

Theater review

# Stapleton conveys zeal of 'Eleanor'

By MICHAEL BARNES  
American-Statesman Arts Critic

A first lady, betrayed by her husband, but nonetheless dedicated to good works, must decide between a comfortable private life and controversial public service after leaving the White House.

No, it's not Hillary Rodham Clinton, but rather Eleanor Roosevelt, an even more celebrated first lady and the subject of "Eleanor: Her Secret Journey," a solo show starring Jean Stapleton at the Paramount Theatre.

Stapleton, best known as Edith Bunker in the groundbreaking TV series "All in the Family," shares with Roosevelt a knobby frame, elongated face and warbling voice. Yet she does not attempt an impersonation of Franklin D. Roosevelt's fifth cousin and wife, already the subject of countless biographies, documentaries, miniseries and musicals.

Instead, Stapleton locks into one aspect of Roosevelt's character — her uncannily intense and sympathetic relationships with people outside her aristocratic class, and how those personal interactions inspired her public zeal. Playwright Rhoda Lerman has provided the words and John Tillingier the subtle direction on a minimal set, consisting of a bench, a chair and a desk set.

The 85-minute, intermission-less play begins in 1945 with a call from President Harry Truman, who asks Roosevelt to serve as representative to a United Nations summit. At first, Lerman's lines for Roosevelt clunk along with personal and historical banalities. ("It was the war to end all wars!" Roosevelt tells Truman of World War I.) The play — and Stapleton — warmed as the actress dramatized various meetings with people "not her kind" — a flirtatious soldier, a Jewish



Jean Stapleton reveals the emotional side of a post-war Eleanor Roosevelt.

## 'Eleanor: Her Secret Journey'

**When:** 8 p.m. Friday and Saturday; 2:30 p.m. Saturday and Sunday  
**Where:** Paramount Theatre, 713 Congress Ave.  
**Tickets:** \$20-\$39  
**Information:** 469-SHOW

leader and, especially, an English veteran scarred by the war.

Employing both a rich masculine voice and her more familiar oscillations, Stapleton made these encounters into little thunderstorms of emotions. Enacting Roosevelt's horror at the 10 million buried beneath the mud of European battlefields and the Englishman's violent memories, Stapleton shuddered and screamed into a fury.

This anti-war Roosevelt was something of a revelation to this spectator, despite previous exposure to her public and private life. Lerman and Stapleton — as well as producers Austin Theatre Alliance and Actors Repertory of Texas — deserve credit for shedding light on a compelling character, who happens to have been an influential historical figure.

You may contact arts critic Michael Barnes at mbarnes@statesman.com or 445-3647.

Dance review

# Danceworks' beauty surprises, delights

By MICHAEL BARNES  
American-Statesman Arts Critic

When did modern dance become so beautiful?

Avoiding the severity, pomposity and contentiousness that has plagued modern dance — and its offspring, postmodern dance — for decades, Sharir + Bustamante Danceworks delivered an evening of atmosphere, poetry, music and — yes! — movement Friday at the McCullough Theatre. Not that dance-makers Yacov Sharir and José Luis Bustamante abjured narration, technological tricks or cultural commentary, but rather, they have re-committed to the language of dance.

In some sense, Sharir and Bustamante never lost their fluency. Witness the revival of Bustamante's 1988 "Henrietta & Alexandra," an exquisitely sensual duet. With Donald Barthelme's stream-of-consciousness story — read by Tina Marsh — floating over the action, Carolyn Pavlik and Andee Scott interacted with startling intimacy as two friends. Pavlik's colder, taut masculinity bolted in jabs from her petite frame, while Scott undulated in silky pajamas; together, they merged to the lightest touch.

"Entre Lo Que Me Quieres y Te Quiero," seen for the first time during the Rencontres competition last spring, demonstrated Bustamante's continually distilled and enriched style. On

stage, the choreographer joined four women, two dressed as commoners, two as aristocrats (or so Amy Burrell's high-fashion, layered costumes suggested). Using a flamenco idiom and Federico García Lorca's image-thick poetry, Bustamante turned the dance into a stomping, chasing, weaving romance about disconnection. Particularly incisive was the delivery of red apples, which became, figuratively, ideas, feelings, fruits of temptation and, of course, hearts.

