

THE AUSTIN

CHRONICLE

The Wait Is Over: Philip Glass' **'BARBARIANS'** Are Here P.36

Spas and Foie Gras in **WEST TEXAS** P.46

Discussing the Weather With **DAVID LYNCH** P.52

HORSE + DONKEY = 'Heaven up Here' P.58

The Terrence Malick of Rock **LINDSEY BUCKINGHAM** P.60

MUSIC
POLL
BALLOT
P.56

MR.
SMARTY
PANTS
KNOWS
P.111

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BY KATHERINE GREGOR P.24

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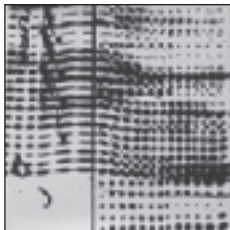


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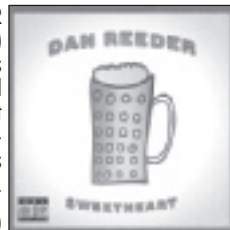
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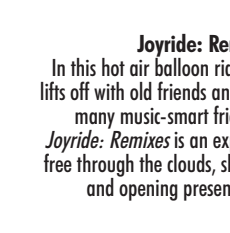
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contents

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VOTE! MUSIC POLL BALLOT P.56



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SCREENS

51 The Austin Jewish Film Festival; DVD Watch: *St. Elsewhere: Season One*; Four for the Weekend: *Rules of the Game*, *Bruno S.*, *The Hitcher*, and Austin School of Film classes; and Film News

FILM

52 THE SERENE LIFE David Lynch meditates on *Inland Empire*
BY MARK FAGAN

54 TV EYE Who Needs Enemies?

MUSIC

57 TCB The frightfully fast rise of Ghostland Observatory, SXSW's latest round of musical venues, the Broken Spoke gets a *Friday Night Lights* closeup, and more

58 HORSE + DONKEY = 'HEAVEN UP HERE' Growing up Echo & the Bunnymen
BY AUDRA SCHROEDER

60 LINDSEY BUCKINGHAM Taking the Fleetwood Mac frontman by the Tusk
BY RAOUL HERNANDEZ

62 PHASES & STAGES Who said the album is dead? Magnificence from the Shins and Eleni Karaindrou, greatness from Vietnam and Menomena, and two near-coasters from Nellie McKay, etc.

64 NEWS OF THE WEIRD The rights of robots and the unfine art of panda mating

CALENDAR

66 COMMUNITY Right, gearheads, don't even think about missing the 33rd annual Custom Car & Hot Rod Show this weekend. Or, for that matter, the Texas Bamboo Society Meeting. Who cares about the weather when there are sweet rides and the world's fastest growing grass to be enjoyed?

68 DAY TRIPS Los Adaes, the first capital of Texas, once stood on the edge of the world stage

71 SOCCER WATCH This week, it's all about Beckhamania

Wx "Soccer Watch" online: Semiregular updates from everywhere
austinchronicle.com/webextra

ARTS

Theatre: *A Beautiful View*, *Trickster*

6 PAGE TWO Persistence of Revisionism

8 POSTMARKS *Battlestar Galactica's* feminist propaganda, enough with the "hipsters," and more

Wx "Postmarks" online - updated (almost) daily
austinchronicle.com/webextra

NEWS

15 On the Lege; Developing Stories; and More

POINT AUSTIN Act Against the War

23 THE HIGHTOWER REPORT Immigration Surrealism; and A Little Help for Their Friends

24 ON THE WATERFRONT As development accelerates along Town Lake, Austin faces urgent choices
BY KATHERINE GREGOR

32 LETTERS@3AM 110,000 a Year

ARTS

35 Albee Sings a *Goat Song*; ColdTowne's Comedy Three-Way (on Film, in Music, and on Stage); and You Help Map Austin's Cultural Future

OPERA

36 AN OPERA FOR WARTIME Philip Glass' opera *Waiting for the Barbarians* arrives when its message is urgently needed
BY ROBERT FAIRES

40 BOOKS *Marvel's Essential Man-Thing: Vol. 1* and DC's *Showcase Presents the Unknown Soldier*

Wx **THE SHERPA** Professor Robert Solomon could prepare you for any path
BY ROGER GATHMAN
austinchronicle.com/webextra

42 AFTER A FASHION Huzzah! Stephen is back, jingling his balls and getting all *Carrie* on yo keister

FOOD

45 In Print: *The Soul of a New Cuisine*; Wine of the Week: No Code Needed for Da Vinci; Recently Reviewed: El Gringo & the Red House Lounge and a Trip to Bountiful Bakery and Cafe; Event Menu: Jan. 20-27; and Food-o-File

46 ON LEAVING PARADISE FOR AN OASIS An Austin foodie falls in love with the boutique towns of West Texas
BY CLAUDIA ALARCÓN

48 RESTAURANT ROULETTE A spin around our restaurant guide

Wx web extra

For this week's Web extras and more Web exclusives, go to:

austinchronicle.com/webextra

CHRONIC NEWS YOU CAN ABUSE

This week: Let's see what the **SLEETSTORM BLEW IN**, plus other tasty newsbits from around the city, state, and world

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THE SCORE CHRONICLE SPORTS BLOG

This week: Jeremy Martin interviews **CHUCK NORRIS ABOUT THE WORLD COMBAT LEAGUE CHAMPIONSHIP** he's bringing to the Erwin Center Saturday, and more opinionated sports-nut blather, ongoing

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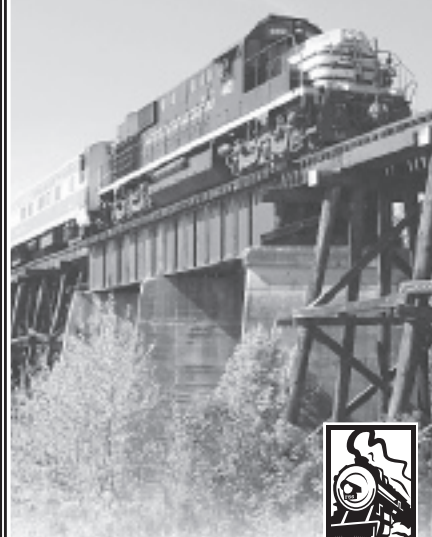
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Persistence of Revision

Fascism, Frank Capra, and how legend becomes history

BY LOUIS BLACK

Last week I swooned over the masterpiece that is Guillermo del Toro's *Pan's Labyrinth*. It has been suggested that I was gushing so wildly that perhaps I had the vapors, but I don't think that is biologically possible. This time out, I simply present some historical context for the film. One of the few complaints about the film is that the threads never really resolve themselves. Given the history, the film is almost too direct – though, thank God, it is not like *The Good Shepherd*, where everything is so neatly tied up at the end that all meaning is lost, flooded by Hollywood-narrative synchronicity.

As the narrative unfolds, del Toro's film becomes ever more metaphorically obscure and symbolically dense. This is not to say it grows incomprehensible but quite the opposite: Using his mastery of the language of cinema, the director abandons the linear and accessible for the visceral, subconscious, and endlessly referential.

There was a time I devoured histories, just wanting to make sense of things. Even in the heyday of this feast, I would stumble over the Spanish Civil War. It was hard to grasp. The revolt, begun in 1936 against the recently elected republican government, was driven by the army – self-proclaimed “Nationalists” who claimed they were defending Spain by trying to overthrow this liberal and weak government. The Nationalists, who in addition to the army included the church and major landowners and aristocracy, were clearly right-wing. The Loyalists supported the republic and are usually regarded as leftists, though their ranks included the more conservative Basques, as well as workers, academics, unionists, anarchists, and communists.

Nazi Germany and fascist Italy allied with the Nationalists, supplying them with troops, aircraft, and weapons; the Germans used Spain as a testing ground for many of their new ideas about how to conduct a modern war.

Russia supported the Loyalists, supplying them with very limited military support – essentially nothing, compared to what the Nationalists were receiving.

The United States chose not to get involved at all, not even selling military supplies to the combatants. Many Americans went over to fight on the Loyalist side regardless, forming the Abraham Lincoln Brigade.

Both sides in this brutal civil war committed atrocities. Many of the Loyalists were anti-clerical, so priests and nuns were killed and churches burned. They also showed no mercy to Nationalist sympathizers. The Nationalists were even more vicious, making lists with tens of thousands of names of Loyalist sympathizers, so they could butcher them.

One of the things that confused me in trying to grasp this conflict was that many of the early histories became so involved with detailing the different groups within the larger factions that all sense of coherence was lost – a problem made even more pronounced as the infighting among subfactions intensified. Communists and anarchists began killing each other; Loyalist factions that wanted to negotiate peace ended up fighting with those that didn't; and the communists instigated a major, violent split in Loyalist forces.

Franco more effectively held the Nationalists in check. He had taken over the Falange (fascist) party, so he had a national political base; even though the interests of the different Nationalist factions were often at odds, for the most part they buckled under to Franco. Though there was still fighting among rival groups on the Nationalist side, especially among opposing factions in the Falange party, it wasn't as severe as it had been. In 1939, Franco and the Nationalists won the civil war.

Spain stayed neutral during World War II. It was sympathetic to its former allies Germany and Italy but mostly stayed out of the conflict. The Allies conquered Nazi Germany in 1945, ending the fascist regime.

In Spain, Franco's “fascism” wasn't really the same as Germany's; instead, it was much more reactionary. Rather than trying to forge a new world, Nationalist revolt was very specifically aimed at returning Spain to its traditional power structure – the church, the wealthy landowners, and the army, disenfranchising the lower and middle classes from political power.

Set in 1944, *Pan's Labyrinth* takes place a half decade after the civil war ended. Franco didn't die until November 1975. The film is not set at the beginning of the reign of a vicious and repressive government, nor anywhere close to its end. The dark side is not merely metaphorical but has come into power and rules Spain.

There was so much history, so many factions, and so little hope at that time, that to capture its mood, one must present a grandly ambitious, open-ended, multitiered nightmare. Del Toro achieves this – but not in a dank, pretentious way.

The anti-Franco resistance was based on the Spanish lower classes' history of perseverance in the face of brutal suppression. There was hope, as well: not hope for victory but, instead, for survival – just making it to the morning of the next day. Living was the only revenge. Instead of a neat, metaphoric picture, del Toro's film offers a vast, cracked, burning, and disparate portrait of a Spain slowly being suffocated, green and light being swallowed by dark and blood.

The following section is an excerpt from a larger piece I'm writing. It is another in my ongoing assaults on modern American film-writing. It addresses the subject of how, when legend becomes fact, the legend gets printed – even when it comes to film history. Frank Capra is almost always painted as a determinedly Pollyannaish American storyteller – one who ignores the more complicated and problematic sides of American life and instead presents reassuring, Norman Rockwell-type portraits. *Mr. Smith Goes to Washington* is generally regarded as a populist fairy tale. The film is constantly referenced as an indicator of a kind of naive, cheerleading belief in the triumph of American ideals. There is even a documentary titled *Can Mr. Smith Get to Washington Anymore?* on the festival circuit.

As a Capra champion who dislikes most contemporary film and filmmakers, Michael Medved writes in *Hollywood vs. America*, “No director in the history of motion pictures has been more attuned to that everyday heroism than the late – and much lamented – Frank Capra. In one statement of his artistic credo, the maker of *It's a Wonderful Life*, *Mr. Smith Goes to Washington*, *It Happened One Night* and so many other great films declared: ‘Movies should be a positive expression that there is hope, love, mercy, justice and charity. ... It is the [filmmaker's] responsibility to emphasize the positive qualities of humanity by showing the triumph of the individual over adversities.’ ... Capra's faith in those ‘positive qualities of humanity’ is perhaps the most significant missing ingredient in today's popular culture.”

The majority revisionist view, which tarnishes Capra and his work in most every way, is clearly expressed by David Thomson, who writes about Capra in *The New Biographical Dictionary of Film*, “And I knew I was challenging orthodoxy (though I was following in the excellent footsteps of Andrew Sarris) by saying: ‘The most odious aspect of these films [those of the late Thirties and early Forties] is the way they bowdlerize politics by suggesting that the tide of corruption can be turned by

one hero. Deeds and Smith admonish indolent or cynical government assemblies with a soulful list of clichés that Capra persuades himself is libertarian poetry, rather than a call for unadventurous conformity.’”

The director is often derided as authoring “Capra Corn,” which is frequently used as a negative qualifier; in *Cinema of Outsiders*, Emanuel Levy describes “a modern example of Capra's ‘little people’ without Capra sentimentality ...”. Later, about the Coen brothers, Levy writes that “*The Hudsucker Proxy* plays like a Capraesque fairy tale with a Preston Sturges hero and Howard Hawks dialogue; it borrows from *Meet John Doe* with Capra's populism turned inside out ...”.

Thomson again: “And the films, it seems to me, are a kind of fascistic inspirationalism in which the true daily, tedious difficulty of being American is exploded in the proposed rediscovery of simple goodness. Ross Perot may look and sound like Preston Sturges' Wienie King (in *The Palm Beach Story*) but he is a figure from and for Capra.” Robert Sklar, in *Movie-Made America*, writes, “The later movies provided an integrated prepackaged network of myths and dreams and invited viewers to join.”

There is debate about the impact, quality, and meaning of the body of Capra's work, but far less about his films' ideological makeup. These glib critical assertions should have concentrated on the latter before the former. Capra's films are far more complex and conflicted than they have been considered; whereas they celebrate the American dream, they also confront the contradictions and diseases of his contemporary society. Thomson commits the most grievous error; yes, it is a biographical dictionary, but he is more interested in the teller than the tale and subjugates the latter to the former.

The first time I watched Frank Capra's *Mr. Smith Goes to Washington*, it was on television, and I was 11. I remembered being devastated at the end. Jefferson Smith (Jimmy Stewart) was not elected as a senator but was appointed by the governor after the seated senator died – very specifically because Smith was such a naive idealist that the powers that be figured he would be an easy dupe. At the end of the film, Stewart makes a principled stand, waiting to hear from the people in his state. He does, but not in the way he had hoped.

The political machine in his state, through thugs and violence, crushes the people's rebellion against it. Marches are turned back with blasting fire hoses, and police break up rallies. The members of the youth clubs Smith used to head turn to their offset press to print an accurate version of what is happening. It's a stirring moment: the kids and their press. Then they take to the streets on

continued on p.8

Oops! A Jan. 5 story on the House speaker's race (“All Eyes on Speaker Fight”) erroneously reported that Austin Rep. Donna Howard's name had appeared on an early list of House members pledged to Speaker Tom Craddick. Howard's name has never appeared on a list of Craddick supporters. The *Chronicle* regrets the error.

Last week in “Beside the Point: TIFing the Eastside” (News, Jan. 12), a map of the Eastside Home Preservation District incorrectly labeled the northernmost boundary of the district as “18th Street.” Actually, the label should have read “38th Street.” (As the article states, the district boundaries are I-35, Town Lake, Airport Boulevard, and 38th Street.) The *Chronicle* regrets the error.



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foot and bike to distribute the publication to the state's citizens. They are brutally beaten, their papers destroyed. Meanwhile, the state's mainstream media becomes a propaganda machine against Smith.

The populist happy ending that all celebrate is a fiction. The young senator, hoarse from his filibuster, shows some hope, as bushel baskets of letters are brought into the Senate chamber. Watching, we are ready for that great, redemptive moment. Instead all the letters and telegrams attack Smith. He is broken. The status quo of compromised, corrupt political machines has won.

Then there is grafted-on, phony Hollywood grace – the deus ex machina suicide attempt of the state's other senator (Claude Rains), himself once an idealist but now thoroughly corrupted.

Even at the age of 11, I found no satisfaction in victory by default. Instead, deep down, what resonated with me was the explicit portrayal of the corruption of American politics. Crucial to understanding Frank Capra is first rejecting the traditional model. Capra was an American immigrant artist who loved this country, especially the idea of it but could never really reconcile its contradictions.

Between 1936 and 1948, Capra directed his major classic works – although for a significant part of that time he was involved in making films for the war effort and not directing studio productions. In addition to his work in the *Why We Fight* series and other government films, his studio releases were:

1936, *Mr. Deeds Goes to Town*; 1937, *Lost Horizon*; 1938, *You Can't Take It With You*; 1939, *Mr. Smith Goes to Washington*; 1941, *Meet John Doe*; 1944, *Arsenic and Old Lace* (filmed in 1942); 1947, *It's a Wonderful Life*; 1948, *State of the Union*.

Consider that this body of film – remember Capra's work is corn about “hope, love, mercy, justice” – represents only a little more than a decade of movie-making.

Five of the films produced one right after the other.

The last three of the prewar films (*Mr. Smith*, *Meet John Doe*, *Arsenic and Old Lace*) and the first of the postwar films (*It's a Wonderful Life*) end with an important character's contemplated or attempted suicide. The two most political of the films – *Mr. Smith* and *State of the Union* – both boast phony endings, but both also first condemn politics as usual.

Yet they are derided. To consider Capra's movies, as contrasted with critics' readings of them, is to deal with a literature that seems more and more removed from the source. Famously, comic impersonators' takes on such familiar figures as Ed Sullivan and Johnny Carson are based on the seminal impersonation of that person by another performer more than on the person himself. The same is true of Capra's work, for which we are given readings of misreadings. How could anyone write, “Even more than *Mr. Deeds*, *Mr. Smith* embodies the favorite Capra Theme.”?

