unable to breathe as we waited those awful seven minutes for it to announce its successful impact. I went to sleep that night telling myself over and over, "We are on Mars. We are on Mars." It was the moment of a lifetime.



The rover sits unemotionally basking in the sunlight on truly foreign shores awaiting Earthly instructions from its frazzled, bedazzled handlers millions of miles away.

I have downloaded megabytes of images from the Jet Propulsion Laboratory web site (<http://marsrovers.jpl.nasa.gov/home/index.html>) and then gone into my image editing software to get as close as possible. I felt like I could pick up grains of sand and rub them between my fingers. The 3D images mesmerized me as



"I am flabbergasted. I am astonished. I am blown away. Opportunity has touched down in an alien and bizarre landscape. I still don't know what we're looking at." – Steve Squyres at JPL

I adjusted my vision to see through paper glasses that I didn't even know I had until the moment I needed them for this.

Every day I went to the site to see what was new. And then there was the horrid moment when the news was bad.



Unbridled emotion from the JPL scientists as the first images from Opportunity grace the screens.

It made watching NASA television last night even harder as they tracked the landing of Opportunity, a second Mars rover. Once again I didn't breathe as each stage passed first from entry into the atmosphere and then to deployment of the parachute and finally the bouncing rolling arrival. Regardless of my anxiety over Spirit, I cheered with the JPL staff and waited anxiously for each new beep indicating another success stage.

And now today the news is good. Spirit is improving with cautious hopes that its problems can be fixed. I'm so full of admiration for those who are trying to repair the ailing rover. I've done my share of computer troubleshooting over the phone. I can't imagine trying to do it under these conditions. Additional good news is that Opportunity is nestled in a crater allowing it to send back information more amazing than any of us could have hoped for. The pictures once again send chills down my spine.

Never before have we been able to watch such extraordinary events on television or see such images on our computers. The television cameras recording the conversations, frowns, and delight of the JPL staff are not providing contrived events for us to watch. This is the real stuff. Nervous peanut munchers are real people responding to stress just as I do. When news comes across the speaker that Opportunity landed at the rate of 2-3 gs, these people are truly amazed and they show it. I'm sure that these folks know that a camera is recording their every action and beaming it to mil-

lions of people. That might temper their language a bit. I'm sure they work hard to look busy even when there's nothing to do for the moment. But it's still real. Very real.

I have to say that I'm astonished when I talk to people who are hardly aware that within a three week period we have successfully landed not one but two vehicles to use to explore our nearest planet neighbor. Even those who are aware of the news haven't bothered to go look at the photographs. Amazing. These same people watch Survivor Somewhere and call it entertainment. They are missing the real thing. They are welcome to their recreation. Meanwhile I'll watch the rovers explore Mars taking me over ground I never expected to see in my lifetime even if I do suffer mightily at each mishap.

Susan Lake is a retired schoolteacher. When she is not spending her time being mother hen to an ailing robot explorer 125 million miles from Lubbock, she spends her time writing multimedia instruction manuals on Earth.

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On Being An Artist, Ethnic, And Critical

by J. Marcus Weekley

Two weeks ago, a friend and I went to Betty Jenkins' painting-show opening at the Lubbock Regional Arts Center. It gave us lots to talk about.

Jenkins' show, titled Familiar Faces and Places, offers roughly thirty portraits of her family, friends, and acquaintances, and the spaces they inhabit. Oh yeah, did I mention nearly every one of the people Jenkins depicts is African American? And so is Jenkins.

So what? Why does it matter about the ethnicity of the artist or the subject?

Kelly (my gallery-going partner) and I brought this up to each other because we wanted to know why we hadn't previously addressed the issue. How does being different from the artist and the sitter cause someone to reconsider the way she or he looks at art and the way he or she interprets art? And a further extension of this idea: how does being ethnically different from the artist and the art challenge or transform the process of qualifying whether a piece is "good" art or not?

Jenkins' paintings lack academic luster — they're painted in an almost childlike way — but with a closer look, you can see she knows how to handle, and enjoys handling, paint. Yet realizing Jenkins may not have the formal education of some didn't deter me from sharing in the pleasure of the work.

Just how much can I tie Jenkins' ethnicity to my interpretation of her work? When people read my poems or stare at my photographs, their first impression isn't, "Wow, this is interesting work by a white guy." So why the continuing tendency (in all criticism — art, literary, and otherwise) to ghettoize or move art that has an acknowledged ethnic component out of the mainstream by criticizing it solely in terms of the artist's ethnicity?

Why don't critics comment on my ethnicity? If they did, how would it offer any valid bearings on interpreting my art?

Another example: my friend Toni, a fiction writer, is Native American, and this plays into her stories frequently. But I know she doesn't want to be known solely as a "Native American writer." Her ethnicity is one aspect of who

she is and one aspect of many of her stories and their characters. How much should I think about the fact that Toni is Native American when I'm reading her work?

Now back to this whole canon idea: artistic and literary histories have primarily been constructed through criteria established by middle and upper class white men. How do artists not considered good enough to be included into the canon (because of their ethnicity or because of aesthetic standards informed by their ethnicity — though I question the extent to which aesthetics and ethnicity interplay) gain recognition or receive validation? And how much are non-minority ethnic groups responsible for opening themselves up to differing aesthetic mind-frames?