The debut of "Six Distances" seemed like a (partly erotic) exercise, as Bustamante and collaborator Michael Aaron contrasted handsome, penetrating martial arts movements with more delicate poses and motions. The evening concluded with Sharir's new "Drums Suite," which not only utilized a rhythm score and Hebrew songs, but also the partly whispered phrases of Ruth Margraff, delivered shyly by the playwright. Overplaying the mime, Sharir joined the other dancers for varied segments — some less alert than others — culminating in a vigorous foursome overlapping Pavlik and Scott along with isolation expert Laura Cannon and noble-postured Terry Hardy.

Just — or rather, far more than just — beautiful.

You may contact arts critic Michael Barnes at mbarnes@statesman.com or 445-3647.

Concert review

# Austin symphony enlivens Copland's direct, bold melodies

By JERRY YOUNG  
American-Statesman Staff

Aaron Copland's knack for plain-spokenness and his frequent use of folk tunes has led some musicians and listeners to shortchange him. But Friday night at Bass Concert Hall, conductor Peter Bay honored Copland's 100th anniversary by giving four of his works the kind of perceptive, detailed attention it doesn't often get.

Rather than pulling up the delicious tropical melodies of "El Salon Mexico" by their roots, Bay gave them enough warp and flex that they kept their sense of place. To do so, Bay depended heavily on the Austin Symphony Orchestra's woodwind soloists to pick up the accent and on the rest of the orchestra to feel, rather than merely accurately re-create,

the rhythms.

Copland's "A Letter From Home" (1944) shows Copland's poetic ability to strike the common vein. It's nothing more than a soundtrack of the emotions that well up and subside when a soldier reads a letter from home. Such private sentiments risk being trampled when pulled out and read on a concert stage. But Bay recognizes the simple universal value of such a personal treasure with his shaping of this miniature tone poem, letting its homely, proselike melodies unfold without fuss, bringing them to a boil, then subsiding like a stifled tear and going on.

Unlike the bluesy melodism of Gershwin's "Rhapsody in Blue," Copland's "Piano Concerto" doesn't use jazz to cut a path to Main Street via Tin Pan Alley. This is modern music, and like

his later 12-tone works, aimed at a smaller audience. Like Stravinsky and George Antheil's '20s treatments of jazz as a found object, it picks obsessively at a couple of notes. Copland tinkered with unstable new chords, and there's no better pianist than Ursula Oppens to hammer out the carefully honed dissonances. Neither Oppens nor Bay were mere cogs in this modern time machine. The winds brought in the human voice, and Oppens' brilliantly timed breaking of silence in the middle of the last movement gave a touch of burlesque that made you want to shout.

Nobody was left out in "Billy the Kid." This polished and meticulously shaped performance

never forsook its vernacular appeal, again in the idiomatic way Bay approached the folk-rooted dance rhythms and how woodwind soloists personalized the cowboy song melodies. The dusty sentiments and violent drama were captured respectfully, without apologies that this was a high-brow symphony orchestra.

In that, Bay and Copland accomplished something important, performing music with such directness that you don't notice the complex rhythms and dissonances that were the scary stuff of 20th century music. Walking to the car, my 9-year-old son said it sounded like the music in "Fievel Goes West."

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Hey, Matt's just special to UT

Q: Can you tell me why Matthew McConaughey seems to have a sideline pass to every UT home football game? He was even on the sidelines at the Texas-OU game in the Cotton Bowl. It's true that he's not bad to look at down there, and since he stands right in front of our section most of the time, we do get a pretty good view.

But how does he rate such special treatment?
— Dianne Brode

A: McConaughey falls into the special guests category along with other University of Texas Longhorn fans such as Ben Crenshaw, Lance Armstrong, Darrell Royal and Earl Campbell, according to sports department spokesman Bill Little. You may have seen them pacing the sidelines also. All-access passes are issued by the UT Athletic Department football office. Perhaps your son will be down there among the glitterati one day.

Q: My son is getting married in the spring and I have purchased a double wedding-ring quilt for their wedding gift. I would like to include the history of the quilt as part of the gift.
Could you help me find the



Jane Greig

history?
— Kathy Holland
A: The double wedding-ring quilt appeared as early as 1870 but did not come into popularity until 1925-30, says third-generation Texas quilt-maker Kathleen McCrady. This is a difficult pattern — not for the novice quilter. In the late 1920s, patterns were published making such patterns easier to execute. Other popular patterns of this era are Sunbonnet Sue, Dresden Plate and Grandmother's Flower Garden. No one knows the exact origin of the double wedding-ring quilt, but it is a traditional newlywed present. The interlocking rings are reminders of new connections and promises.