When all is said and done, trust the film. ■

POSTMARKS

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

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Support Safe Climate Act

Dear Editor,

Re: “Greens to Politicians: Stop the Runaway Coal Train” [News, Jan. 12]: With polar bears drowning in melting landscapes at a rate even the Bush administration cannot ignore, it's becoming harder and harder to deny the realities of global warming, despite the current, ineffectual debates over its existence. Now, we can trace our own state's potential for environmental irresponsibility all the way from asthmatic school children in the Sherman, Texas, area to the rapidly thawing north. But we also have the potential to lay down some new tracks at the state level to enact change at the federal level, which Reps. Doggett, Johnson, and Lee have already begun by co-sponsoring the Safe Climate Act. (Right on, Doggett!) This science-based legislation would work to reduce global warming pollution levels in order to prevent its worst effects. Implemented through the Environmental Protection Agency and Department of Energy, the legislation would put caps on emissions from the largest polluters, establish national efficiency standards, and issue requirements for increased use of renewable energy sources. It is essential that Texans from all over the state urge their congressmen to support the Safe Climate Act so that we can begin a new course of action to protect, not only polar bears, but our children as well.

Liz Wilfong
Field associate for Environment Texas

international coup, in our name. Our situation is more complex, no less cruel and lethal, just less overtly so (within our shores at least). A huge propaganda endeavor reinforces the newspeak and doublethink to which we're exposed daily in the mass media.

The only thing *Pan's Labyrinth* lacked for me was two or three minutes – no longer – developing the character of an alternate magazine editor, perhaps named Luis White, writing weekly that the full-blown fascism the people were experiencing was in fact not occurring, and its detractors simpleminded, deluded fanatics.

Another thought: Thank God my first viewing of *Pan's Labyrinth* didn't have an egomaniac in the audience spinning in his seat, flailing his arms, exclaiming “what a ... oh my God ... that was ...” etc. Jesus God, thank you for that!

(And reverent thanks to del Toro for his vision.)

Cordially,
Kenney C. Kennedy

Rose Not a Pure Democrat

Dear Editor,

A wolf in sheep's clothing? Democratic Rep. Patrick Rose of Dripping Springs keeps saying he'll do whatever necessary to approve toll roads and to re-elect Tom Craddick as Texas House speaker. Then maybe he should become a Republican and run on that platform.

Voters of Hays, Blanco, and Caldwell counties need to know who they really are voting for so they and their “chickens remain safe in their barnyard.”

Jonathan Conrad

America's Labyrinth

Louis Black,

I'm again mindful of the ironic circumstance that you and I could so passionately agree on a cultural event, i.e., that *Pan's Labyrinth* is a masterpiece, yet be so at odds in our worldview (of things as they are, not as we think they should be) [“Page Two,” Jan. 12].

Pan's Labyrinth's mundane reality is set in 1944 with an unfettered fascist regime in a closed setting. Americans' mundane reality involves a fettered fascist regime attempting an

Entire History of Club Culture?

Dear Marc Savlov and *The Austin Chronicle*,

Planet Funk may be meeting Planet Punk, but there's a whole galaxy of music that's glossed over in Marc Savlov's article in last week's *Chronicle* [“Planet Funk Meets Planet Punk,” Music, Jan. 12]. Sure, disco-punk and mash-

continued on p.10

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ups may be spicing up the club scene, but – at least in my eyes – what’s really reanimating dance music is a newfound interest in the entire history of club culture. And that’s a history that extends far beyond New York’s downtown scene of the early 1980s. Now, don’t get me wrong here; it’s great to hear those Reagan-era NYC sounds. But, I’m also thankful that a lot of labels, DJs, and artists are exploring music that came from outside the Big Apple as well. For evidence of this phenomenon, just take a look at the recent glut of compilations that document everything from Chicago acid house to Detroit techno to the many variants of underground disco. While you’re at it, you might want to check out some releases and playlists from DJ/producers like I-F, Tim Sweeney, Metro Area, Optimo, Lindstrom, the Glimmers, and Theo Parrish. Those are just a few of the modern artists who are breaking new ground by combining a wide range of sounds from the past, present, and future. To me, that’s “the new shit,” and, in comparison, much of the music that Savlov champions – mash-ups, Eighties mega-hits (Prince, Blondie, etc.), and punk-funk anthems – seem to be pretty conservative.

Looking for the perfect beat,
Eric Wallenstein
BackSpin Records

The 110th Not the 100th

Dear Chronicle,
I always enjoy reading your elections and political coverage. You made a mistake this week, however. The new Congress in Washington, D.C., is the 110th [“Naked City,” News, Jan. 12]. The 100th Congress ran from January 1987 till December 1988.

Semper Fi,
James Crabtree

[Editor’s note: Thanks for the correction, and we regret the error, which we hope was a typo.]

POSTMARKS ONLINE UPDATED DAILY
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‘Galactica’: Feminist Propaganda

Dear Editor,
Battlestar Galactica has been removed from storage, and, zap me with a laser pistol, it has been gussied up as feminist propaganda. A writer to the Chronicle plugs the show as the best on television [“Postmarks,” Jan. 12]. It’s the best feminist propaganda, I’ll grant you that.

You can’t fault women for wanting at least one woman to best a man in a science-fiction adventure, but the re-creators of Battlestar Galactica have used the feminist template to such an extent that the male element has been emasculated. Take Commander Adama, who appeared initially as a strong male character. By the end of the pilot movie (aired in 2005), he apologized to the newly installed female president, the former secretary of education, for not seeing the wisdom of her orders. As for the president being a woman, who has a problem with that? But why does she have to have breast cancer? By handicapping her that way, she emasculates the commander even more.

Starbuck, the best fighter pilot in the fleet, is now a woman. No, he didn’t have a sex change. The brassy, cigar-chomping Starbuck is the feminist ideal: She can do whatever a man does, and she can do it better.

Battlestar Galactica shamelessly denigrates men. Guess who is to blame for the near total destruction of humanity. It’s a computer genius, a man, who has an uncontrollable sex drive. For two years he had sex with a female

spy, a humanized Cylon, who used him to gain access to the defense mainframe of the soon-to-be-destroyed colonies. The feminists must be gloating over this guy, who fleshes out their propaganda model of male behavior.

Oh, I almost forgot. The colonel, the man second in military command, is a drunk.

Ron Jaeger

Murder’s 19th Anniversary

Dear Editor,
Jan. 13 marked the 19th anniversary of my mother’s murder. Some say that time heals all wounds. I’ve yet to be healed.

My mother’s name was Debra Baker. She was brutally murdered while she was home alone Jan. 13, 1988, at 1206 Dwyce Dr. in Austin. The person responsible was never found.

My mother’s death was an absolute tragedy. I have my opinions about the investigation that took place and the law enforcement officers involved, and overall I believe that mistakes were made. I feel like the Austin Police Department has given up all hope on ever solving the case, even though they don’t have the nerve to say it.

Am I angry? No. I’m livid. I’m outraged.

Caitlin Baker

It Is Not for People of Color

Dear Editor,
Can we please stop saying that people of color are the only reason that the Wal-Mart idea sounds like a good idea in the Northcross Mall space [“Postmarks,” Dec. 29]? Can we? In New

continued on p.12

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THIS MODERN WORLD

by TOM TOMORROW

York City, there are two Kmart's in Manhattan. Clearly, traffic isn't that much of a problem, and race has nothing to do with those decisions. Apparently, white people shop there, too.

There happen to be white people in Crestview. That's it. Those of you who are so gung ho over Wal-Mart because it's "for the brown people" ought to consider why no people of color are pushing for the Wal-Mart to be off Airport Boulevard or Chicon. Or wait, how about 183 or 290, since all the rest of them are off I-35 and 71? No, they wouldn't want the Wal-Mart there, either, because then the Campbell, Zavala, Martin, Kealing, etc. communities would have to deal with Wal-Mart sucking the income out of their communities without putting much back in them.

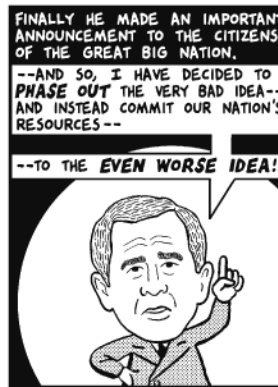
The fact of the matter is that Wal-Mart is not a community store and therefore doesn't belong in a community. Period. Whether there are people speaking a variety of languages, or just one, a huge store doesn't belong in a residential community. That's why we folks here in Austin support local businesses: to fill in the gaps between residential and commercial zoning.

Stephanie Webb

Please Retire 'Hipster'

Editors,
It seems that "hipster" has become one of the paper's favorite adjectives (i.e., El Gringo review [Food, Jan. 12]; Marc Savlov's music article ["Planet Funk Meets Planet Punk," Music, Jan. 12] used it four times, twice in the first paragraph). Can you guys please use some more creative descriptors? That adjective is about as played out as the scene.

Thanks,
Caitlin Murray



God and the Governor

Dear Editor,
It seems that with the weather, God must not be among the 30% or so of voters that thought Rick Perry should get another parade ... maybe God is a lesbian-virgin birth? Come on.

John Nordstrom

Ensure Safeguards and Protections

Concerned Austinites,
Once the debacle of Wal-Mart at Northcross is "over" we must continue our pursuit in ensuring safeguards and protections for our pragmatic city. Be involved. We should expect this of our

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current City Council members and continue our strife by electing future council members who will unequivocally choose Austin over corporate America. Austin needs local representatives who understand and will act consequently on what is truly best for Austin and its citizens. Keep in mind Wal-Mart wants to build an additional 11 supercenters in Austin. If this doesn't alarm you, maybe having your children grow up in a city with 21 Wal-Mart's will. Don't give way to indifference. We must stop Wal-Mart at Northcross. Time is of the essence. Please visit www.rg4n.org and sign the petition, e-mail City Council members, contact Wal-Mart's attorney. Please do it today. Get the word out. Surrounding communities should witness Wal-Mart's bullying practices in Austin. Tell friends and family even if they do not reside in Austin that 70% of Northcross neighbors do not want this Wal-Mart in their back yard. That's not a dismal number. Wal-Mart has been aggressively invading small-town America for years. If they can get away with it here, they can get away with it anywhere. Shop responsibly. Send a clear message to Wal-Mart shareholders that Austin does not tolerate economic slavery. For further information on how other communities successfully stopped Wal-Mart, please check out: www.walmartmovie.com and www.walmartwatch.com.
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*Austin Chronicle, Best of Austin Vol 26, Issue No. 6, Oct. 13, 2006.

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Act Against the War

Doggett: "We have to do everything we can"

BY MICHAEL KING

Nobody knows what the Bush regime is up to in Iraq, least of all itself.

The latest, most visible escalation – the "surge" of 21,500 troops, supposedly to pacify Baghdad and Anbar province – smacks both of feeble military desperation and a reflexive determination to defy homefront interference of any kind, even from bipartisan moderates (e.g., the GOP Congress-instigated Iraq Study Group). At the same time, rhetorical chest-beating about Iranian "outsiders" (the Bushites always have hypocrisy to spare) and increasing military moves against Iran suggest they may well bumble their way, step by arrogant step, into an even wider war. Certainly they are capable of much worse than they've already done. But the ubiquitous conspiracy theories about the administration's ultimate intentions all have a fatal flaw: These vainglorious idiots simply don't know what they're doing.

Last week Austin Rep. Lloyd Doggett took the House floor and spoke frankly about the current situation. "President Bush has been wrong at every step along the descent into chaos in Iraq, and he is wrong once again," Doggett said. "The terrible price for his repeated miscalculations is paid for by the blood of the brave, by hundreds of billions of dollars squandered, and by greater insecurity for our families. He has no new plan; just an old delusion."

Doggett is one of the few Members (Democrat or Republican) who can claim a clear conscience on the war, having unambiguously opposed it long before it officially began, and in October of 2002 vainly leading the effort to halt Congressional authorization for the invasion. A few days after his floor speech, we talked over the phone about what it might take finally to end what he had described as the Bush administration's "spend and bleed" policy. Most importantly, Doggett insisted, "There's no one way to address this problem. We have to do everything we can to bring this conflict to a halt, all means that we have at our disposal."

Looking for Leverage

Doggett is cautious about hoping for a dramatic, immediate reversal of U.S. policy. "There is no doubt that this administration's goal is to pass this war on to the next administration," he said, "as with so many other problems: the debt, climate change, and so on." He was also critical of the self-serving shrugs of some prominent Democrats – for example, Sen. Joe Biden's recent remarks there is essentially "nothing" Congress can do to affect the course of the war. "There's a lot we can do and should do," Doggett insists, "even while the administration continues to exhort its fanatics to con-

continued on p.16

QUOTE OF THE WEEK

"President Bush has been wrong at every step along the descent into chaos in Iraq, and he is wrong once again. The terrible price for his repeated miscalculations is paid for by the blood of the brave, by hundreds of billions of dollars squandered, and by greater insecurity for our families. He has no new plan, just an old delusion."

– U.S. Rep. **Lloyd Doggett**, D-Austin, here being sworn in by House Speaker Nancy Pelosi (l) with his wife, Dr. Libby Doggett, and his chief of staff, Michael Mucchetti



HEADLINES

Mid-January arrived in style Monday and Tuesday as an **ice storm** closed roads, schools, and businesses through Wednesday midday, when a slow thaw took hold. Meanwhile, people in northern states snickered at us tough Texans freaking out over temperatures barely dipping below freezing, and useful TV weatherpersons beamed earnestly through huge amounts of face time – not to be repeated until the August heat waves arrive.

The **state inauguration festivities** were moved mostly indoors, as Gov. Rick Perry called for compromise and bipartisanship on issues like immigration and education, and Lt. Gov. David Dewhurst proposed to put "Texas Children First" with a 25-year-minimum sentence for first-time sex offenders. That should do it.

The City Council has officially abandoned plans for a **new water treatment plant** on the Cortaño tract in the Balcones Canyonland Preserve, after Travis Co. commissioners remained opposed to construction there. City officials say they'll proceed at the Bull Creek headwaters site, although debate continues over the suitability of that site and the actual need for a new plant.

The **Supreme Court** was scheduled this week to hear two **Texas death penalty cases**, casting light on the eagerness of prosecutors and even the Texas Supreme Court to impose capital punishment regardless of the facts or the law (see p.22).

Despite overwhelming public opposition and growing dispute in Congress, the Bush administration continued to move forward on escalating the **war in Iraq** with an addition 20,000 troops and expanded activity against Iranian nationals in Iraq. See "Point Austin."

NAKED CITY

The Barton Springs/Edwards Aquifer Conservation District reports that the hardcore precipitation of late has done little to alleviate the **ongoing drought** conditions. Even last Saturday's downpours, which led to flooding across the region, weren't enough to quench the thirsty aquifer. The drought, first declared in October 2005, was elevated to Critical Stage by the BSEACD last September – the first such declaration in the district's 20-year existence, according to the BSEACD. Critical Stage is the most severe drought phase and requires a 30% reduction in pumping by district permittees. The heavy rains had brought up water levels by half a foot at a key South Austin monitoring point well last weekend. Water would need to rise another 2 feet to end the Critical Stage drought, however, and another 1.1 feet to cancel the drought entirely. After Saturday, BSEACD says recharge

creeks sustained flow for the first time since summer 2005. Senior hydro-geologist Brian Smith says several months of sustained flow in creeks such as Onion and Barton will be required to fill up the aquifer enough to end the drought. Visit www.bseacd.org for more info. – Daniel Mottola

In other schools news, the district is on track to open its new Southeast elementary school in August of this year. The school, at 8725 Nuckols Crossing Rd., will affect the **boundaries of Casey, Cowan, Kocurek, Baranoff, Menchaca, Palm, Pleasant Hill, and Williams elementary schools**. Parents can get more information from the AISD Web site (www.austinisd.org) or from the AISD Boundary Process Hotline, 414-BOND. – Michael May

AISD's experiment in gender-specific education, the **Ann Richards School for Young Women Leaders**, will also open in August. The middle school will accept 115 students in each grade, with 75% coming from Title 1 schools. The school is accepting applications until Feb. 9, and the district will give prospective students and parents a peek inside on Jan. 27. Staff will be on hand to answer questions, help with applications, and give a tour of the school; the open house runs from 10am-noon on Saturday, Jan. 27, at Porter Middle School, 2206 Prather. Parents and students can find application forms at all AISD elementary schools or at www.austinisd.org. – M.M.

The city's new **telephone emergency-notification system, CodeRED**, is up and running. The CodeRED database contains all home telephone numbers in the city and will automatically dial residents – up to 60,000 per hour – with information about any neighborhood or citywide emergency. To update a phone number, or to add a second contact number, log onto the CodeRED database via the city's Web site: www.ci.austin.tx.us/oem/emergency_contact.htm. – Jordan Smith

Council Member Lee Leffingwell continues to try to hammer out some agreement between the **Hancock and Eastwoods neighborhoods** and the expanding **St. David's Hospital**. The neighborhoods, already feeling a bit beleaguered by redevelopment plans for the former Concordia University site, are still not completely enthused about St. David's intentions for expansion, which include a neonatal unit on Red River and a 175-foot medical office tower near I-35, a height that is unseen anywhere outside the Central Business District. Last week St. David's offered a complicated list of interlocking zones in its Planned Unit Development plan that would push height away from the neighborhood and toward the freeway. That got the zoning past second reading, but Mayor Will Wynn would like to see some software 3-D model renderings before putting a final stamp of approval on the site plans at third reading. – Kimberly Reeves

continued on p.17

tinue to support whatever it wants to do.” He said the Senate appearing to be backing off from a proposed resolution opposing the Bush “surge.” “Maybe they don’t have the votes,” he said, “but I also have a concern that a largely symbolic resolution might just be a way of avoiding a vote on actual funding of the war.”