Jenkins' work forced me to acknowledge that ethnicity does play into all art, whether consciously or not, and to differing degrees of explicitness. The challenge comes in determining how much this facet of self — ethnicity — I (and you) use to create and interpret art.

Robert Hayden, African American poet

This week's featured artist is Robert Hayden. Hayden, a poet, writes about being African American, but he also agonizes over relationships, memorializes communal tragedy, and marvels at a strange God. I first fell in love with Hayden's poem "Those Winter Sundays" when I was an undergrad in college. You can read it and some of his other work at the Modern American Poetry website: http://www.english.uiuc.edu/maps/poets/g_l/hayden/hayden.htm.

J. Marcus Weekley currently attends Texas Tech University where he is attaining a Ph.D. in English. Marcus is also a visual artist. You can view his work at the Charles Adams Gallery on 82nd Street in Lubbock and at his website www.whynottryitagain2.com. You can write him about anything in this article or about art in general at whynottryitagain@hotmail.com.

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Energy Flows From Emily to the Image

by Susan E. L. Lake

Not all of us can be rock stars. Emily Driskill has figured that out, but this eighteen year old isn't letting that stop her from making her place in the music world. She has set her sights on using her extraordinary photographic skills to make all musicians look like rock stars. As a result, even at her young age she has succeeded beyond anyone's expectations having

needed to capture the attention of other professionals who initially overlooked the young competitor.

She believes that her personal relationship with musicians has given her an edge. She says with all the professionalism of a much more experienced photographer, "It is important to know your subject in order to capture their look." Emily used this knowledge to do a photo shoot for the band Bayside replacing their earlier publicity shots with one that more



Lubbock band 80s Combat receives the Driskill touch in this photo.

already seen her work used on a CD cover and in many magazines featuring bands both big and little.

Emily began like any wannabe attending concerts and imagining herself on the stage. Music and shows were her passion and means of escape into a world more to her liking. The energy expended during loud, boisterous concerts gave her a release that she needed.

It wasn't long though before she began to interview the bands instead of planning to take their place. Interviews for websites were often conducted during concerts so loud that the only way to exchange information was by writing out the questions using a marker and paper. One experience led to another, as far and wide she made friends with band members.

In time a camera became her medium instead of print. It wasn't long before she had the coveted photo pass that allowed her onstage to capture the essence of each concert. Van's Warped Tour gave her the chance she

effectively reflects their music. This image has been used in nearly a dozen magazines.

She grew up in the Houston area but has come to love Lubbock. When her parents ask her, "When are you coming home?" She answers, "I'm not." She's too busy going on tours with bands and building her career.

Currently she is pursuing her passion for photography in a wide variety of venues including taking shots of the bands booked into Tokyo Joe's. She also does high school and prom pictures on a freelance basis. She uses a Sony digital camera and, as she says, "lots of memory sticks" to create pictures that make people look good. As Emily explains, "It makes me happy to take pictures that are better than people expect." She loves to use color and movement, but she also has an eye for the perfect portrait composition.

Her big break may be just on the horizon as she answers an invitation to come to Los Angeles in March to do publicity photos for Plain White Ts during recording sessions for



Aspiring photographer Emily Driskill enjoys shooting bands. (Photo by Susan Lake)

their new CD. She admits that being young has an advantage in that she is not tied down with family responsibilities saying, "I can go wherever the work is."

When you see the great shots she takes, it's not hard to understand why bands who have known her since the beginning are starting more and more to say, "Take our picture. Take our picture. You make us look so good."

With a wide range of musical interests from explosive rock to soft Christian, Emily knows the market and who is on the radar. Her photographs will follow these artists to stardom. When someone starts out with this much energy, talent, and success at such a young age, one can only wonder how far she will go. For anyone interested in having his or her band or high school senior photographed, Emily can be reached in cyberspace at happyemoily@yahoo.com or at her website www.emilyandhercamera.com.

Orange You Glad You Took Calculus?

At New York's Kennedy International Airport today, an individual, later discovered to be a public school teacher, was arrested trying to board a flight. The suspect was found to have in his possession a ruler, a protractor, a setsquare, a slide rule, and a calculator. Attorney General John Ashcroft believes the man is a member of the notorious Al-Gebra movement. He is being charged with carrying weapons of math instruction.

"Al-Gebra is a very fearsome cult, indeed," Ashcroft said. "They desire average solutions by means and extremes, and sometimes go off on a tangent in a search of absolute value. They consist of quite shadowy figures, with names like "X" and "Y" and, although they are frequently referred to as "unknowns," we know they really belong to a common denominator and are part of the axis of medieval with coordinates in every country. As the great Greek philanderer Isosceles used to say, "There are three sides to every triangle."

When asked to comment on the arrest, President Bush said, "If God had wanted us to have weapons of math instruction, He would have given us more fingers and toes."

The Attorney General and law enforcement authorities are still trying to calculate the associations of this multiplying group. The story continues to develop.