Q: Which is correct: "Flushed out" or "Flushed out," as in an issue? I hear both terms used. (Flushed out makes more sense to me.) And while I am at it, where did "early on" come from and what in the world does "arguably" mean?
— David Beard

A: You've been reading too many William Safire "On Language" columns. Grammar guru John Mark Rogers at the University of Texas Writing Center, 475-VERB (8372), tackled your query. "Flesh out," as in an issue, is correct. The phrase conjures putting meat on a skeleton, or filling in an outline for a topic. "Early on" is an informal usage in which "on" is superfluous. Use it in conversation — if you must — in lieu of "early" or "earlier." For the adverb "arguably," Rogers suggests this meaning, "openly debatable among experts."

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Sharir opener soars with humor, imagination

By SONDR LOMAX
American-Statesman Staff

Think modern dance is too esoteric for mainstream audiences? Think again.

Humor, athleticism, and toe-tapping music permeated the Sharir + Bustamante Danceworks season opener Friday night in a performance that surprised as much as it delighted.

Dance review

After 16 years of pushing the artistic envelope with avant-garde dance and computer-assisted choreography, Sharir + Bustamante Danceworks offered an evening of good-ole nonstop dancing that proved the boundless artistic creativity of co-directors Yacov Sharir and Jose Luis Bustamante.

Sharir's premiere of "Cart with Apples Project #2," a funny, accessible romp of fancy footwork and tongue-in-cheek humor, offered dancing influenced by Sharir's Jewish heritage. Accompanied by raucous klezmer music, deadpan dancers preened and posed through opening sections reminiscent of a second-rate, one-ring circus. Colorful, gaudy costumes, pseudo-acrobatics and magic tricks such as disappearing and levitating performers were interspersed with sycopated steps and seamless choreography. After

the playful beginning, the dance segued into more serious and sophisticated movements in the closing section, "Quadroped," which showcased the dancers' incredible technical and athletic skills. "Cart" is whimsical, imaginative and totally unlike anything Sharir has choreographed in recent years. After more than a decade of scrutinizing Sharir's work, this critic was surprised — and delighted — by this unexpected, new artistic direction. Sharir's ability to invent and reinvent movement verifies his choreographic brilliance.

Sharir's genius for moving bodies through space includes a mastery of showcasing individual talents. The McCullough Theatre stage seemed almost too small for Jeffery Bullock's supersmooth moves as he sailed across the space opposite Luis Manuel Navarez. The men adroitly zigzagged and scampered through fast, complex steps and complicated rhythms in an exciting display of good-natured rivalry.

Look-alikes Theresa Hardy and newcomer Andee Scott excelled

first in their duet, then in a trio with feisty Laura Cannon. Sharir made a rare stage appearance to partner Amy Burrell in a short, clever ballroom duet.

In contrast to the boisterous "Cart," Bustamante's reprise of his soothing "Songs of Sea" (1997) used slippery, surreal movements to conjure up ocean images. Bryan Green's imaginative solo as a wave-tossed sea creature elicited delighted giggles from the youngest members of the audience as he rolled and undulated through various poses dressed in leotard, bicycle helmet and knee pads. A languous duet by Cannon and Navarez was reminiscent of seaweed caught in the currents.

Both dances displayed the troupe's signature attention to detail, from the well-rehearsed moves to Amarante Lucero's subtle lighting and Burrell's inventive costumes for "Cart." Kudos to Sharir and Bustamante for another top-notch evening of unpredictable and entertaining dance. With this level of talent, it's no surprise the company ranks as Texas' leading modern dance troupe.

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TO Yacov Sharir

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FROM

*Simon*

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4/25/01

# technopolis

Austin American-Statesman ■ statesman.com

Friday, April 20, 2001 Section F

## e-camp gives youths a foundation for success

My name is Charlotte and I'm a Net nitwit.

I don't know HTML. A friend once explained the whole HTTP-colon-slash-slash phenomenon but I forgot what she said moments after she said it.

**Charlotte Moore**



I surf the Web frequently, but I haven't an inkling of how to create a Web site from scratch.

FTPs, HREFs, schemes, paths — it's all Greek to me.

(And I write for a tech section of our fair city's newspaper. Go figure.)

Thirteen-year-old Austin middle school students Alvin Cadenas and Shaunda Hill could "school" me on the virtues of Web lore. They were among nearly 60 Central Texas-area teens who participated earlier this month in the Urban Leadership Foundation's e-camp — an intensive, three-weekend technology program contrived by wedded philanthropists, Johnny Lee and Clementine Clarke. The kids camped out at computer terminals in Verizon Communications' South Austin site and learned how to use Web design programs such as Macromedia Dreamweaver and Fireworks. Then, they applied their skills by creating Web sites for various nonprofit organizations.