Yet for a couple of reasons, Doggett is skeptical that a direct resolution to cut off war funding, demanded by some Dem partisans, holds much promise. In the first place, the Senate Democratic majority hangs by a hair (that of ailing Sen. Tim Johnson) and a (Joe) Lieberman, “who is part of the majority in name only, at least on this issue.” Moreover, any free-standing funding cut would readily be subject to a Bush veto – “We don’t have the votes to overcome that.” He pointed more optimistically to a tactic suggested by Pennsylvania Democratic Rep. John Murtha, which is to tie specific conditions – e.g. closing the prisons at Abu Ghraib and Guantanamo or denying funding for additional troop “surges” – to any further defense appropriations. “We’ve got to determine what they must have,” said Doggett, anticipating upcoming defense budget hearings this week, “and apply significant conditions to it.”

Cynicism a Luxury

Doggett is concerned that many citizens – disheartened that no amount of public opposition (even an overwhelming electoral rejection in November) appears to affect administration actions or priorities – may readily drift into cynicism, and he believes that “large numbers of

people must continue to publicly express their opposition to the war.” Asked if he thought there is sufficient congressional opposition to maintain momentum against the escalation, he said there are roughly three groups on the issue. “Some were wrong early, supporters of the war, and are now reassessing their position; others are frankly afraid to touch it for fear of being accused of being soft on national security.” He is more hopeful about a third group, “some of the new members, who literally owe their election to voters’ reaction against the war, [telling] the Dem leadership that we have to deliver on this issue, or we won’t be back here.”

Recent comments from new Secretary of Defense Robert Gates, said Doggett, suggest that the administration may now either try to put the “surge” troops in place before Congress has time to respond or else claim that they can pay for any additional troops out of last year’s defense budget. Whatever they try, he said, “We can’t give them a blank check. The noises about Iran are very alarming. ... We must oppose any widening of the war. ... We must not waver from anything other than ‘no attack on Iran.’”

In sum, said Doggett, in a voice audibly reinvigorated after 12 years of minority exile, “We must keep acting against cynicism. We must keep acting against the war.” ■

Next Saturday, Jan. 27, in solidarity with a national demonstration in Washington, local anti-war groups will host a march and rally calling for an immediate end to the occupation of Iraq. Participants will gather at 3pm at City Hall for a 3:30 march to the Capitol. For more information, see www.thirdcoastactivist.org.

BESIDE THE POINT Mr. Freeze in Da House

BY WELLS DUNBAR

Before this bitter wintry mix; before luxe retailers Downtown tried de-icing the Great Streets with imported Dead Sea rock-salt grains; before News 8 Austin started offering weather on the Eights ... and nines, ones, threes, fours, and sevens; and yes, even before the deadly Breakfast Taco Riot, which claimed untold lives as migas-mad Austinites scrambled to procure adequate tortilla provisions, the cryogenic freeze was in effect at City Council. Last week, during their first meeting of the year (Jan. 11), the hot topics that look to break the ice this year – Wal-Mart and the Big Box Ordinance, to name a couple – were instead kept in the chill-chest. That was even before Jack Frost pimp-slapped the city earlier this week, slathering the town in his wintry skeet.

There was, however, one heated exception – the **Congress Avenue Retail Retention and Enhancement Fund** was pulled from the freezer to thaw. The council unanimously approved a measure directing the city manager’s office to draft guidelines for the fund, Will Wynn urging that they be brought back “as quickly as practical.” “Obviously, the inspiration for this item frankly is the likely relocation of some existing businesses in the 200 block of Congress Avenue for a potential new project,” said the mayor, obliquely referring to the **Marriott hotel complex** planned to replace **Las Manitas Avenue Cafe** and its neighbors, the casus belli in the new Downtown development wars and specific impetus for the relocation fund. (For more, see “Developing Stories,” p.TK.) Mayor Pro Tem Betty Dunkerley sought to ensure that the program is something council could replicate “from time to time when we have other businesses in the same situation,” and there were other suggestions from council. One underscored the difficulties both of crisis policy-making and Downtown blinders, as Sheryl Cole asked staff to cast a wider net, one that would encompass Eastside arterials such as East 11th and Seventh streets. Can retail enhancement work, applied wholesale across the city?

Well, they’ll have the time to tinker. Council had canceled this week’s meeting before the city solidified in ice. Other initiatives appear stalled by the freeze, like Big Box Revised, which had been scheduled to be vetted before the Planning Commission Tuesday. When the storm lingered, that meeting was summarily postponed. As the city strives to dig itself out from under winter’s jackboot, they may need help defrosting the municipal windshield.



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JOHN ANDERSON

Among the many official casualties of the ice storm, AISD canceled all classes and afterschool activities through Wednesday. That included a meeting scheduled for Tuesday night by district administrators with parents of students at Kealing Middle School, where many parents and teachers have called for the removal of first-year principal Ron Gonzales. Dozens of Kealing parents attended a Jan. 8 district board of trustees meeting, and several told the board that the school is experiencing a breakdown in discipline, morale, and teaching and that the necessary solution is a new chief administrator, citing an overwhelming vote of "no confidence" in a December district survey of teachers. AISD administration has instead proposed a management "mentor" for Gonzales, but the parents told the board that the principal must go. — Michael King

Two Austin teens have been arrested in connection with the Dec. 6 slaying of 24-year-old **Tennessee state trooper Calvin Jenks** during a routine traffic stop just north of Memphis, Tenn. Tennessee officials say 17-year-old Alejandro Guana and 19-year-old Orlando Garcia were driving the rented car seen in the video of the shooting captured by Jenks' in-car camera. After smelling marijuana coming from the car, Jenks reportedly asked the driver, Garcia, to get out; Guana, who was riding in the passenger seat, allegedly shot Jenks in the head as the trooper leaned into the car to talk to him. Police reportedly found traces of marijuana, and possibly cocaine, along with a roll of plastic wrapping — of the sort used to package larger quantities of drugs for transport — inside the trailer where Guana was living, leading investigators to speculate that the two might be involved in drug trafficking. Guana and Garcia are in custody in Tipton County, Tenn. — J.S.

Austin's **Yellow Bike Project** — the organization that rehabs and redistributes broken-down bikes and operates two free, open-to-the-public bike shops — has some moving to do, and the group could use your help. No, it doesn't need to borrow anyone's pickup. In keeping with its mission of promoting human-powered transportation, YBP's volunteers plan to move the entire contents of the group's 300-square-foot satellite repair shop (located behind Wheatsville Co-op at 3101 Guadalupe) to its new location, adjacent to Treasure City Thrift at 1720 E. 12th — entirely by bike! Organizers say the move will utilize bicycles and adult-sized tricycles to pull customized trailers. Anyone interested in lending a pedal should show up at Wheatsville at noon on Saturday, Jan. 20. Extra bikes, trailers, and cargo-hauling gear are all welcomed. Anticipating an even larger move, YBP still faces the grim reality that its 4,500-square-foot main shop, on East 51st near Austin Studios, is scheduled to be razed by the end of the year in favor of a new road serving the Mueller redevelopment. The current space has been donated by the city for the past 10 years, but no such offer has been extended elsewhere by City Hall. YBP requests any help it can get, including donations of property or funds, as well as tips or offers on for-sale properties. For more moving and donation info, or for a map of the move's route, see www.austinyellowbike.org. — D.M.

In other development news, Council Member Brewster McCracken refused to placate neighborhood activists when plans for redeveloping the **Time Insurance property** — at the southeast corner of I-35 and Riverside — came to council last week. While leaders from the East Riverside/Oltorf Combined Neighborhood Plan protested the traffic-flow issues and possible encroachment threats to local neighborhoods, McCracken stuck fast to the city's new policy. The city promised neighborhoods the McMansion issue to keep high density out of neighborhoods, McCracken said, but to do that, the city also had to give developers the right to develop, and that will be along major transit corridors like Riverside. Agent Ron Thrower admitted the owners did not have a developer yet for the Time Insurance property, but the owner, who intends to continue leasing space there, would like to see a vertical-mixed-use project of retail, commercial space, and about 65 condominiums. — K.R.

Beginning Saturday, the Austin Public Library is playing local host to **Looking at Jazz: America's Art Form**, a National Video Resources and National Endowment for the Humanities film and discussion series. According to the national project's Web site, the series focuses on these topics: "New Orleans and the early pioneers of jazz;" "the Jazz Age and Harlem as a center of art;" "the Swing Era and jazz as America's popular music;" "the art of jazz singers, musicians, and composers;" "modern jazz and the fragmentation of jazz styles"; and "jazz as an international music." For more on the Looking at Jazz project, see www.lookingatjazz.org, and for local details about the free, six-part series, see www.ci.austin.tx.us/library/news/lookingatjazz.htm. — Cheryl Smith

BEYOND CITY LIMITS

Also, variances before the Environmental Board last week were another chance to see just how far the **Domain** site has to go before the massive industrial site is fully redeveloped. While the portion of the property closest to MoPac shows plenty of activity — a 50-acre urban village anchored by Neiman Marcus will open by March — another 175 acres of the former IBM manufacturing site remains virtually untouched. Attorney Steve Drenner, representing Endeavor Real Estate Group, won the support of the Environmental Board for a number of variances last week with some conditions, including a commitment to impervious cover of 80% for multifamily buildings on the property. That's higher than the 60% preferred in the city's urban watersheds, but Drenner argued that the site's location — especially its proximity to the Capital Metro commuter rail line stop at the J.J. Pickle campus — made the Domain a natural high-density node for future development in the city. — K.R.

New federal legislation addressing global warming and America's energy absurdity could be receiving its first votes in Washington by the time you read this. The first measure, House Resolution 6 or the **Clean Energy Act of 2007**, among Dems' priorities in their first 100 hours at the congressional helm, would cut up to \$20 billion in oil-industry subsidies and tax breaks, recover royalties owed to taxpayers for drilling on public lands, and create a Strategic Energy Efficiency and Renewables Reserve to invest in renewable energy, new technologies, and improved energy efficiency and conservation. The measure also creates incentives for consumers who buy efficient vehicles, winterize their homes, or install solar panels. The Congressional Budget Office estimates that HR 6 would cut federal spending by \$5.5 billion and boost revenues by \$1.4 billion over 10 years. The other bill, the **Climate Stewardship and Innovation Act of 2007**, is a beefed-up and reportedly more popular reintroduction of failed global warming legislation filed in 2005 by Sens. Joe Lieberman and John McCain. Using a cap-and-trade program, the bill will reduce carbon-dioxide emissions to 2004 levels by 2012, 1990 levels by 2020, and to 60% below 1990 by 2050. Texas Sens. Kay Bailey Hutchison and John Cornyn voted against the bill in '05; perhaps they've seen the light since then. — D.M.

Among other things, weather delayed a Wednesday-night hearing on the **Phase II toll plan**. CAMPO Executive Director Michael Aulick said the meeting of the CAMPO Transportation Policy Board will be rescheduled for 6pm Monday night, Jan. 22, at the Commons Building on UT's J.J. Pickle Research Campus, 10100 Burnet Rd. — K.R.

Accused carjacker Dennis Wayne Harvey, wanted in connection with the Nov. 3 robbery and shooting of 44-year-old Amy Baker in Northwest Austin, was arrested last week on a shrimp boat near Savannah, Ga., by officials with the Southeast Regional Fugitive Task Force and the U.S. Coast Guard. Austin Police have charged Harvey with two counts of first-degree felony aggravated robbery with a deadly weapon and one count of second-degree aggravated robbery by assault in connection with the afternoon carjacking on FM 620 at Boulder Lane. Harvey, 38, allegedly shot Baker in the stomach while she was trying to get out of her car at the intersection; police say he then fled to a nearby gas station, stole a pickup truck, and drove away. Harvey allegedly abandoned the truck nearby and forced his way into another woman's car, forcing her at gunpoint to take him Downtown. Police say Harvey then stole another car near Riverside Drive and fled to South Texas. A tipster alerted police to Harvey's whereabouts after seeing the case featured on the Dec. 16 episode of *America's Most Wanted*. Harvey is being held in the Chatham County, Ga., jail awaiting extradition to Austin. — J.S.

In other global warming news, government reports recently confirmed that 2006 was the **warmest year on U.S. record** in the past 112 years. In fact, every year since 1993 has ranked in the top 20 warmest years recorded. The historically climate-change-ignorant Bush administration proposed that polar bears be designated a "threatened" animal under the Endangered Species Act last month, acknowledging that the drowning and cannibalism they're suffering is due to rising temperatures melting their habitats — and possibly signaling some willingness to cooperate with efforts to curb U.S. carbon-dioxide emissions. Those seeking more knowledge on the subject of climate change may want to check out the presentation being given from 7 to 9pm Monday at the Hideout Theatre (617 Congress). Colin Rowan, communication director for Environmental Defense's Texas office, will be delivering Al Gore's global warming slideshow presentation, which laid the groundwork for the hit film *An Inconvenient Truth*. Rowan was one of 20 Texans trained by Gore himself in Nashville and is assisting with the former VP's pledge to train 1,000 more volunteer presenters. The event is free, but space is limited. — D.M.

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ON THE LEGE

Combing Out Grandma

BY AMY SMITH

At her swearing-in ceremony early this month, Comptroller **Susan Combs** jokingly told a crowd of well-wishers and elected officials that she comes to her new job fully "House-trained." She may have been only half kidding. The remark was a light-hearted reference to the two terms she served as an Austin state representative, but it also conveyed a subtle message to lawmakers that she understands and respects the legislative process and the enormous egos that drive it.

In other words, Combs seemed to be saying, the new chief financial officer is not like the old one. Combs, in fact, built her election campaign on distinguishing herself from former Comptroller **Carole Keeton Strayhorn**, who had spent much of her second term feuding with legislators and duking it out with Gov. **Rick Perry** in her unsuccessful run for governor. Many people admired Strayhorn's fighting spirit, but Perry and company were more inclined, and better positioned, to dole out punishment in return. Strayhorn's lack of "House-training" carried a heavy price. The Legislature took away two of the comptroller's highly prized and visible performance review programs and thus the agency's best vehicle for influencing public policy on education and government efficiency.

Two prior state comptrollers, **Bob Bullock** and **John Sharp**, were both former legislators who understood the give-and-take structure better than Strayhorn. **Tom Duffy**, who served as a chief of staff under Sharp, believes Combs will run her agency in the spirit of Strayhorn's predecessors, who strengthened their relationships with lawmakers the old-fashioned way – by dropping by every once in a while to chew the fat. Combs, said Duffy, "will be strong and assertive but cooperative in the sense that she's not looking to fight everybody."

The new Republican comptroller also had the luxury of kick-

ing off her term on a rosy note – news of a \$14 billion surplus (expected to shrink substantially during the budget-making process). But she will still need to work to restore the agency's image with the GOP-controlled Legislature, Duffy said. Judging from Perry's ear-to-ear grin as Combs took the oath of office, she appears to have accomplished that goal with the leadership. On the other hand, Democrats and independent Republicans likely will not find Combs as willing to launch investigations into Perry-inspired boondoggles. Strayhorn was always eager to accommodate such requests.

But Combs has already made good on two of her campaign promises of transparency. She has posted the agency's expenditures since 2005 on the agency Web site, and she has transferred tax hearings from her office to the **State Office of Administrative Hearings**. Combs turned the latter into a campaign issue after a 2005 state audit report found that the agency had settled a slew of tax cases totaling \$461 million within a year of Strayhorn receiving \$2 million in campaign contributions from people connected to the cases. The audit did not allege wrongdoing, but recommended transferring contested tax cases out of the comptroller's office.

Inaugural Freeze Squeeze

Somewhere between the hotly contested speaker's race and the ice storm of the decade, Gov. Perry took the oath of office, delivered his **"Imagine the Possibilities"** address, and wore his smartest tux to his inaugural ball. As you may have



Comptroller Susan Combs

ALAN POGUE

already heard, Perry's address took on grand, global proportions as he begins what is widely rumored to be his VP tryout era. He talked tough on terror, gentle on immigration, and strong on patriotism ("Young Texans must never be taught about rights without also learning about responsibilities").

He spoke of his vision for Texas – a vision that seemed to blur with the vision of Democratic gubernatorial nominee **Chris Bell**. "We are of many faiths, traditions, heritages, but we are all Texans," Perry said to a crowd of supporters downsized by bad weather. Perry's immigration platform calls for beefing up border security while allowing for a guest-worker program – the former will generate hysterical headlines, while the latter will likely face stiff opposition from the anti-immigrant forces in the Legislature and across the state. "We must secure the border with manpower, not unmanned walls," Perry said, in near-perfect Veep pitch. "We must have a guest-worker program that recognizes the economic contributions of foreign workers and the desperate conditions that bring them here." Then Perry

swung the opposite way, closing the door on the idea of amnesty because, he said, it wouldn't be fair to those who legally migrate to the U.S. to pursue job opportunities.

Forgetting for a moment the lingering bitterness of the speaker's race that pitted Republican **Jim Pitts** against Speaker **Tom Craddick** – also a Republican – Perry issued a plea for more bipartisanship in government. "Texas is better off when Republicans and Democrats work together," he said, "because our potential is too vast to be spoiled by a politics leavened with partisanship." Or in Craddick's case, strong-armismanship.



