

Vineberg

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Gonzales co-founded the R&B/soul band Mingo Fishtrap while still in college, arranging many of the horn parts. He remained with that band when it relocated to Austin in 1999, a pivotal moment in his musical education.

"I grew up listening to jazz/big band all the way through high school, then I got into funk, which morphed into soul and R&B," Gonzales says. "Then I started joining salsa bands when I moved to Austin, which was the first time I was exposed to hardcore Latin music."

"Austin is such a hotbed for music, I've gotten to play just about every genre. That's allowed me to be very versatile in what I'm playing."

Versatility is also an apt description for Grupo Fantasma, which will perform a free show at the Kimmel Center's Commonwealth Plaza July 13. Gonzales says each of the members brings something different to the high-energy band, which is why he has a hard time categorizing its sound before settling on Latin funk.

Gonzales has gotten plenty of chances to stretch himself musically since joining Grupo Fantasma; he's also a member of the band's instrumental side project



Highlights of Gonzales' music career have included performing for the troops in Iraq.

Brownout.

The highlights of his career have been many; two that stand out are performing in the backing band for "The Road to

Austin" in 2005, a huge event organized by the late Texas music icon Stephen Bruton that included Raitt and Kristofferson among 20-some acts, and playing

for the troops in Iraq in 2009.

And, of course, the Grammy. Winning a Grammy in the category that Gonzales did won't turn him into a household name

or make him rich, but he's OK with that. He says he has turned down generous offers to tour with pop acts because "if it's not musically satisfying, it's not

really worth it."

Besides, why mess with success, especially since the trombone has become a lot cooler instrument than people might think — and certainly a lot cooler than Gonzales could have possibly known in third grade.

Trombone Shorty is one of contemporary jazz's most popular artists, and trombone players are featured prominently on HBO's excellent New Orleans-based drama "Treme."

It's not just the guitarists who get the girls.

"In Austin, horn sections get just as much attention (as other instruments)," Gonzales says. "There are some really, really great horn players in Austin."

One last thing to know about Gonzales: the cartoon-inspired nickname, "Speedy," is legitimate.

"It happened when I was in college," he says. "I played a lot of sports and I was kind of a small guy, so with my last name, it just fit."

"It helped me out in the music business when I was getting started. Speedy's a lot easier for people to remember than Mark, so I just kept it as a stage name."

Keeping the nickname has worked out fine for Gonzales — just like practically every musical decision he's made since first picking up the trombone in third grade.

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Everitt

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A work in graphite and splatters of red wax shows a body inflamed by disease, one of a series of powerful images from which the pain of mistreated and disenfranchised women leaps.

The artist says she benefited from the advice of Bill Scott, one of her teachers at PAFA, when dealing with emotionally challenging subjects and images: "Just go there! Just go there!"

Another series is devoted to African women "on the rope," a term that describes the practice of binding captives and dragging them off for abuse as sex slaves during internecine warfare.

"I couldn't get that out of my head," says Everitt. "I was trying to get a sense of the rope, the fighting and the pulling ... How much of that can I put in — and still read the figure?"

It is not territory for the faint-hearted, or for those whose idea of art starts and ends with the recording of pretty scenery.

"No Bucks County barns here!" says Everitt.

Some of her works are autobiographical, such as a grimly emotional abstract in which a field of deep blue is mostly obscured by black slashes. This provoked a comment from another of her teachers that proved particularly instructive.

"It's Joan Mitchell's 'Blueberries,'" he said, referring to a more lyrical work by a noted abstract expressionist.

Everitt's painting testified to a harrowing period in which her daughter was seriously ill. She had even incorporated blood into her paints. The teacher's remark jolted her.

"The really totally abstract work was not enough (if the viewer) misread my dark work as somebody else's 'Blueberries,'" she says. "It pushed me to just really move on — and see where I wanted to go next."

Everitt's work also mirrors what she calls the parallel of her career with that of art history, from representationalism to abstraction to expressionism.

In an earlier phase, she painted cheerful, airy abstracts.

"I couldn't live there, much as I love those colorful abstracts," she says. "It's easy to sell out. People love my big, big abstracts."

Instead, the painter says, she would far rather record "what's going on in the world."

"A lot of it's just doing what I need to do. I'll get there at some point, do that gallery thing," she says. "I can't really look to the general public for validation."

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