Alvin, whose Austin Humane Society Web creation was a virtual masterpiece replete with merry dogs and cats, is already looking forward to e-camp 2002. Shaunda's Austin Homeless Shelter Organization Web site was nothing short of a cyber tour de force considering that, before participating in the program, she knew about as much as I know about Web site development.

The Clarkes founded the Urban Leadership Foundation in Austin four years ago after having met a 26-year-old woman whose 13-year-old daughter was pregnant. "My whole spirit and soul went into turmoil," said Clem, holder of a masters degree in rehabilitation counseling. "Here was a soon-to-be 26-year-old grandmother. It's one thing for professionals to serve on all these various boards simply to build their résumé. It's another thing to get in there and really find out what's going on with our kids."

The couple launched the Urban League Foundation with the goal of showing Austin youths how to take calculated and productive risks as leaders through community service. The foundation has grown to include teens from Bastrop to San Antonio and rewards successful participants with annual trips around the world.

An inside sales manager for Web directory Looksmart Ltd., Johnny Lee surmised that it was necessary for the foundation to begin an aggressive promotion of leadership through technology.

"There are some things that leaders must have in their toolbox," Johnny said. "Technology happens to be one of those things. We want to take these kids to another level with technology so that when they go back to school after e-camp, they literally have the opportunity to share what they've learned with their friends and tell their computer science teachers, 'hey — been there, done that.'"

Twenty of the Web sites created by the children during e-camp will be on display April 23-27 at the Texas State Capitol Rotunda. For more information about the Urban Leadership Foundation, e-camp or to view the Web sites created by the Internet-savvy teens, visit [urbanleadership.com](http://urbanleadership.com).

You may contact Charlotte Moore at [cmoore@statesman.com](mailto:cmoore@statesman.com) or 912-5926.

## at work:



Mario Champion, founder and chief creative officer of Team SmartyPants, might have studied cubism in art school, but it's shunned at his game design firm.

page 3

## plus:

Fred Walser tackles the cable modem hub hubbub in Tech Support. page 2

## Dances with WIRES



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For more information: 471-1444.



The devices on the suit worn by Yacov Sharir, left, control the movements of the onscreen dancers, above. Peter Yang/American-Statesman

## Screens become the stage as art meets technology

By Omar L. Gallaga  
American-Statesman Staff

### Overture

The dancer: A lithe expression of skeletal movement wrapped in skin and leotard, whirling, spinning, bounding on the flat stage. Grace.

The processor: Square, squat, motionless — a cold circuit with hard edges, it reacts invisibly to stimuli and creates its magic internally, never showing in its own form the electronic elegance contained within.

And what of fusing the two? Giving the dancer a means of controlling her space, interacting with the virtual world, morphing sound, imagery and movement into a presentation that breaks the bounds between what is physical and what is data. Giving the lowly processor all the stimuli that is the human form.

In electronics, One means "On." Zero means "Off."

In dance, there is movement and there is stillness. Tension between the two states creates art. A dancer in motion, a flurry of

one-zero-one-zero, is the way to excite a sleeping microprocessor.

### Backstage

He sits in a workroom the size of a walk-in closet. Jammed into the space, just yards from a roomier desk and office, Yacov Sharir's equipment hums in the quiet emptiness of a Sunday afternoon on the University of Texas at Austin campus. The Sony digital CCD camcorder is plugged in to a Mac G4 computer. A video recorder waits hungrily for image and sound. Organized sets of old dance

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## MoPac and I-35 jammed up? Take to the sky

By Courtney Barry  
Special to the American-Statesman

Get your pilot's license ready. We've dreamed of personal flying cars like "The Jetsons" had — lifting a four-seat automobile off the ground, into the sky and across town, or, like in our own road-rage-driven fantasy, merely across Loop 360.

In years past there have been many attempts made at building a personal flying device. The army designed an individual jet backpack that could lift one person and fly short distances. In 1973, a company in California made a hybrid out of a Ford Pinto and a Cessna Skymaster. It never made it

through its maiden flight. And now, many await the design of the Moller SkyCar ([moller.com/skycar/](http://moller.com/skycar/)), being readied for release by a company in Davis, Calif.