Dinos in the Dome

If the city is a jungle, the Capitol, it seems, is a place of prehistoric wonders – especially when it comes to women's reproductive health. So says NARAL Pro-Choice Texas, which has identified five dinosaurs roaming the Capitol hallways – easily identified by their out-of-touch views regarding preventative health care for women. All five – Rep. Frank "the Fetus" Corte, R-San Antonio; Rep. Warren Chisum, R-Pampa; Rep. Leo Berman, R-Tyler; Sen. Tommy Williams, R-The Woodlands; and newly elected Sen. Dan Patrick, R-Houston – are white men from comfy corners of the world where fuzzy bunnies must roam the planet. Or so it would seem, since the prehistoric Fab 5 persist in filing bills that clamp down on access to reproductive health, in part by placing hurdles to access – as with Corte's so-called "informed consent" and life-

begins-at-fertilization mantra or Chisum's "trigger bill" that would outlaw all abortion services should the U.S. Supreme Court ever decide to overturn *Roe v. Wade* – and in part by trying to squeeze the state's family-planning funds in favor of ideologically driven pet projects: à la Williams' diversion of funds from proven preventative health care programs for poor women into anti-choice crisis pregnancy centers, which, in fact, provide no medical services whatsoever. NARAL (www.prochoicetexas.org) hopes its new Don't Be a Dinosaur: Prevention First campaign will drive the Fab 5 to extinction by highlighting "the hypocrisy of elected officials who focus on measures that make abortion more difficult and dangerous, while ignoring commonsense proposals that empower women to improve their health and prevent unintended pregnancies," said Carol Drennan, NARAL Pro-Choice Texas interim executive director. "It should be crystal clear that playing politics with health care hurts Texas families." – Jordan Smith



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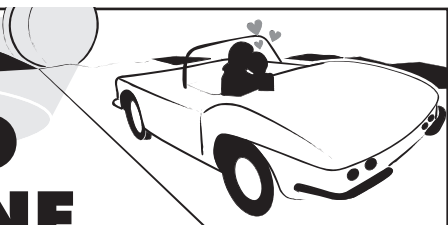
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DEVELOPING STORIES

Who Squared the Circle at 31st and West?

BY KATHERINE GREGOR

Could city management be “punishing” the **Heritage Neighborhood Association** for its successful lawsuit against the city?

That’s what many in the neighborhood are wondering, according to **Jolene Kiolbassa**, a member of the HNA steering committee. In October, HNA won a lawsuit against the city of Austin; a judge found that the city had erred in issuing a building permit for an expansion of the **Buckingham Square Apartments** at West Avenue and 32nd and ordered the city to pay \$10,000 toward HNA’s legal bills (owner **Buckingham Investments** was ordered to pay another \$20,000). As Assistant City Manager **Laura Huffman** and her boss, City Manager **Toby Futrell**, were ultimately responsible for the city’s erroneous applica-

Those intimately familiar with the city manager’s style found it fully believable that the Hancock Neighborhood Association is being “taught a lesson.” Said one source, “It’s her total MO. You get on board, or you have a very miserable go of it.”

tion of its own ordinance, the legal judgment did not make them look good.

During the same period, over the past two years, the HNA has also been asking the city to approve a **traffic-calming device** in the neighborhood. A \$30,000 check to cover the costs of a traffic circle was pledged by **Joe and Peter Lamy** of **Capital City Partners**, developers of **Guadalupe 31**, the vertical-mixed-use poster-child project on Guadalupe between 30th and 31st. (Designed by Austin’s **Dick Clark Architecture**, the three-story project features 38 condos above 18,000 square feet of ground-floor retail; Mayor **Will Wynn** is scheduled to bless the project – which exemplifies desirable features codified in the city’s new **Commercial Design Standards** – at a Jan. 20 grand opening.)

HNA had agreed to zoning concessions in exchange for the developer’s willingness to respond to its concerns; one of those concerns was the traffic impact. The resolution, collaboratively reached by the Lamys and HNA in May 2005, was that the developer would pony up \$30,000 for a traffic circle at 31st and West – the closest four-way intersection to the Guadalupe 31 parking entrance on 31st. According to Kiolbassa, that intersection has a long, documented history of traffic accidents.

“This solution offers a great new model for **public-private partnership** in Austin, as a

way to pay for needed traffic-calming devices in neighborhoods,” Kiolbassa said. Given that the city cites a waiting list of 168 neighborhoods requesting traffic-calming devices (with no funds in the city budget to satisfy the requests), a fresh source of funding seems needed. Given that the city also is actively encouraging **increased density** along major corridors in existing neighborhoods (through neighborhood plans and the new commercial **Design and Mixed Use Standards** ordinance), the public-safety imperative for traffic-calming promises only to become more acute. So, why not actively encourage developers, as a “density bonus” offering to the community, to underwrite the costs of mitigating the traffic impacts of their high-density projects? As policy, it would seem like a no-brainer.

Kiolbassa concedes that HNA made a naive tactical error in not involving the city in its original agreement with the developer. Since then, HNA’s request for city assistance in implementing the traffic circle has failed to find a receptive response. Kiolbassa described the city’s reasoning as maddening, circular, and nonsensical. A personal meeting with Futrell got them nowhere. Even though the cost to install a traffic circle (estimated by the city at \$20,000) would be fully covered by the developer’s funds (requiring not a dime of city funding), Assistant City Manager **Rudy Garza** stated repeatedly in a Dec. 5 memorandum to the mayor and council, “We do not recommend installation of a traffic circle in the Heritage Neighborhood.”

City Council Member **Brewster McCracken** had championed the traffic circle and lined up the council votes (with **Lee Leffingwell** and **Sheryl Cole** as co-sponsors) to approve it at council’s Dec. 14 session. But Garza’s memo (reportedly sent at Futrell’s behest) “scared off” the council votes needed, according to Kiolbassa; McCracken confirmed that he had no choice but to pull the item from the agenda. Council Member **Jennifer Kim**’s office now is working on the issue.

Sources close to City Hall confirmed that the awarding of traffic devices (including stop signs) to specific neighborhoods long has had a political aspect. Those intimately familiar with the city manager’s style found it fully believable that HNA is being “taught a lesson.” Said one source, “It’s her total m.o. You get on board, or you have a very miserable go of it.”

Futrell responded that she was not aware that the Heritage NA had sued the city and that she had no memory of the recent \$10,000 judgment. (To refresh the city manager’s memory, the public record indicates she was present at several council executive session discussions of *The Heritage Neighborhood Association and Simon Atkinson v. Buckingham Investments, Ltd. and the City of Austin*.) Since city guidelines call for traffic-calming systems to be installed in entire neighborhoods based on comprehensive plans, said Futrell, “We don’t put in a single traffic-calming device.” She confirmed, however, that no funds are available in the city bud-



JOHN ANDERSON

Guadalupe 31

get to conduct traffic-calming planning or to install neighborhoodwide systems, which she said cost \$150,000-300,000.

Attorney **Mark Perlmutter**, an HNA resident who represented the neighborhood in its lawsuit, sent his own letter to council and the mayor on Jan. 15 that responds point-by-point to the “five primary factors” cited by Garza in his no-go recommendation memo. (The factors stated in Garza’s memo appear in bold below. Excerpts from Perlmutter’s response follow in italics.)

1) “There are an existing 168 neighborhoods on the ‘waiting’ list for traffic calming.” *“If a ship is going down with 168 passengers and there is one life jacket bought and paid for by a passenger, why shouldn’t that passenger get to use it?”*

2) “The Heritage Neighborhood is ranked 10th in terms of priority in their direct area for traffic calming.” *“I presume this ranking was for purposes of allocating scarce or non-existent city funds for purposes of traffic calming. Because the Heritage Neighborhood is not requesting city funds, this ranking is irrelevant.”*

3) “Installation of a single traffic circle will impact traffic on other adjacent neighborhood streets.” *“This is a bald-faced assertion, and assumes that the impact would be bad. I don’t seriously expect that this one traffic circle will cause substantial numbers of people to take a different route. That slight consequence is far outweighed by the increase in safety on West Avenue due to slowing the traffic down.”*

4) “Developing a traffic calming program based on available private funding will create an inequitable program with no available city funding.” *“In answer to those who might raise a complaint, the response should be, ‘The Heritage Neighborhood situation was a unique case in which they were given the right to a traffic circle in exchange for making concessions to a condo project ... that would increase traffic through the neighborhood.’ Shouldn’t the city be encouraging developers to compensate neighborhoods for their intrusions instead of the city’s footing the bill?”*

5) “Installation of a traffic circle will result in increased response time for public safety first responders, including the inability for an AFD Ladder Company to safely pass.” *“The only houses for which response time would be increased are the few houses on the two*

blocks between West Avenue and Lamar on 31st. Balance that almost non-existent safety risk [of a 13-second delay in response time, I’ve timed it] against the odds that someone speeding down West Avenue would hit one of our children.”

According to Garza’s memo, the city has offered HNA (as a kind of consolation prize) that it would agree to use and match the developer’s funding to build sidewalks in the neighborhood – oddly, with no apparent concerns about neighborhood equity, even though sidewalks also are highly coveted by many waiting neighborhoods. But HNA wants the money to be used for traffic-calming as intended, said Kiolbassa, to mitigate the real traffic dangers at the 31st and West intersection, an area now populated by many families with young children.

Futrell responded that she was not aware that the Heritage NA had sued the city and that she had no memory of the recent \$10,000 judgment.

Garza said of the \$30,000, “It’s clearly not adequate to install the appropriate and correct traffic-calming program in that neighborhood.” He added that in drafting his no-go opinion, “I knew nothing about any lawsuit or judgment. That’s not how we do things at the city of Austin.”

Political vendettas aside – and ultimately more disturbingly – the city seems stuck in a mindset of substituting narrow engineering formulas (and bureaucratic protocol) for true judgment and creative thinking on urban planning needs. The \$30,000 pledge by the developer was good for only two years; it expires in May. With time now running out, will the city walk away and leave this significant chunk of change (and model for future public-private financing) on the table? Or can the city get over its own traffic humps?

Follow the Bouncing Big Box

An amended version of the **Big Box Ordinance** has bounced back down from council to the Planning Commission; with the commission's Jan. 16 meeting canceled due to weather, the ordinance still awaits a new review.

The significant amendment, forwarded by Council Member **Lee Leffingwell**, was a developer-friendly provision to allow a single, combined public hearing for 1) the big-box **retail conditional-use permit** and 2) **rezoning**. Advocates at **Liveable City** (the non-profit that originally forwarded the ordinance) were wary of the change. Their concern: A big-box conditional-use permit could be approved with rezoning many years before a specific superstore gets built. They want language assuring a CUP neighborhood hearing and expanded notification directly before the development of a big-box project. At **Northcross Mall**, for example, the zoning permitting the

more than 200,000-square-foot **Wal-Mart** store now planned for the property was approved decades ago.

A second concern is the unaddressed **"adjacent structure loophole."** The ordinance's expanded public hearing and neighborhood notification requirements apply only to stores of 100,000 square feet and up. A wily retailer easily could prepare a site plan for two adjacent 95,000 structures – Wal-Mart Home and Wal-Mart Grocery, say – to skirt the ordinance. To close the loophole, city staff was considering a language change, tying total limited square footage to a principal retail use and accessories (as in the SOS Ordinance), rather than to a single building. For now, it's wait-and-see on whether a further-amended Big Box Ordinance will get kicked back up to council – again.

– Katherine Gregor

Pushing Skyward on West Seventh

Heading toward a vote at council Feb. 1 or 15 is another supertall **condominium tower** that seeks to push the envelope of what Austin accepts as Downtown. This test-case project – a 32-story, 158-unit luxury condo tower at the southeast corner of West Seventh and Rio Grande (right behind Katz's Deli) – is proposed by Dallas-based **CLB Partners**, whose other local condo projects include **Austin City Lofts** and **Bridges on the Park**. Because Seventh and Rio Grande sits in an historic neighborhood of small homes and low-rise storefronts, just north of the traditional dividing line of West Sixth, the council's decision on this project is being closely watched as an indicator of project approvals or denials to come.

The last such lightning-rod project was **Spring Condominiums** – a 41-story tower on Third Street (between Lamar and Bowie) now starting construction, which won its needed zoning change at council over vociferous neighborhood objections.

According to a representative for property owner **Mike McGinnis**, the CLB Seventh and Rio Grande project has a widespread base of supporters; they include the **Downtown Austin Alliance** and three neighborhood associations: **Downtown Austin**, **Caswell Heights**, and **Old Austin** (aka Tedd Siff). They point out that the site is within the core Downtown area defined by the **Downtown Design Guidelines**, is surrounded on three sides by Central Business District zoning (although historic designations and Capitol view corridors counteract most of that), and will feature ground-floor retail and Great Streets Program pedestrian amenities.

Despite those arguments – and the deal-broking savvy of attorney **Steve Drenner** and consultant **Mike Blizzard** – the developers lost their request for Central Business District (CBD-CURE) upzoning at the Planning Commission, five to two. Instead, the commissioners recommended rezoning the property Downtown Mixed Use (which would permit a 120-foot condo project similar to the Nokonah). Will council follow their recommendation or overrule it?

Opponents to the 400-foot-tall project –

An artist rendering of the proposed Seventh & Rio Grande tower.



which include the nearby **Austin Women's Club**, the **Old West Austin Neighborhood Association**, and the **Heritage Society** – believe the huge tower is inappropriate right next to the historic-zoned **Bremont Block**, an area the city has worked to protect. They object to having the project front Seventh Street rather than Sixth Street, which is a designated transit corridor. And they're concerned that CBD-CURE zoning here will set a precedent for another condo tower (by the Spring development team) possibly shaping up for the northeast corner of the same intersection.

Most compellingly, said **Katherine Jones** of neighboring **Milkshake Media**, the coalition that opposes immediate granting of high-rise CBD-CURE zoning for the site is asking council not to make this ad-hoc decision until **ROMA Design Group** completes the new Downtown Plan. Due by year's end, the plan will provide detailed, carefully researched recommendations for revised Central Business District boundaries and this historic northwest quarter of Downtown. Since Austinites will pay close to \$1 million for the Downtown Plan, why not wait to see what it says? – K.G.

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UT Profs Argue Death Penalty Cases Before Supreme Court

When **Robert Owen**, co-director of UT's **Capital Punishment Center**, stood before the United States Supreme Court Wednesday, he was in the unusual position of arguing that the justices should refrain from ruling on the cases that he brought to them. Owen argued, on behalf of his clients **Brent Ray Brewer** and **Jalil Abdul-Kabir**, that, because of a recent decision by the **5th Circuit Court of Appeals**, "The need for intervention no longer exists." However, the justices, particularly **John Paul Stevens**, seemed interested in hearing what the parties had to say about the merits of the claims rather than discussing whether they should send the case back to the lower court for further review.

The two cases were joined for review because both Brewer and Abdul-Kabir argue that the instructions given in their trials were flawed because they didn't allow jurors to properly consider evidence that would mitigate against a sentence of death. Abdul-Kabir (formerly known as **Ted Cole**) was convicted and sentenced to death for the 1987 strangling death of **Raymond Richardson**, in his home in San Angelo during an attempted robbery. Brewer was sentenced to death for the 1990 robbery and murder

of **Robert Laminack** in Amarillo. Both cases were tried before the Legislature "fixed" the capital punishment statute after the Supreme Court ruled in **Perry v. Lynaugh** that the former statute didn't let jurors consider all mitigating evidence. Owen argues that a recent 5th Circuit decision (*Nelson v. Quarterman*) corrects the erroneous analysis of its previous decisions in Brewer and Abdul-Kabir, so the case should be sent back to that court for review.

Arguments apparently will go forward, however – when inquiring last week about the status of his motion, Owen says he was instructed by the court's clerk to "proceed with preparations for oral argument." But before Owen even begins argument, he will sit at counsel table while the other co-director of the UT Capital Punishment Center, **Jordan Steiker**, argues *Smith v. Texas*. This is the second time the Supreme Court has reviewed this case. The first time, the court thought the constitutional error in the jury instructions was so obvious that without holding oral argument, in a unanimous opinion, the justices sent the case back to the Court of Criminal Appeals "for further proceedings not inconsistent with this opinion."

Refusing to grant relief to Smith, the CCA apparently didn't understand the court's clear opinion. Oral argument was set this time around, and the only difference seems to be the makeup of the court. It should be interesting to see whether new Justices **John Roberts** and **Samuel Alito** will have any impact on how the Supremes react to the CCA's willful defiance of their previous order. — *Rita Radostitz*

Coal Goes to Court

With the nation looking on in shock and awe as Texas' planned coal craze progresses, two high-profile court cases filed by a bevy of community and green groups seek to put a giant judicial plug in the smokestacks of **17 coal plants** proposed statewide.

Environmental Defense filed a lawsuit in October challenging the state's rush to permit the plants, and now the **Lone Star Sierra Club** has joined in, filing a petition recently to intervene. The suit, filed against the **Texas Commission on Environmental Quality** and the **State Office of Administrative Hearings**, directly attacks Gov. **Rick Perry's** October 2005 permitting fast-track executive order and the resulting decision by SOAH in December to consolidate public hearings for six separate **TXU** plants into one hearing. The fast-track cuts in half the amount of time regulators and citizens have to study the plants' impacts and "imposes an unreasonable schedule to thoroughly develop the required technical and legal issues for one major air permit, let alone six," according to the suit, which also raises due process and separation of powers issues. Twenty-five state representatives formally objected recently to the turbo-permitting of the six plants. **Environmental Integrity Project** counsel **Ilan Levin**, who filed the petition, says the suit also addresses how the TCEQ has failed to follow its own rules and those within the federal Clean Air Act thus far; he hopes the case will have precedent-setting implications. "TCEQ's executive director and staff time and again tend to be on the side of [industry] applicants," when the law says they must be unbiased and neutral, said Levin. When SOAH judges recommended that TXU's Oak Grove plant permit be denied, TCEQ Executive Director **Glenn Shankle** filed nine pages of comments arguing otherwise. Levin added that TCEQ lawyers have also sought to cross-examine individual citizens who have gained official standing to oppose the plants during hearings. The case goes to state district court Jan. 18 and again on Jan. 29.

In a separate suit, Dallas oilman and developer **Albert Huddleston**, his group **CleanCOALition**, and Waco-area community group **Robertson County Our Land Our Lives** went straight to the source of the coal conundrum, suing TXU directly in December. With the help of über-prestigious Dallas law firm **Locke Liddell & Sapp**, the federal suit targets TXU's Oak Grove coal plant, arguing that its application violates the federal Clean Air Act by failing to employ the best available emissions-control technology. The suit addresses Oak Grove's use of lignite coal, one of dirtiest types known, and TXU's failure to consider the use of coal-gasification technology, capable of emitting up to 90% fewer polluting emissions and capturing climate-changing carbon dioxide. The SOAH recommended denying Oak Grove's permit in an August decision, but many expect TCEQ to ignore the ruling and side with TXU. A TCEQ decision was expected in January but was conspicuously postponed until after the election and again after an unexpected vacancy on the three-member TCEQ. The gov's office didn't respond to a request for a replacement appointee update, and no court date has been set for the lawsuit. Rumors of a third lawsuit, also aimed at Perry's embattled executive order, were fluttering like snowflakes earlier this week. — *Daniel Mottola*

Cross-Border Tidbits

In a startling move for the country known as the second-largest Roman Catholic nation in the world, our neighboring state of **Coahuila, Mexico**, recently passed a measure to legalize **same-sex unions**. (*So that's where all the area's same-sex couples went.*) The law – which, among other things, will offer social security benefits to homosexual partners – comes on the heels of the November legislation that passed in Mexico City, the first place in Mexico to legalize civil unions. Both bills are modeled on France's law, which grants property, monetary, and parenting rights to civil partners, though adoption by homosexual parents is still not an option. Take note, fundamentalists! It can be done! And, also notice that Coahuila has not been engulfed in flames while we, in all our homophobic piousness, are encased in ice.

Meanwhile, back in the Land of Opportunity, **Babies "R" Us** started off the year feeling the erstwhile wrath of both the **Minutemen** and the immigration rights movement. The company's **First Baby contest**, which crowns the baby

born at the stroke of midnight on New Year's Eve with a \$2,500 savings bond, got ugly when four babies ended up being born at said stroke, messing up matters. Then, one baby got disqualified because the contest rules state that the winning parents have to be legal residents. That didn't sit too well with immigrant rights advocates who, it seems, just don't have enough to worry about these days. So, to give themselves something to do, they pointed out the

injustice to the toy store, which, ever in the holiday spirit, decided to forgo the rules and give all four babies the title and all the glory and money it brings.

Enter the Minutemen, who in a flurry of publicity intended to tout their No. 1 priority – "**No Double Standards for Corporate America!**" – sent out this warm communiqué: "Rather than uphold the rules of their contest or support the immigration laws of our

country, Babies "R" Us has caved into the pressure from the open borders lobby, thereby amplifying the pre-existing illegal immigration crisis plaguing our country." Welcome to our country, first American baby with undocumented-immigrant parents born this year, and a happy new year, too.

— *Diana Welch*

Our neighboring state of Coahuila, Mexico, recently passed a measure to legalize same-sex unions. (So that's where all the area's same-sex couples went.)

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FORUMS

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"Planet Funk may be meeting Planet Punk, but there's a whole galaxy of music that's glossed over in Marc Savlov's article."

— beatdazzla

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THE HIGHTOWER REPORT

BY JIM HIGHTOWER

A LITTLE HELP FOR THEIR FRIENDS

In December, in the frantic final hours of a "Do Nothing Congress," the majority finally rose up to do something.

Unfortunately, what it did was despicable. In the dark of that final night, the Republican leadership snuck through 529 special-interest "tariff suspensions" for assorted corporations. Everything from imported shoes to boiled oysters had tariffs cut or eliminated, meaning that you and I now have to make up the loss of this tariff income with our taxes. Of course, it also means that products made abroad get a tax-free advantage over products made here at home.

To add insult to injury, this giveaway was done in a manner that would make cat burglars blush. First, the products getting the special treatment are not named in the bill. Instead, the products are only identified by numerical codes that are keyed to arcane tariff tables contained in volumes the size of phone books.

Second, the corporations that will pocket tens of millions of dollars in tax savings also go unnamed – as do the Congress critters who snuck the suspensions into law. Third, congressional guidelines say that no single tariff suspension is supposed to cost the public treasury more than \$500,000 in revenue. But lawmakers and lobbyists (bless their larcenous hearts) simply inserted multiple suspensions aimed at a single corporation's product, thus giving millions of dollars in breaks to that importer.

Wait, there's more! When the full Congress finally got to vote on these tariff suspensions, which had been larded into a massive bill, members had to vote on all of them as a block, without being able to pick and choose and without knowing specifically what they were voting to do.

But we do know what they did – the Congress that failed again and again to pass bills needed by the people went out of its way to help its special friends ... and did so in secret.

IMMIGRATION SURREALISM

Apparently George W. thinks surreal is a small nation in South America.

If he and his handlers had any grasp of the concept of surreal, surely they would not have used a certain White House room to talk about the anti-immigrant bill to erect a 700-mile-long wall on our Mexican border. Of all places, the Bushites chose the Indian Treaty Room – a surreal reminder that we Euro-Americans actually were the first illegal immigrants, some 500 years ago!

Yet, this is not the most surreal incident involving the volatile immigration issue. That honor would have to go to the explosion of xenophobic nuttiness coming from Republican Congress critter Virgil Goode. He went bonkers when Keith Ellison, the first Muslim to be elected to Congress, said that he would use the Quran, rather than a Bible, for his ceremonial swearing in.

Goode seems to be blissfully unaware that our Constitution protects the religious preferences of all people and that Ellison, being Muslim, would rather naturally reach for the holy book of his own faith. In his bliss, Goode not only denigrated Ellison for being ... well, Muslim ... but he also warned maniacally that "we will have many more Muslims in the United States if we do not adopt strict immigration policies."

For the record, Ellison is not an immigrant – he traces his American roots back to 1742.

Another surreal moment was presented to us by Dennis Prager, a right-wing radio talk-show blatherer, who demanded that Ellison be barred from Congress if he did not conform to the Christian standard and take his oath on the Bible. This burst of religious intolerance comes from a guy appointed by Bush to (of all things) the board of the United States Holocaust Memorial Museum – a museum dedicated to reminding Americans that ethnic, religious, and racial bigotry is horrifically dangerous.

If ignorance is bliss, Bush, Goode, and Prager must be ecstatic.

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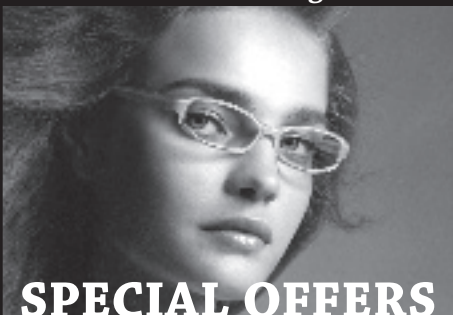


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As development accelerates along
Town Lake, Austin faces urgent choices

BY KATHERINE GREGOR



BRET BROOKSHIRE

In 1999, a proposed residential high-rise called the Gotham (later rechristened the Mirabeau) on the shores of Town Lake stirred up classic Austin neighborhood vs. developer sparring. For its relevance to the high-rise development pressures and urban-planning issues once again shaping up on Town Lake's central south shore, that battle is worth a quick 2007 revisit.

The Gotham was to be a 12-story, 120-foot high-rise, with 56 condos sited on the hike-and-bike trail between the Hyatt Regency and the Congress Avenue Bridge. (With the 44-story 360 Condominiums now rising Downtown, the Gotham sounds rather modest.) Reviled by the Austin Neighborhoods Council and others, the flashy high-rise Gotham, by, yuck, a Houston developer, represented everything that South Austin chose *not* to become. To rationalize killing off the ugly and unpopular condo tower, then-City Council Member Beverly Griffith and her colleagues directed the city to commission a planning study.

ROMA Design Group, the city's favored urban planners, duly labored with a citizen task force to study and recommend updated guidelines for the South Shore Central area (a

subdistrict of the Waterfront Overlay District, within which the shoreline of Town Lake and its contributory creeks is protected by ordinance from development). "The underutilized and aging nature of the area makes it prime for redevelopment and revitalization," noted ROMA. The study's explicit objective was "to develop binding development standards that can be incorporated into the Land Development Code" – but its recommendations were never adopted by City Council (see "ROMA Report," p.27). Instead, they were shelved as soon as the report "did its job," according to a council member from that era – that is, it provided a rationale to scale back the controversial project. (A shrunken Mirabeau was approved at council in June 2000 but never built.)

To achieve ROMA's redevelopment vision, the area's many private property owners would have had to agree on, fund, and build a new grid of streets, parking garages, and pedestrian-friendly streetscapes. Forcing that collaboration and buy-in would have required serious political will and steely urban-planning resolve on the part of the city – an effort far larger than the pro-neighborhood Griffith-Goodman-Slusher council ever really wanted to take on. No doubt with some relief, when the economy and development market nosedived in 2001 (taking the pesky Mirabeau down with them), council let the ROMA plan quietly drop from view.

Everything's in Play

Fast-forward to November 2006: In the same South Shore Central subdistrict – across the river from Downtown – development pressures, battles, and opportunities have heated up again, and far more intensively. "We're on a roll here," said Stuart Strong, assistant director of the Parks and Recreation Department and a 30-year veteran of Town Lake planning. "We're in one of those booms now, and for the first time in 40 or 50 years, there is now noticeable

development on Town Lake – for the first time since Town Lake was created."

With limited sites suitable for building tall residential towers in the Central Business District, every developer worth his Suburban is cruising privately owned tracts along the shores of Town Lake. "My guess would be that everything of a sufficient size is in play," said Downtown Commission member Robert Knight, himself a player in the Waterfront District springing up on Town Lake's north shore (the old Rainey Street neighborhood, now zoned CBD). "If it's big enough to be an economically viable project, somebody's knocking on their door."

Today's City Council is comparatively more engaged with urban planning, especially promoting Downtown density. And in 2007, after seeing redeveloped areas such as the 2nd Street District, local developers now better understand the economic benefits to their projects of larger-scale urban planning, notes city planner Michael Knox. This month, ROMA is embarking on a Downtown Master Plan, to be completed by year's end; the intention is to develop binding new development standards that can be incorporated into code and thus given the force of law. With multiple large-scale Town

Lake projects in the city approvals pipeline (see "The Big Picture," p.28), many see a pressing need – once again – for a cohesive, perhaps New Urbanist, plan to guide redevelopment of the privately owned land along Town Lake. In this climate, suddenly the ROMA study and recommendations are of fresh interest to developers, city planners, council members, and the city boards and commissions that grant variances to developers. "It would certainly be worth going back to the ROMA study or something like it," said Knox of the South Shore Central area. As he sees the challenge today: "What are the trade-offs for getting better

vision of that 20-year-old study is a vision that Austin remains committed to today or whether it may need updating.

The appeal of Town Lake and the hike-and-bike trail near Downtown is important not just to local joggers and rowers but to the city's tourism business, convention business, and economic-development efforts as well. As a major lifestyle amenity in the central city, Town Lake is a boon for attracting all of the above, including major new employers. In its publication "The Benefits of Parks," the Trust for Public Land cites an abundance of evidence showing the public health, social, environmen-

While there's consensus that both ends of the Town Lake Corridor should remain green, it's less clear what Austin's goal should be for Town Lake's urban middle.

development, and preserving the corridor, but not at the expense of *no* development?"

The central area – between South First and I-35 and between Town Lake and Riverside Drive (plus East Bouldin Creek) – represents one of two long stretches of privately owned land on Town Lake's south shore. The other stretch lies just east of the interstate, within the new East Riverside/Oltorf Combined Neighborhood Plan; it also is now spawning major new redevelopment projects, primarily residential. (Notable among them are Star Riverside, an 11-story condo project at Riverside and I-35; AMLI Town Lake at Riverside and Lakeshore Boulevard, with 10,000 square feet of retail topped by residential; and the Lakeshore PUD on Lakeshore, described as a high-density urban village.) Largely inaccessible to the public, these two stretches of privately owned shoreline make up the 2-mile "Riverside gap" in the 10-mile loop of Town Lake Trail – a gap many trail users and parkland advocates would dearly love to close.

A city most often motivated to do urban planning in a crisis, Austin was initially spurred to limit development on Town Lake in the Eighties in response to public outcry over the 1984 Hyatt Regency, the first – and to date, the only – high-rise sited directly on the south shore of Town Lake. Development regulations for the Waterfront Overlay District were adopted as ordinance in 1989. Its protections extend to the shoreline land along tributary creeks feeding into Town Lake: Barton, Bouldin, Shoal, Blunn. As the ordinance states, "The purpose of the Waterfront Overlay is to promote the harmonious interaction and transition between urban development and the park land and shoreline of Town Lake and the Colorado River."

The development regulations in the code are largely based on the city's last holistic planning vision – the 1985 Town Lake Corridor Study, which led to the 1987 Town Lake Comprehensive Plan, on which the ordinance was based. But as the ROMA study noted, "There is concern that the provisions of the City of Austin Land Development Code and Waterfront Overlay District are not adequate to guide development in a way that will fully achieve the goals of the Town Lake Corridor Study." That's still true. An equally valid concern is whether the

tal, and economic benefits of inner-city parks. For example, after Bryant Park in New York was revitalized, rents for commercial office space nearby increased 115-225%, compared with 41-71% for comparable surrounding submarkets. (Developers, take heed.) And after Dallas lost a new Boeing Co. corporate headquarters to Chicago in 2001, in part due to quality-of-life issues, Dallas finally moved to "dramatically expand new parks and open spaces" downtown. An initial step was a fresh downtown parks master plan. (Greater Austin Chamber of Commerce, take note.)

Shoreline Watchdog: Applications invited

With new, rapid-fire development pressures and opportunities occurring on Town Lake, the Town Lake Corridor Study is worth a fresh read, since it offers the rationale for the current WO District code. Its final "Summary and Implementation" section contains "action priorities" that are – somewhat embarrassingly – as in need of attention in 2006 as they were in 1986. A final section on "Future Planning" reads:

"This study has demonstrated the urgency for a long-range comprehensive planning program, one that will recognize the significance of Town Lake and its waterfront qualities as the centerpiece for future development. A systems planning approach is essential; single planning for roadways or parks or development projects will only exacerbate the complex problems now emerging. In this regard, Town Lake could become the catalyst for superior urban design, influencing not only the image and personality of lower downtown, but the Corridor as well."

Yet completing the "urgent" big-picture vision – the "long-range comprehensive planning" and "systems planning" and "superior urban design" called for – still remains on Austin's to-do list, two decades later. While there's consensus that both ends of the Town Lake Corridor, as a natural setting for the hike-and-bike trail and as public parkland, should remain green, it's less clear what Austin's goal should be for Town Lake's urban middle. Should it be a soft, natural oasis? Or should Austin develop a Downtown waterfront enter-

continued on p.26

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tainment district, as many other cities have done? Architect Sinclair Black has suggested that the city treat the developed tracts on the south shore (the privately owned land between Zilker Park and Longhorn Dam, from the river back to Riverside/Barton Springs Road) as part of Downtown. He'd like to see the whole area rezoned CBD to permit taller, mixed-use buildings and redeveloped with a grid of streets breaking up the huge industrial tracts. "Within 10 years, that area would look like a real city," said Black.

Unfortunately, judging from numerous recent interviews, few guiding the city's planning and development process in 2007 know exactly what's described or proposed in the Town Lake Corridor Study and WO Ordinance – although there's been a recent scramble to get up to speed. (Neighborhood activists often are equally blurry on the specifics.) For example, not everyone understands that the ordinance specifies both primary and secondary setbacks and bans *all* buildings larger than a gazebo within *both* setbacks. (For the area it studied, ROMA suggested perhaps trading in this system for minimum and average setback requirements.) And contrary to popular belief, building heights are not limited by the current WO Ordinance; rather, height restrictions are set by the general zoning in place (and those vary greatly, tract to tract, along the waterfront). The ordinance is long, complicated, and confusing, in part because the WO District is divided into 16 subdistricts – each of which has its own distinct building setback requirements, design standards, building base-wall heights, and provisions for prohibited, conditional, and pedestrian-oriented uses. Pity the poor city-planning commissioner or council member who must master the nuances relevant to each individual project requesting variances that appears on an agenda (see "Death by a Thousand Waivers," p.31).

(During the meeting at which council voted on the Mirabeau, members struggled with the confusing floor-to-area ratio formula that limits



TOWN LAKE TRAIL BOARDWALK: On the south shore of Town Lake, a 14-foot-wide boardwalk built on piers over the water is under consideration (along inaccessible or privately owned stretches). The boardwalk could make the Town Lake Trail an 11.25-mile, unbroken loop around the lake; currently users must jog over to streets along the nearly 2-mile Riverside gap. A cheaper alternative: Convince landowners to deed shoreline easements (Parks Department rendering).

building size. Asked what the neighborhood would support, a citizen responded, "F.A.R.? Man, I ain't no expert on F.A.R.s." Former Mayor Kirk Watson laughingly concurred: "I think we ought to have that put on a plaque and hung on the wall behind us.")