"Over the years people have tried to build combination aircraft and automobiles. Usually you either have a poor aircraft or a poor automobile, because it's difficult to make the system do the work of both," said Ron Stearman of The University of Texas at Austin's Aerospace Department. If it ever makes it past the Federal Aviation Administration, the first Moller



Roger L. Williamson's "Roadrunner" design is a three-wheeled small aircraft that turns into a road-ready vehicle. Williamson said he hopes to have a working prototype completed in a year and a half.

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cover story

# Through sinew and sensors, Yacov Sharir is tripping the SWITCH fantastic

Continued from F1

magazines line the upper shelves as Sharir, head of UT's dance department, works quietly, assembling the parts of a 3D-rendered human form on screen.

Every few minutes he will watch a few seconds of the video he is creating: The faceless form of a woman's body, cast in metallic textures, bending and turning in recognizable dance forms. The 3D model repeats the movements again and again, adjusting to the tweaks, never tiring. She is a cyber Pinnocchio, carved from the wood of imagination and Adobe After Effects.

When he takes a break, Sharir, glasses and curly gray hair belieing his youthful energy, begins to explain what's coming.

"I'm so swamped, I wanna cry," Sharir says, smiling. But ultimately, it will come together. It's a performance. It's all about the performance, he says.

Next week, Sharir's dance company, Sharir + Bustamante Danceworks will present the latest cyber experiment, "Automated Body Project," from Sharir. For more than a decade, Sharir has been exploring the link between art and technology, fusing virtual performers, digital cameras and touch sensors into already avant garde performances.

His latest is even more ambitious. In the show, Sharir

will don a specially built motion capture suit and interact with a virtual dancer projected onto one of about a half-dozen cube-shaped screens. Glass beads holding up the cubes will refract, giving the illusion of three-dimensional images. Proximity sensors will detect where Sharir is on stage. A wearable computer integrated into Sharir's unitard (including in the prototype version a trackball mouse, headset, USB hub and a wrist-based minikeyboard) will be the latest bits of technology to find themselves in the pioneer's artistic work.

For a man who surrounds himself in Sony products at the office and who takes obvious delight in knowing how to compress Quicktime video, is it simply tech fetishism? How does technology fit into a rigorous art form that is clearly about human (and not necessarily mechanical) expression? "I don't want to lose sight that this is a dance event and not a technology event. What we are investigating is how interactive or reactive technology can upgrade performance," Sharir says.

What Sharir is also interested in is interdisciplinary work. For this show, Sharir and the Department of Theater and Dance have assembled not only a team of students and faculty who worked on the show for two semesters, but also a group of engineering grads who, for all the similarities in disciplines, may as well be from another planet.

## Stagecrafters

They work on the top floor of a flat university building, in studio 4B. The room is grotty, with exposed lighting sockets lining the ceiling and backpacks strewn across the hard, exposed floors. It's a big empty room. Lots of computers. Lots of wires, tools and a fast Internet connection. Add some pizza, and it's an engineer's ideal environment.

Wei Yeh, a Ph.D student in UT's convergent media program, has been working with Sharir on the wearable computer, and even shared a panel on wearable devices at this year's South by Southwest Interactive conference. Yeh, polite, friendly and quietly intense in his enthusiasm for the project, first met Sharir during his involvement with a 3D virtual space class. Both men share a passion for not only technology, but the ways in which technology can enhance a lifestyle, or even a single performance.

"Yacov's previous works have been about the interaction between the virtual and the real," Yeh says. "He wants to reach into the holographic cube and pull out a virtual dancer. He wants to break that barrier."

Yeh helped assemble a small team skilled in engineering, programming and some physical construction of circuit boards. The components, built in-house, include several one-inch by one-inch "accelerometers," which detect movement on stage wirelessly. There are also bendable sensors, which look like strips of celluloid, that can sense the movement of bending joints. And then there's the eye-piece, a glorified camcorder viewfinder.

The wearable computer suit is built from these pieces as well as old-fashioned telephone cable, a serial port and of course, the unitard itself. It will function similarly to what is used on big-budget Hollywood films to capture human movement for computer animation. The price tag on a suit like that is usually about \$110,000.

The UT team spent about \$500 to construct their version, spending about \$25 per accelerometer and \$2.25 per flex sensor.

"All these components are really cheap and the promise is incredible," Yeh says. "The technology is out there. It's just putting together a team to figure out what



to do with it."

While Yeh enthuses about the technological research the team is doing, one break from convention for them is the deadlines and pressure inherent in live performance. The team will work long hours to get their work done on time, while also keeping an eye on leaving the system's architecture adaptable for future projects. Then there is the matter of the stage performance itself.