The Parks and Recreation Department has authority over city parkland along Town Lake, according to Strong, but not over privately owned land – that is, the sites where development is actually occurring. As a result, the department has never been able to effectively incorporate redevelopment opportunities and activity into its planning process. If Parks opposes a large-scale development adjacent to parkland within the WO area, it lacks the power to stop a private project or make it conform to city code. While Parks director Warren Struss and his staff review the site plan for a proposed WO development, their recommendation is not binding on project approvals.

Even if Austin did have a clear, cohesive plan for Town Lake, it's not clear who would implement it. Austin has no centralized oversight of the whole Town Lake Corridor, from Tom Miller Dam at the west end to Longhorn Dam at the east end. No single city office is deputized to protect the public interest for both public and private shoreline land. Currently, city staff spread among numerous offices are responsible for small pieces of the Town Lake puzzle; they must address multiple, interlocking issues on a fragmented basis. To ensure adequate protection and a cohesive approach, what the city seems to need, but lacks, is a Town Lake Corridor czar – or at least a single department charged with monitoring and managing the corridor.

As the saying goes, when it's everyone's job, it's no one's job.

Neighborhood Fights

Insecurity over the city's commitment to Town Lake – and apprehension that, on a piecemeal basis, it will cave to developer variance requests – has left neighborhood associations to fight (sometimes in knee-jerk fashion) every major development on Town Lake. Individual neighborhoods rally opposition to big, bad projects in their areas but wish the city took a more comprehensive stand. This is hardly a new problem. In 1999, during the fight over the Gotham, the then-president of the Bouldin Creek Neighborhood Association, Gary Hyatt (no relation to the hoteliers), told the *Chronicle*, "The Hyatt [hotel] was supposedly going to be the last big project allowed on the lake. It's not a South Austin problem; it's a city problem. That was the original battle to preserve Town Lake park – to preserve it for everybody."

New nonprofit group SaveTownLake.org, "Austinites for the Responsible Development of the Town Lake Corridor," has just organized around the mission to protect Town Lake and the corridor. (A Jan. 6 fundraiser at Antone's sold out its 700 tickets and turned away another 600 at the door – credit public passion for Town Lake or for headliners the Flatlanders.) Members advocate for strong adherence to the Waterfront Overlay Ordinance, "to maintain the integrity of the Town Lake Corridor for all of Austin" (www.savetownlake.org). Last April, the

continued on p.30



ON ALERT: South River City Citizens, Bouldin Creek Neighborhood Association, and Austin Neighborhoods Council. Front row: (l-r) Sarah Campbell (SRCC), Brooks Kasson (SRCC), Ingrid Weigand, (BCNA), Cory Walton (BCNA, ANC). Back row: (l-r) Kenny Hilbig (SRCC), Kathie Tovo (BCNA), Wendy Price Todd (SRCC), Bo McCarver (ANC), Danette Chimenti (SRCC, ANC), Claudette Lowe (SRCC)

Planning South Shore Central: The ROMA report

In 2000, ROMA Design Group worked with a citizen task force, the Town Lake Waterfront Advisory Board, to study the South Shore Central area surrounding the proposed Gotham/Mirabeau condo tower and to recommend updated development guidelines. The resulting report, "Austin Town Lake Corridor: South Shore Central/Travis Heights Development Standards," was a first pass at a thoughtful urban plan for a chaotic, ill-designed, and underutilized part of the city.

ROMA identified "two principal impediments" to redevelopment of the South Shore Central subdistrict, which it nevertheless characterized as "a great opportunity for the City of Austin." The first problem was inadequate existing development regulations. The second was a lack of public infrastructure, specifically a framework of streets around which more intense development could occur.

To address root issues - the same problems that persist today - the report recommends a sweeping rezoning of the entire area (except for the *Austin American-Statesman* property, just east of Congress) to a single mixed-use, base zoning allowing the equivalent of one-story buildings (1-0 F.A.R. or floor-to-area ratio). That's far less than the 35-foot to 200-foot building heights allowed on individual tracts now under the existing patchwork of tract-by-tract zonings. Significantly, higher buildings (to a maximum of 120 feet) would have to step back gradually from the water's edge; just 20% of a building could rise taller than the one- to two-story base zoning height. Basically, it's a low-rise vision - although ROMA principal Jim Adams says that today, upon more detailed study, he might well recommend higher densities and buildings. (Architect Sinclair Black, who also has studied this area, would prefer to see it all rezoned Central Business District, which currently allows an 8-1 F.A.R.)

To earn the right to build bigger and taller, ROMA recommended, property owners would

ROMA's Key Recommendations

- Update the Land Development Code to "reflect existing land uses and the mixture of waterfront-compatible uses envisioned by the Town Lake Corridor Study." ROMA suggested two tiers: base zoning and redevelopment area zoning.
- Re-evaluate regulations related to density and height.
- Develop additional urban design guidelines "to ensure that new development creates a more cohesive urban district."
- Revise use and setback provisions "to provide more flexibility and encourage redevelopment of aging properties." ROMA suggested setting an average and minimum setback, rather than a primary and secondary setback.
- Revise building step-back requirements, so they ensure "a stepping down of development toward the waterfront."
- Establish incentives for private property owners to cooperatively contribute to a "public framework"; ROMA suggested that height and density "bonuses" could be awarded to projects that achieved "clear public objectives" such as shoreline access, open space, shared parking, and additional streets.
- Develop streetscape standards to upgrade the look of the major roads.

You can download a PDF of the 2000 ROMA Austin Town Lake Corridor study from the city Web site, www.ci.austin.tx.us/parks/parks.htm.

have to chip in toward the public good (as with the "density bonuses" now being pursued for Downtown) and help execute the master plan. ROMA called for "a coordinated plan, schedule and implementation program including financing provisions" to apply to all property owners to "assure realization of continuous shoreline access, open space, and waterfront setbacks." In the initial ROMA proposal, all of the individual property owners would have had to agree on collaboratively providing shared parking structures, a new grid of streets, pedestrian amenities, and better streetscapes. City staff members who were involved in 2000-2001 say that a purely voluntary coalition of property owners proved unrealistic.

- K.G.



WHAT ROMA SAW

In its 2000 study, Austin's urban-planning consultants envisioned the South Shore Central area redeveloped with low-rise buildings and a new grid of streets, to foster a human-scaled, walkable neighborhood with shopping, offices, and restaurants.

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The Big Picture

TOWN LAKE CORRIDOR DEVELOPMENT PROJECT ACTIVITY

Parks & Recreation Department list, updated Jan. 5
 Additional information provided by George Zapalac, city of Austin

To help convey the changing nature of Town Lake's shorelines, this map provides a comprehensive look at dozens of projects either planned or in progress. Shown are both city projects on public land (A-G) and developments on privately owned land (1-24). Projects noted on map are explained below.

(A larger version of "The Big Picture" can be downloaded online at austinchronicle.com.)

City of Austin Projects

A) RIVERSIDE GAP: TOWN LAKE TRAIL

Closing the roughly 2-mile gap (between the Statesman and Town Lake Metro Park) in the otherwise continuous loop of the shoreline hike-and-bike trail is a multimillion-dollar project that PARD and trail advocates would love to get done. In some spots, a boardwalk over the water would be needed. The recent bond election included \$1 million for other trail repairs and improvements. See www.townlaketrail.org.

B) TOWN LAKE PARK

Surrounding the new Palmer Events Center and evolving Long Center is a 54-acre parcel of Town Lake Park. To be completed this spring is the "urban edge" portion (between Barton Springs Road and Riverside); it's receiving about \$7 million in park improvements that include fountains, a pond, walking paths, and open green areas. A future phase will improve the parkland between Riverside and the shoreline. Overall, TLP refers to all city-owned land on both sides of the river (between Cesar Chavez and Riverside Drive/Barton Springs).

C) GUERRERO COLORADO RIVER BEND PARK

Long undeveloped, this 363-acre riverfront park is finally scheduled for improvements. Phase I (bond-financed, to be completed by July 2008) includes a large playscape. Phase II (which lacks funding) includes new trails, sports fields, and a basketball court. The 1999 master plan also called for community gardens, a performance pavilion, and new benches along scenic river overlooks.

D) CESAR CHAVEZ PARK IMPROVEMENTS

In converting the Downtown segment between Cesar Chavez and Brazos to a two-way street, nearly a half-acre of Town Lake Park (between the street and the river) was lost. To compensate, the project includes park improvements: new planting beds, park benches, 40-50 new trees, and a handsome waterfront pedestrian promenade.

E) MEXICAN AMERICAN CULTURAL CENTER

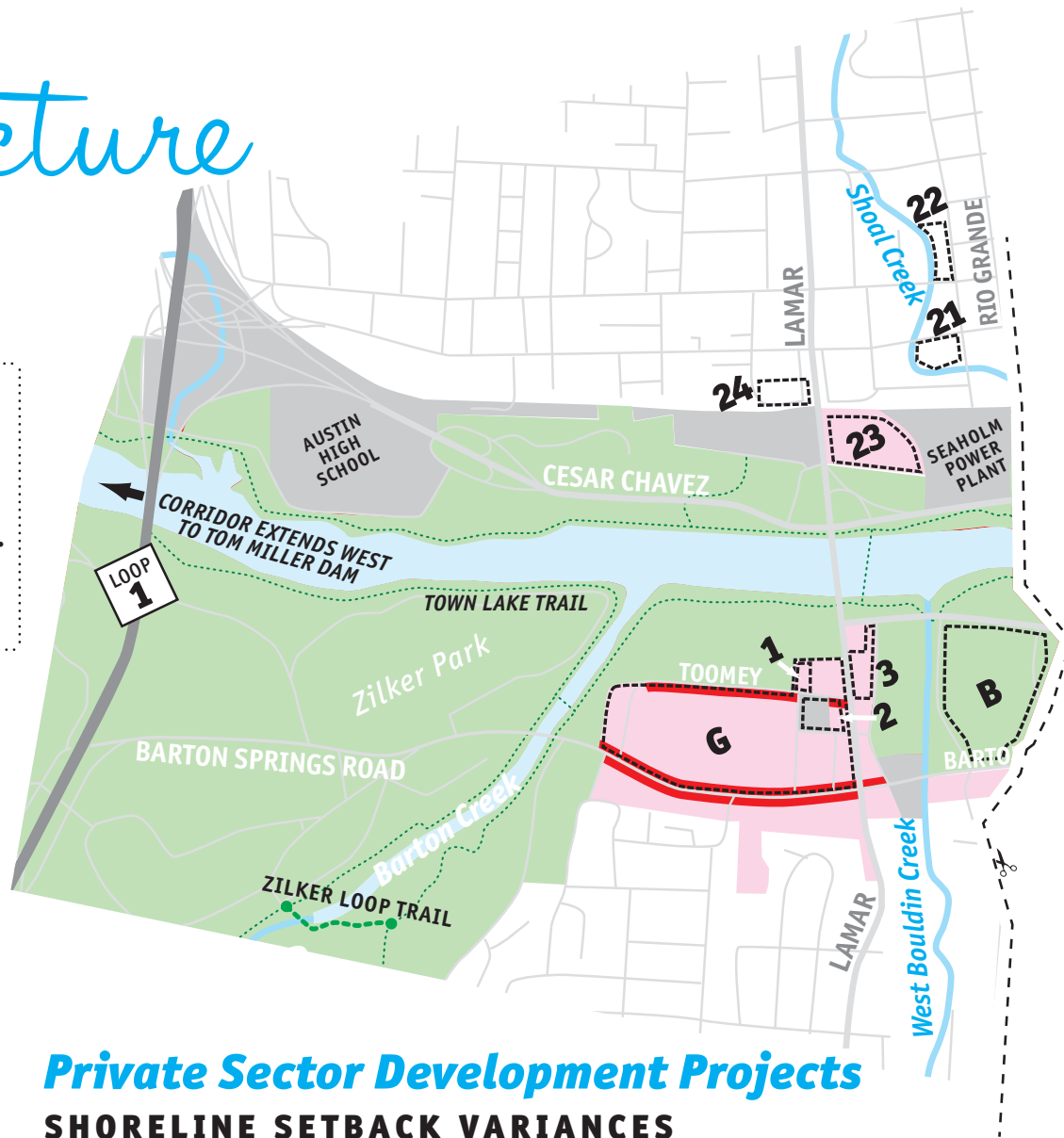
Phase I is finally under construction; it includes a two-story story education/exhibit/rehearsal/office building and outdoor plaza. Ultimately the long-awaited \$50 million MACC will include a 300-seat theatre, an 800-seat theatre, and a garage. Programming will include Latino visual arts, theatre, dance, literature, music, multimedia and culinary arts. (Phase I Completion: Spring '07.)

F) GREEN WATER TREATMENT PLANT

After the plant is decommissioned and demolished, this city of Austin property is slated for redevelopment, with a new infrastructure of streets. Site has been selected for the new Downtown Austin Public Library.

G) SOUTH BANK PROJECT (CONCEPTUAL PLAN)

This privately owned Toomey Road area is part of South Lamar Neighborhood Planning Process. Concept plan for an Overlay District would relax building code to allow greater building heights and Downtown-type density, in exchange for developer-funded improvements. Could include streetscape amenities, required affordable housing, and parkland amenities.



Private Sector Development Projects

SHORELINE SETBACK VARIANCES

APPROVED

7) Crescent Machinery 127 E. Riverside

Five-story residential (162 units) with 3,000-square-foot retail and 3,200 square feet of office space. (Estimated Completion Date: Summer '08.) **Waterfront Overlay District Variance approved** (South Shore Central subdistrict). Received setback variance along East Bouldin Creek. Primary setback of 80 feet changed to variable setback of 29 feet average; secondary setback of 130 feet eliminated.

REQUESTED – IN REVIEW

5) Hyatt Regency Hotel Site 208 Barton Springs Rd. (Currently parking area for the Hyatt)

Mixed-use 20-story project, with 12 floors of residential (213 units). Developer Fairfield Properties negotiated agreement on WO encroachment with Bouldin Creek Neighborhood Association; includes restrictive covenant, new ordinance, and private agreement. Goes back to Planning Commission Jan. 25. **WO Variance requested** to build 15 feet into secondary setback from Town Lake (at 150 feet).

8) 222 E. Riverside Drive & 300 E. Riverside Drive

Initially proposed: three 18-story residential towers (840 units). To meet Parkland Dedication requirements, PARD negotiated the dedication of land extension of Town Lake Trail along the shoreline. **WO Variance requested** to build 80 feet from Town Lake shoreline; WO requires combined primary and secondary setbacks of 200 feet.

9) Star Riverside 1300 E. Riverside Dr. (Site: Wellesley Inn & Suites)

High-end condominium project (254 units) with four buildings, the tallest of which will be 11 stories (110 feet). Phase I Construction to begin mid-2007. Proposed as 18-story residential tower, with a stepped-down height of 40 feet closest to Town Lake. Developer: Constellation Property Group. Note: PARD has negotiated a 20-foot trail easement along Town Lake. Constellation also will grant an easement to the city to extend the hike-and-bike trail under I-35 (and has donated \$250,000 toward the cost of building the boardwalk extension). **WO Variance requested** to allow a water quality pond within the primary setback.

19) Austin Music Hall 208 Nueces

Expansion from 22,000 square feet to about 42,000 square feet. Developer: Direct Events, with Novare Group/Andrews Urban. **WO Variance requested** to allow addition within the primary setback from Shoal Creek.

DOWNTOWN AUSTIN PLAN AREA

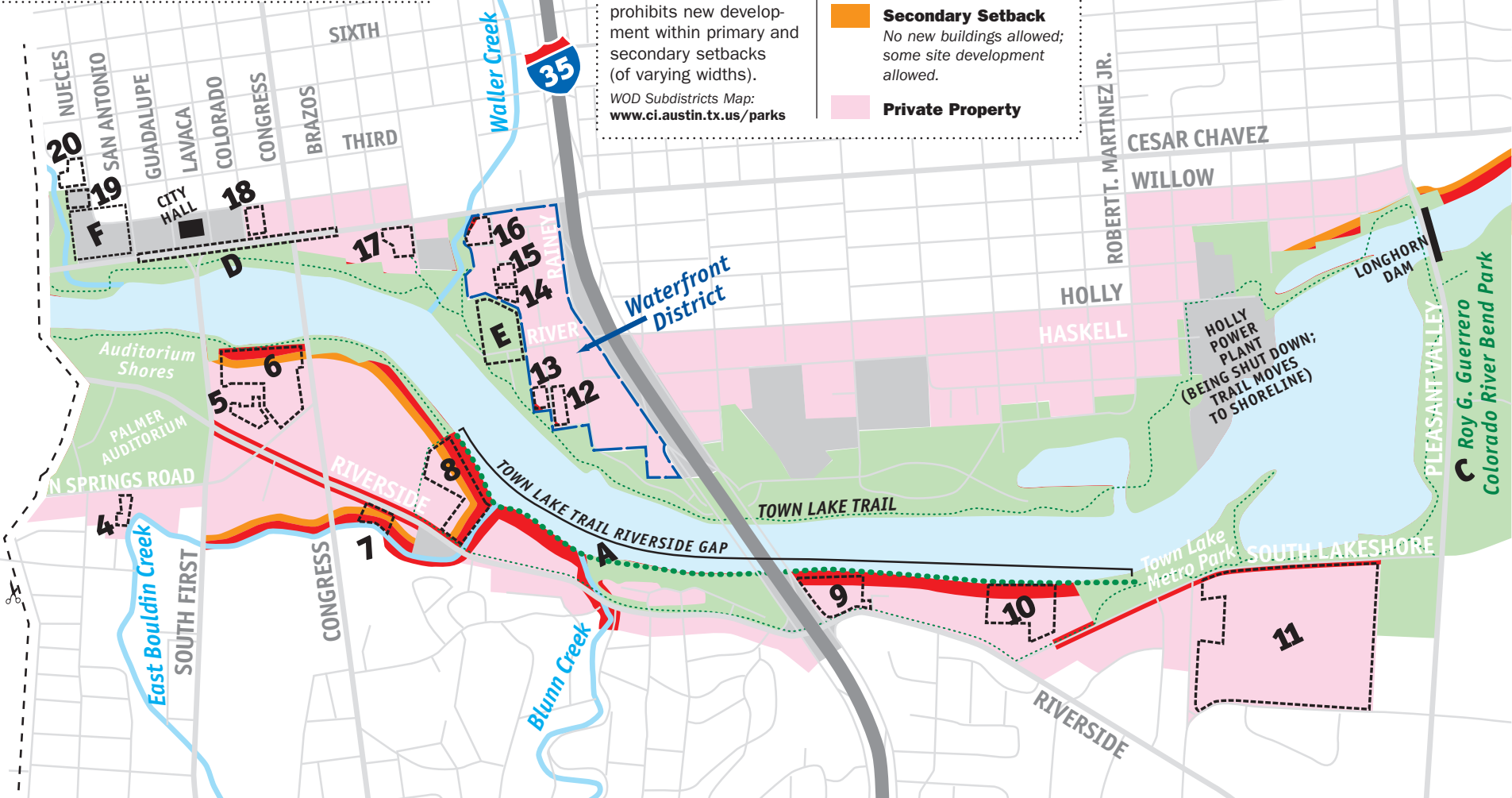
This area along the north shore of Town Lake, between I-35 and Lamar, is included in the new urban plan for Downtown Austin being developed by ROMA Design Group, to be completed by the end of 2007. The corresponding south shore of Town Lake is not included – but maybe it should be; it was the subject of ROMA's 2000 study (see p.27).

WATERFRONT OVERLAY DISTRICT

Within the WO District, all shoreline land that fronts directly on Town Lake (or on its contributory creeks) is protected as open space by city ordinance; the ordinance prohibits new development within primary and secondary setbacks (of varying widths).

WOD Subdistricts Map: www.ci.austin.tx.us/parks

- Parkland**
- Institutional Property**
- Primary Setback**
No new buildings or site development allowed.
- Secondary Setback**
No new buildings allowed; some site development allowed.
- Private Property**



NO SHORELINE SETBACK VARIANCES

SOUTH SHORE	
1) 1426 Toomey (Site: Former Bicycle Sport Shop, west of Schlotzsky's)	Planned 100-unit apartment project.
2) 300 S. Lamar (Site: Former Binswanger Glass Co.)	A planned five-story, 137-unit apartment building, with ground-floor retail and restaurants.
3) Bridges on the Park (Site: Taco Cabana on South Lamar) <i>To be preserved near site: Paggi House</i>	Phase I under construction: Six-story condominiums (110 units); 9,000 square feet of ground-floor retail. Developer: CLB Partners Ltd.; did Austin City Lofts. Phase II: Planned additional condo units.
4) 801 Barton Springs Rd. (Site: Former Filling Station Restaurant)	Nine three-story residential buildings, plus mixed-use project. Developer: David Honeycutt. Variance requested from neighborhood compatibility setback requirement, from 40 feet to 180 feet.
6) Fairfield Residential – Hyatt Site	Future: Second tower with mixed-use and high-rise residential project planned on the site
10) AMLI Town Lake Mixed-Use Development Northwest corner of Lakeshore Boulevard and Riverside (by Radio Shack)	Planned mixed-use project with 10,000-square-foot retail below 45 townhomes and up to 375 apartments. AMLI plans to dedicate a parkland easement along shoreline to extend TL Trail and will pay to construct it. Land under contract. Required setback of 100 feet will be observed by AMLI.
11) Lakeshore PUD Lakeshore Boulevard at Tinnin Ford Road	Existing multifamily development converting to a mixed-use development. The proposed high-density "urban village" on the east side off Lakeshore Drive would be large enough to require new streets and its own public-utility district. Variance requested to allow development within a critical water quality zone.

NORTH SHORE	
WATERFRONT DISTRICT	27-acre area (former Rainey Street Neighborhood) now zoned CBD
12) Legacy @ Town Lake Northeast corner Rainey and Cummings Streets	21-story residential tower; live-work lofts for artists (affordable housing) with storefront studios on street level on Rainey Street. Developer: Legacy Partners.
13) Milago Condos Rainey Street Neighborhood	13-story condominiums (completed); the pioneering project in the new Waterfront District
14) The Shore on Town Lake	22-story condominium tower (192 units) under construction. Developer: High Street (Trammell Crow)
15) Kimpton Hotel	254-room boutique hotel topped with 40-50 condos
16) Constellation Project	Two 30-story towers; hotel and condos (Start construction: mid-'07)
17) 98 San Jacinto	Residential tower (240 apartment with 80 condos) with ground-floor retail. (Start construction: spring '07)
18) 101 Colorado	28-story tower; will include 190 apartments (under construction).
20) 360 Condominiums	44-story, 433-unit residential tower overlooking Shoal Creek (under construction).
21) The Monarch	29-story residential tower with 305 units overlooking Shoal Creek (under construction).
22) The Lofts on Shoal Creek	Midrise residential tower overlooking Shoal Creek (Preliminary planning stages)
23) Spring	36-story condo "point tower" with 220 units (Start construction: 2007)
24) Phoenix Apartments 300 N. Lamar (former Goodwill building)	Five-story residential, 126 units; under construction. Developer: Phoenix Property Co.

Austin Neighborhoods Council adopted a resolution to provide a citywide voice on the issue. The resolution states:

“Be it resolved that the Austin Neighborhoods Council strongly urges the Austin City Council to recommit to protecting the Town Lake corridor and Town Lake Park by affirming that public parkland will not be used for private purposes, and that new development along the river corridor will have to conform to the zoning and overlay ordinances which prohibit intrusive development along the waterfront and adjacent to parkland.”

South River City Citizens – the neighborhood association that has taken the lead on protesting the condo towers at 222 and 300 E. Riverside – and the Bouldin Creek NA – which appears to have successfully protested WO variances for condo towers planned for the infamous Hyatt hotel site – have expressed concern that the value and importance of the Waterfront Overlay District protections have been forgotten. In October, SRCC member Sarah Campbell (recently retired as a senior planner with Parks) sent an open letter titled “Close to Outrage” to the mayor, all council members, all planning commissioners, and other city leadership suggesting that the protections in the ordinance are being willfully ignored, to serve developer interests. (See Campbell’s letter, in the Nov. 24, 2006 issue, at austinchronicle.com.)

While activists want the city to “just say no” to all Waterfront Overlay variance requests, in the long run the best solution for privately owned tracts could be a solid redevelopment plan that integrates landowner, neighborhood, and city interests. If the city could move from a reactive to a proactive stance, council members and planning commissioners wouldn’t have to sit late into the night wrestling with F.A.R.s and setback intricacies on every individual proposed project. As principal planner Michael Knox puts it, “We shouldn’t be doing urban planning from the dais.”

Developers aren’t inevitably the enemies of Town Lake. In fact, Austin very much needs them to get involved. Especially for areas like the South Shore Central subdistrict and the East Riverside subdistrict, engaging landowners and next-generation developers committed to good urban design is essential. “The private sector needs to ‘recycle’ this land – you need the private sector to help you invest in this area,” said Jim Adams, principal for ROMA on its 2000 study.

A key point: Waterfront land in private hands will become accessible to the public – as open space and/or to complete the hike-and-bike trail – only as tracts are redeveloped. Within the Waterfront Overlay District, existing buildings close to the shoreline (such as the Seventies apartment buildings at 222 and 300 E. Riverside) were grandfathered in. The building setbacks written into code – which vary by area, with most at 100 to 200 feet – apply only to new construction. So true advocates of public open space should embrace inspired redevelopment that can open up shoreline land to everyone and help complete the Town Lake Trail.

Another solution with great promise being forwarded by Parks is a more proactive use of city parkland-dedication provisions. Right now,



First Street at Town Lake, looking northwest

BRET BROOKSHIRE

the WO Ordinance asserts a public interest in preserving waterfront land as open space, with public access. But here’s the rub: The city can’t force public uses on private land. If Austin wants guaranteed public access to the entire Town Lake shoreline – to complete the hike-and-bike trail and/or prevent waterfront towers – then the only sure solution would be for the city to acquire the shoreline portion of all Town Lake waterfront tracts as parkland. Both PARD and the Town Lake Trail Foundation also are pursuing the idea of an over-the-water boardwalk, to close the Riverside gap. Having this alternative in its back pocket strengthens the city’s bargaining power with developers – like CWS Capital Properties, at 222 and 300 E. Riverside – who are trying to demand setback variances in exchange for extending the trail on

Even if Austin did have a clear, cohesive plan for Town Lake, it’s not clear who would implement it. Austin has no centralized oversight of the whole Town Lake Corridor.

their land. Knowledgeable city staffers like Knox and Stuart Strong say the city is unlikely ever to “take” the land through condemnation proceedings – wildly unpopular in property-rights Texas, not to mention wildly expensive.

Looking for Models

But the city can, and already does, require landowners citywide to dedicate parkland on tracts under residential development. And parkland is exactly what’s needed. Right now, the parkland-dedication requirement applies only to subdivided land. But according to Strong, PARD is actively forwarding a change to the Land Development Code to create greater equity by making the requirement (to dedicate land on-site and/or, at PARD’s discretion, pay an in-lieu impact fee) applicable to all residential development. “The tool of parkland dedication has a lot of potential,” said Strong with

enthusiasm. “Once we clear up the loophole [that exempts nonsubdivided lots], it will be a very effective tool” for acquiring parkland on each waterfront lot that gets redeveloped with dense housing.

“We can make the case that cities have the right to impact fees,” noted Strong, citing Texas case law: “The courts have upheld the principle that the more people you bring in, the more you owe to the public.” Strong foresees the proposed amendment reaching the council within a few months. And judging from initial responses, at least some council members are amenable.

The most proactive solution would be for the city to pursue a comprehensive public waterfront redevelopment or preservation initiative, as other cities have done around the country. (In the Town Lake Corridor Study, city acquisition of privately owned properties to reclaim the waterfront, with innovative purchase and lease-back financing, was listed as a 1986 “action priority.”) If the city (and a longer shot, South Austin) were to embrace development of a south shore waterfront shopping-and-entertainment district – perhaps Austin’s

funkier answer to the San Antonio Riverwalk – public involvement and funding would have to be extensive, along the lines of the 2nd Street District.

A funding tool used by other cities nationally for waterfront revitalization is a waterfront taxing district. Assessments within the tax increment financing district fund public investments; the private properties taxed benefit as their values are enhanced by the improvements in their district. (Austin is seeking a partnership with the county to create a TIF district to fund the revitalization of Waller Creek, including the tunnel and its shoreline parks Downtown.) If the city chooses to enact an updated version of the ROMA recommendations for the South Shore Central area, for example, a TIF potentially could fund the new infrastructure of streets, Great Streets amenities, parking garages, and so forth, required for that vision.

Examples of other cities using this tool include Burlington, Vt., which financed its waterfront revitalization partially through a TIF approved by voters in 1996, for a Waterfront Urban Renewal District. In 2006 alone, TIFs for waterfront district revitalization were enacted in Knoxville, Tenn., and Belfast, Minn. Earl Broussard, principal of TBG Partners (the firm now completing Phase I of Town Lake Park, by the Palmer Events Center), suggested that in Austin, a TIF assessed on private property within or adjacent to the WO District could fund the purchase and maintenance of Town Lake Corridor land as public park space and the completion of the trail.

Whether the city would take such an initiative remains to be seen. But before there’s anything to finance, Austin still needs a clear plan backed by force of zoning code – and the political will to adhere to it.

“I do think we’re doing a lot better than we have in the past,” said Brewster McCracken, the current council’s most vocal urban-planning advocate. “The city’s missed opportunity to adopt the ROMA plan [for Town Lake], and the 2222 corridor plan, has fundamentally altered the way we handle these plans now. We’re now requiring them to come to council with implementable code – nuts-and-bolts zoning code that has the force of law – so that we can take an immediate vote on adoption.” The ROMA study noted of the south shore, “The community has clearly stated that this subdistrict should be viewed as a transitional area rather than an extension of the downtown.” McCracken concurred, though like others interviewed last November, he hadn’t actually (re)read the ROMA study. (“We can’t even find it!”) He expressed concern that transit planning would need to be part of denser development on the south shore. “Most likely we’ll be seeing requests for heights of 120 feet. But what responsibilities come with that?” he asked. McCracken said that as the city proceeds to do neighborhood and corridor plans (which cost around \$200,000), “It’s obviously the next one on the list.”

“I don’t think there’s any interest in revisiting the Waterfront Overlay,” said McCracken of the current council. “It’s one of our best urban-planning achievements. One of the most remarkable things about Austin, from an urban-planning perspective, is how we’ve treated the lakefront. It’s an unusual approach, and I think it’s really fantastic – we’ve gone with more of a nature linkage on our urban waterfront. Most cities do more of a hard edge, an urban edge. But I like the character Town Lake has now, and I think most Austinites do.”

In its call for the revival of the urban parks movement, the Trust for Public Land asserts, “We can create the green oases that offer refuge from the alienating city streets – places where we can rediscover our natural roots and reconnect with our souls.” In the end, that’s the reason Austinites love and want to protect the open space around Town Lake. As a salve to the urban soul, nothing beats watching the river flow. ■

Visit www.ci.austin.tx.us/parks/parks.htm for links to the 2000 ROMA Austin Town Lake Corridor Study, the Town Lake Corridor Study, and maps and descriptions of the Waterfront Overlay subdistricts. City code pertaining to the Waterfront Overlay District includes 13-2-160(a,b), Ordinance 990225-70, Ordinance 990715-115, and Ordinance 031211-11.

Death by a Thousand Waivers: Variances granted here

Developers seeking variances to the restrictions defined in the city's Waterfront Overlay Ordinance can get approvals at the Planning Commission level without having to go to City Council. Unlike council members, PC commissioners must decide a project's fate based on limited community input, often looking only at a narrow site plan. With so many citywide issues and ordinances to track, commissioners are not in the best position to serve as the "keepers" of the Town Lake Corridor. Yet with multiple large projects requesting variances suddenly coming before them, the commissioners have been working in recent months to bone up on Waterfront Overlay issues and the 2000 ROMA recommendations.

Said Planning Commissioner Sandra Kirk, "I am very much interested in the Town Lake Waterfront Overlay. We are trying to discuss this and come to synergy in our thinking. We hope to educate ourselves so that we can make sense of plans that come before us and determine whether projects support or undermine the city's vision for waterfront redevelopment." Fellow Commissioner Chris Riley, who has received a number of e-mails from citizens concerned about the projects seeking WO setback variances, said, "On the south shore east of Congress, the goals of the Waterfront Overlay have not been well-served since 1985." He added, "There's significant interest in re-educating ourselves about the prior work that's been done on the Waterfront Overlay District. The first step is getting up to speed."

At Kirk's request, city staff provided a Nov. 21 briefing to the Codes and Ordinances Committee of the Planning Commission to explain the Waterfront Overlay District Ordinance and the ROMA recommendations. (The open-meeting briefing was derailed, however, when two dozen neighborhood activists showed up to protest specific projects, preventing any in-depth discussion of the ROMA plan.) At its Dec. 18 meeting, the PC discussed adding a new requirement that, as an additional protection, the city Environmental Board should review and vote on all WO and creek setback variance requests (as occurred for the 222 and 300 E. Riverside projects) before they go to the Planning Commission.

While the developer can appeal a *denial* to City Council, the public does not have the parallel right to appeal an *approval*. This makes public notification, scrutiny, and input prior to a PC vote especially crucial.

When a WO District variance request goes to the Planning Commission, it has already been reviewed by the Parks and Recreation Board. This gives PARD the first voice, appropriately, on developer requests to build taller or closer to Town Lake (and/or its tributary creeks) than zoning permits. But Parks Board members don't always hear the whole story, according to retired Parks planner Sarah Campbell. While the review process should include independent briefings by PARD staff, she said, in some cases only the developer (or the developer's attorney) briefs the board on the project. The Parks Board is inclined to protect the natural character of the shoreline, but its vote is not binding. According to Chair Linda Guerrero, the Parks Board's vote goes to the PC only as a recommendation, and typically

without benefit of comments or a briefing from Parks to Planning on the issues.

Many projects are now coming through the approval process: A single Oct. 24 agenda of the Parks Board, for example, included three major projects requesting variances to the development protections that Austin codified in the 1989 WO District Ordinance. In each case – a major new mixed-use project on the Hyatt Regency site, three proposed 200-foot condo towers at 222 and 300 E. Riverside, and a proposed high-density "urban village" on the east side off Lakeshore Drive, large enough to require new streets and its own public-utility district – developers want to build closer to the water than current setback protections allow.

Danette Chimenti has a multifaceted perspective on waterfront development regulations and pressures; she's a new member of the Parks Board (appointed by Lee Leffingwell) as well as

Variances to the Waterfront Overlay Ordinance can get approval at the Planning Commission level without having to go to City Council. And while the developer can appeal a denial to City Council, the public does not have the parallel right to appeal an approval. This makes public notification, scrutiny, and input prior to a Planning Commission vote especially crucial.

vice-president of the Austin Neighborhoods Council and co-president of South River City Citizens. Chimenti believes that the public interest would be better served by requiring that WO variance requests go to City Council for a final vote, rather than being approved by the Planning Commission. Speaking only in her capacity as co-president of her neighborhood association, Chimenti said in November, "Council members, as elected officials, probably pay more attention to public opinion, and are more sensitive to public outcry, than planning commissioners – which is an appointed, unpaid position. ... I think it would be wise to have a City Council hearing for something as important to the city as Town Lake."