"It can't be buggy. It has to work," Yeh says, two weeks before the performance. "It's either going to work or there's no show."

## Performance

When the last movement, virtual or otherwise, has ended in the Winship Building Theater Room, the next step in Yacov's journey into cyber themes will be completed. But Yeh and Sharir plan to continue their work together on future projects.

For his part, Yeh believes this performance is an important step in realizing a world where art and the art of living the human life can live peacefully with emerging technology, without the information overload we've become accustomed to. "My personal goal is the enhance the wearable computer and create a pervasive information network. We'll have data coming at us all the time, but it won't be intrusive like cell phones," Yeh says.

Yeh's work will continue through his dissertation on the subject and he expects information networks like the one he envisions may hit the mainstream in the next five to 10 years. "It just needs to be rethought. We've accepted the innovations of technology without seeing why. Systems will adapt, and work for us." That future may include such retro sci-fi imaginings as heads-up projected screen glasses, network-ready jewelry and wearable computers that can exchange information with anyone you come in contact with.

For Sharir, who was already painting a staged canvas that included virtual performers by the mid-'90s, the future will continue to be about stages that are "intelligent" and that enhance the overall performance for an audience. The migration for the artform by others, he believes, will be similar to the use of video projection for performances today: 25 years ago, it wasn't part of the world of dance. Now, many troupes use the technology for shows.

The only difference, he says, is that the tools to create these artistic frontiers will be more readily available, and won't need to be built from scratch.

"You don't start a dance until you have the space and the choreography. The technologies will have to arrive at the same time that everything else does, and we'll be able to explore it from day one instead of just imagining it."

You may contact Omar L. Gallaga at [ogallaga@statesman.com](mailto:ogallaga@statesman.com) or 445-3672.

## Car/plane an idea that just might take off

Continued from F1

Skycar models will run a mere million dollars each. (The first \$5,000 is a down payment to get on the waiting list.)

There is a huge difference between making a space "car" and designing a personal aircraft. Like Stearman, engineers explain that both aerodynamically and because of federal red tape, the process of actually flying a car proves incredibly difficult. But one former Air Force fighter pilot from Austin has come up with a design that incorporates the portability of a car with the aerodynamics and wings of an airplane. The model, in two parts, can be fitted together for use on the ground, or in the air, by way of a simple attachment, much like a trailer hitch.

Roger L. Williamson developed his "Roadrunner" design with a three-wheeled car. This bypasses the federal regulations for what's termed an "automobile," which is categorized as having four wheels. The car is capable of operating at freeway speeds of 70 to 80 mph, he said. He also designed the vehicle so that the car is lifted onto the top of the airframe for flight. He then built the airplane with conventional tricycle-style landing gear). Altogether, the craft is roughly 21 feet long — no lengthier than the guy in the next lane hauling his 21 foot Nautique ski boat to Lake Travis. With the Roadrunner, however, you must drive it to the airport, and bring your pilot's license for take off.

Williamson's model uses separate engines for flight and ground transport because that simplifies the conversion from one travel mode to another.

After landing, Williamson explains how the Roadrunner system breaks down: "All you have to do is retract the aircraft nose wheel, extend the tail support and release the hooks that couple the two components together. Next, start the ground engine, drive the auto component out of the fuselage and you are on your way."

"The aircraft component of the Roadrunner can remain at the airport until you return."

When will it be ready? Williamson, who already holds three patents and is now retired in San Antonio, has already built and tested four models of the auto portion. Pending financing of the entire venture, he anticipates that it will be about a year and a half until actual take off.

He will readily tell you that some people think it's a crazy idea.

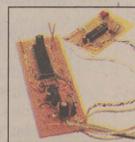
But it could be that in at some future date, when we're stuck on 360 at 5:15 p.m., we may see the Roadrunner flying by and cheer Williamson on.

For more information, browse to [www.stic.net/users/willyfp/index.html](http://www.stic.net/users/willyfp/index.html)



Peter Yang photos/American-Statesman

Yacov Sharir, head of the University of Texas at Austin's dance department, has worked for years to bridge the gap between technology and the arts. In his latest performance, Yacov will don a wearable computer (prototype pictured here) that will communicate wirelessly via sensors in the suit, allowing Sharir to interact with projected 3D images on screen. The wearable computer was designed by Sharir and a team of UT engineering students.



The brains of the suit: the smaller board is an analog to digital converter; the larger board is a performance interface multiplexer.



The suit's flex sensors sense the movement of bending joints.



Accelerometers wirelessly detect movement on stage.

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