Some recent council actions do indicate a commitment to WO District protections. One example is the zoning change requested for a new AMLI housing project on Tract 9 at East Riverside and Lakeshore, within the East Riverside Waterfront Overlay subdistrict. At first reading at City Council, Leffingwell moved to require the developer to add explicit language stating that it would comply with WO development regulations; the amendment was unanimously supported by council.

For a full list of developments currently in the city approvals pipeline, see "The Big Picture," p.28.
– K.G.

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110,000 a Year

BY MICHAEL VENTURA

The numbers stun. "Of every 20 people who go into a U.S. hospital, one of them picks up something extra: an infection. ... For 90,000 Americans a year, the infections are a death sentence. ... Two million patients get a hospital-acquired infection every year. ... Nationwide, hospital infections are the eighth-leading cause of death [my italics]. ... [And] in most parts of the country, it's virtually impossible to find out how well hospitals are doing at infection control overall" (AARP Bulletin, January, p.12). If 2 million were infected and 90,000 were dying from diseases contracted at movie theatres or sports arenas, those venues would be closed amid headlines and government investigations galore. If terrorists killed 90,000 Americans a year, we'd be living under marshal law. But hospitals are protected by powerful insurance and health-industry lobbies, so as yet no one in the federal government seems vitally interested.

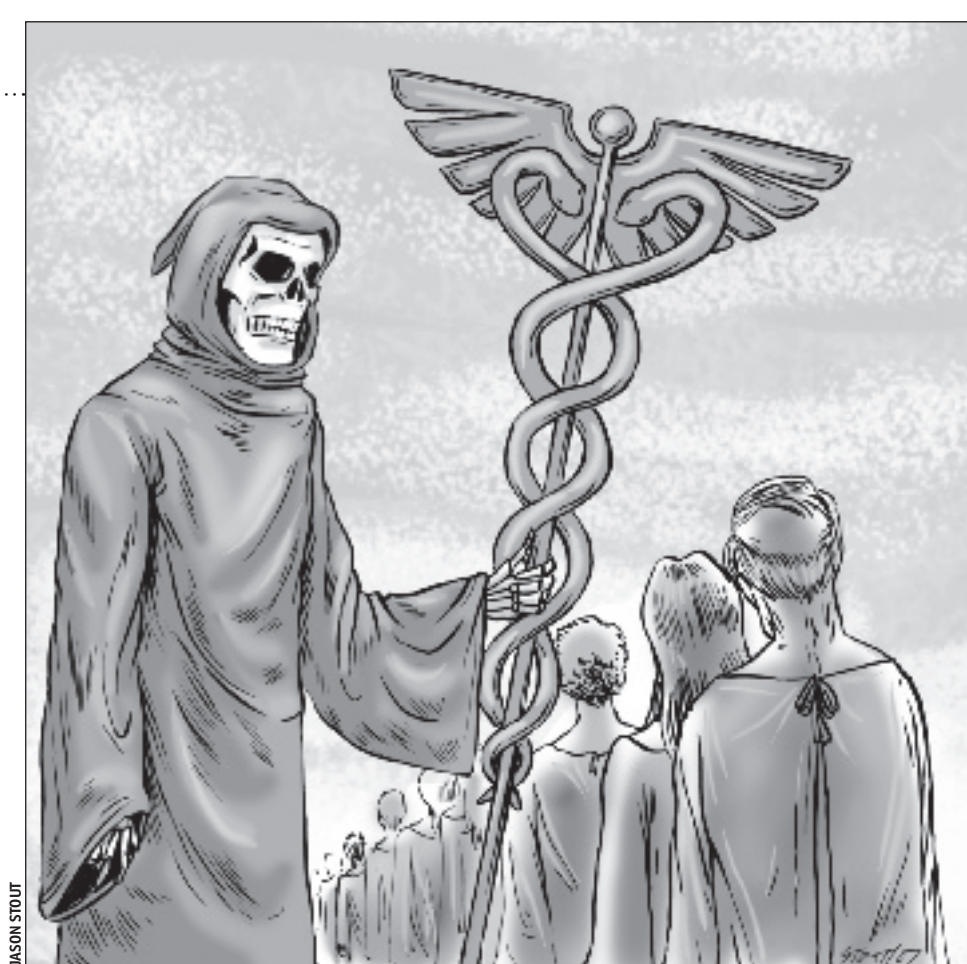
In addition, "More than 2,000 patients are dying needlessly each year from the use of stents, the tiny medical devices that prop open heart arteries" (The New York Times, Oct. 12, 2006, p.22). And "46.6 million Americans, including 8.3 million children, had no health insurance in 2005, up 1.3 million from the previous year" (The Washington Post, May 25, 2006, p.12). "The National Academy of Sciences ... estimates that lack of health insurance leads to 18,000 unnecessary American deaths ... a year" (The New York Times, May 1, 2006, p.19).

Keeping count? The 2005 figures amount to 110,000 deaths a year caused by how we do (or don't do) health care. A decade of that, and it's as though terrorists nuked Chicago. Nuking Chicago (or Waco, for that matter) would drive us into a fit of national hysteria, but so far our 110,000-per-year needless "health care" deaths haven't tweaked our collective sentiment. We've been immune to news like "Medical Errors? Patients May Be the Last to Know" (The New York Times, Aug. 29, 2005, p.F7) and "Health Care Costs Rise Twice as Much as Inflation" (The New York Times, Sept. 27, 2006, p.C1).

The "average number of patients injured by medication errors of health professionals" is 1.5 million (Time, July 20, 2006, p.20). These errors "kill several thousand each year" and "are so widespread that hospital patients should expect to suffer one every day they remain hospitalized. ... Even simple medication safety recommendations – block-printing on hand-written prescription forms – are widely ignored" by care-providers (The New York Times, July 21, 2006, p.21, my italics). "Research suggests that more than half the time health care workers even fail to wash their hands as recommended" (AARP Bulletin, January, p.12). Imagine the state we'd be in if 1.5 million Americans were injured every year, and several thousand killed, by terrorists instead of health professionals.

We don't have to wait for bio-weapons to attack the United States. Doctors who overprescribe antibiotics in hospitals – which experts have warned against for years – are doing the terrorists' job for them. The technical term for this biological agent is "community-acquired methicillin-resistant Staphylococcus aureus," or MRSA. "Never heard of it? Neither have most doctors. ... It has spread rapidly through parts of California, Texas, Illinois, and Alaska, and is beginning to show up in Pennsylvania and New York. ... Those bacteria have escaped from the hospital and are now communally contagious, spread by contact. ... One of the difficulties in tracking MRSA is that doctors rarely check for it" (Time, June 26, 2006, p.52). MRSA "is infecting normal healthy people everywhere. ... Children that are healthy and playing with their toys in the morning get this infection and are dead that night" (The New York Times, Aug. 22, 2006, p.F7). That article reports the spread of MRSA in Atlanta, Baltimore, Vermont, and Montana. Why are doctors failing to test? The Time report quotes Elizabeth Bancroft, an epidemiologist: "HMOs aren't going to be paying you to do a culture on what they consider to be a [common] skin lesion."

There are no big bucks in prevention. Using fairly simple tests, some VA hospitals have reduced contagious infections by as much as



JASON STOUT

80%, "but the U.S. Centers for Disease Control and Prevention have thus far declined to recommend [this mode of] screening for non-VA hospitals" (AARP Bulletin, January, p.12). This administration rarely recommends anything that might cost any industry a little money.

Another way our "health" system is killing us: "Health-care costs are the number one reason Americans file for bankruptcy" (CNN, Nov. 2, 2006). CNN also noted that 41% of middle-income Americans had no health insurance for part of 2005.

"The More You Pay, the Better the Care? Think Twice. Several studies suggest that there is no relationship between the amount spent on treating a patient and the quality of care. ... There is mounting evidence that the zeal to treat and spend may actually hurt patients. ... The financial incentives in the health care system ... [don't reward prevention but] encourage hospitals and clinics to provide more services, hire more specialists and install more devices" (The New York Times, Dec. 17, 2006,

p.BU4). This situation profits the health care industry hugely. "Since 2001, the health-care sector grew by 1.7 million jobs, while the number of private-sector jobs outside health care has not changed" (The Week, Sept. 29, 2006, p.36). The health care industry "constitutes about 14% of the gross domestic product" (The New York Times, Dec. 3, 2006, p.BU4). That's a ton of financial clout in Washington.

Who pays for that clout? The same people who are endangered by it. Us. But our money doesn't improve care. "We spend much more per person on health care than any other nation, and we have lower life expectancy and higher infant mortality than Canada, Japan, and most of Europe. ... Britain spends about 40% as much per person on health care as the United States" (The New York Times, May 5, 2006, p.23); yet "among U.S. citizens age 55 or over, the rates of cancer, diabetes, and heart disease are almost double that of Britain" (The Week, May 19, 2006, p.18). The British smoke and drink much more than we and eat lousy

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food, but their system, like most nationalized systems, attends to prevention.

Some states are tackling health insurance. Maine, Massachusetts, and Vermont have versions of "near" universal health care (*The New York Times*, Jan. 9, p.1). GOP Gov. Arnold Schwarzenegger has proposed a sweeping plan for California that includes "undocumented" children. (Who cares about a child's documents? Those who'd refuse care to any ailing child, for any reason, are not to be taken seriously as moral human beings.) We should insure everyone, by all means; however, the medical system that the uninsured will enter is itself unhealthy, yearly injuring 1.5 million and killing tens of thousands. Only New York has addressed this. "In 1989, when New York state started publishing hospitals' death rates after bypass surgery, the hospitals conducted reviews, hired new personnel and pushed out surgeons with the highest death figures. Statewide mortality dropped like a stone, by 41% in four years" (*AARP Bulletin*, January, p.12). Which proves these issues can be handled. But, nationwide, why aren't they?

Because of a sickness in the nature of how we perceive. With 110,000 dead and 1.5 million injured every year, the body count cries out that our health care system is a far greater threat to national security than Muslim terrorists. We don't want to hear that. We don't want to hear that we're endangered less by terrorism than by the passivity of health-care professionals toward managed care, by corrupt lobbying, by overemphasizing the profit motive where it doesn't belong, by insisting on the American medical system when there's ample proof that other systems work better. Most of all, we're being killed by our trancelike enthralment with a theatrical good-guys/bad-guys threat (terrorism), rather than giving proper importance to prosaic dangers that threaten us far more: Our medical system yearly kills nearly 37 times the number of people who died on 9/11. We protest and e-mail like crazy about the war, and so we should, but what of our unjust and lethal medical system? We are being killed by our insistence that our greatest problems are caused by others rather than ourselves. We are dying needlessly by the tens of thousands because we refuse not only to face reality, but even to notice reality.

It's not just Bush. It's the U.S. of A. Both Iraq and our health care crisis are about not looking at ourselves. A disease we're killing for there, dying of here. ■

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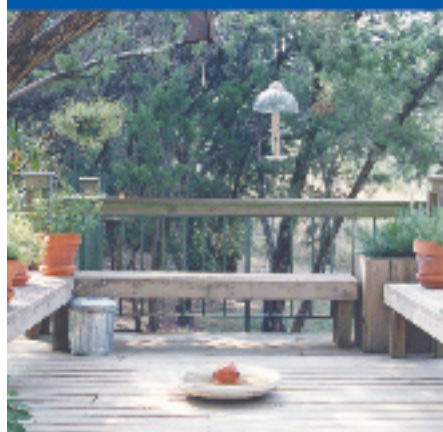
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**NEWS
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ON INAUGURATION DAY: "Rick Perry's transparent prattle about national issues was obviously intended to spark speculation about his national ambition. Fine. Whatever gets him out of here faster is fine by me."

- Wells Dunbar



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36 PHILIP GLASS' 'THE BARBARIANS'
40 BOOK REVIEWS
42 AFTER A FASHION

THE GOAT, OR WHO IS SYLVIA?: Tragedy defined

Don't think that the title of this Edward Albee work – which won the Tony Award for Best Play in 2002, probably should have won the Pulitzer, and is being produced locally by Different Stages at Play! Theater – is really a title and a subtitle. *The Goat, or Who Is Sylvia?* is the title. The subtitle is *Notes on a Definition of Tragedy*, and few, if any, playwrights outside of Albee, the grandmaster of American playwrights, would even take on a word so freighted with dramatic baggage as the word "tragedy," a Greek word that translates as "goat song" and echoes back to the very beginnings of the art form we call theatre.

For the uninitiated, Albee is the holder of three Pulitzer Prizes for Drama – none of which, surprisingly, he won for what is now one of the watershed plays in American theatre, *Who's Afraid of Virginia Woolf?* – and the winner of two Tony Awards for Best Play. He fell out of critical favor for a long period of time during the late Seventies and into the Eighties before he made a roaring comeback with *Three Tall Women*, which won him his third Pulitzer. "Some critics tend to write people off," says Norman Blumensadt, Different Stages' producing artistic director, who is helming this production, "and what happens to many artists in America happens to playwrights. If your first successful play is *The Glass Menagerie* or *Death of a Salesman* or *Who's Afraid of Virginia Woolf?* and you don't come back and write a comparable play again and again, the public perceives the writer as a failure. Writers, actors, and directors for the most part do not want to repeat themselves. Albee has followed his own path, and people didn't necessarily want to go there."

While the fact that Albee wrote the script is reason enough to pique one's interest, what's most interesting is that he has managed to do exactly what he intended: Write a tragedy. Some might not be able to get past the bare outline of the story, which concerns an architect at the height of his professional prowess, who has a perfect marriage and an adoring son but falls in love with a goat.

No joke. He falls in love with a goat. And again, it may be difficult for some, perhaps for many, to get past that singular fact, because whether you pronounce it with an "est" as in "best" or with an "east" as in "beast," in a world that often seems to have moved beyond shocking, bestiality still has the power to cow even the most jaded among us. What is perhaps most sur-



No joke. He falls in love with a goat. And again, it may be difficult for some, perhaps for many, to get past that singular fact, because whether you pronounce it with an "est" as in "best" or with an "east" as in "beast," in a world that often seems to have moved beyond shocking, bestiality still has the power to cow even the most jaded among us.

prising is that bestiality is not even vaguely the most shocking thing in this strangely funny yet ultimately sad, sad story. I was moved beyond tears when I read it, and while that doesn't guarantee an effective production, I have difficulty imagining anyone unfamiliar with it being able to watch its ending and not be surprised, shocked, and ultimately moved beyond words. An Austin theatre luminary recently said to me that, really, Albee is tame compared with other playwrights writing today. He must not know *The Goat, or Who Is Sylvia?*, a truly great play and the quintessential American tragedy.

– Barry Pineo

The Goat, or Who Is Sylvia? runs Jan. 19-Feb. 10, Thursday-Saturday, 8pm; Sunday, 2pm; at Play! Theater, 1204 Cedar. For more information, call 474-TIXS or visit www.main.org/diffstages.

CREATEAUSTIN: Mapping our future, artwise

What do you think Austin's cultural scene will look like in the future? More to the point, what do you want Austin's cultural scene to look like in the future? That's what the city of Austin is asking these days, and now is the time for you to jump in with your answer. The Cultural Arts Division is spearheading a grand effort to map out Austin's future in regard to its arts and artists. That means looking at cultural facilities, infrastructure, arts education, social support for individual artists (in areas like health insurance and affordable housing), tax districts, public art, tourism ... the list goes on and on. Whatever will affect the cultural life of Austin in any way in the coming years is on the table. The plan that's developed – code name: CreateAustin – will serve as a blueprint to be implemented over the next decade.

Understand, this is not a plan for the city government. This is a plan for the city itself, for all of us who call Austin home. We decide what's important to us, what we want our cultural future to look like. We figure out what it will take to make it a reality. We design the steps to take us there, and we implement them. The city of Austin is helping by facilitating the process, but this is our plan.

Which makes it all the more crucial for you to get on board with it. Consultants have been picking the brains of dozens of citizens over the past year, and December saw the first meetings of two community-based groups – one consisting of civic leaders and another consisting primarily of working artists – that will be providing input over the first half of 2007. The next step is a series of open meetings at which goals and strategies can be collected from all corners of the city. Four CreateAustin community meetings will be held Jan. 25-27. (See schedule below.)

Yeah, Austin has seen a lot of community plans. (Oh, how we love to plan.) And yeah, not all of those plans have been implemented. But can we afford to excuse ourselves from getting involved with this plan because of others? Look around. The city is changing, and quickly. Areas that used to be hotbeds of creative activity are being wiped out by economics. What does it mean for artists who can no longer afford to live here? What does it mean for the grassroots/garage aesthetic that really put Austin on the nation's cultural map? What does it mean for the next generation of Austinites? Now is the time to start talking about these things. If not now, when?

Here are four splendid opportunities to get in on the planning. And let's make this clear: These will not be hearings, where people speak individually, one after another. These are true planning sessions, where every participant will join a small group that actually collaborates on the identification of goals and strategies to achieve them.

- Thursday, Jan. 25, 7-9pm, at Conley-Guerrero Senior Activity Center, 808 Nile
- Friday, Jan., 26, 1-3pm, at the Dell Jewish Community Center, 7300 Hart
- Saturday, Jan. 27, 10am-noon, at the South Austin Senior Activity Center, 3911 Manchaca
- Saturday, Jan. 27, 2-4pm, at the Joe C. Thompson Conference Center, 2405 Robert Dedman Dr.

For more information, visit the CreateAustin Web site, www.ci.austin.tx.us/culturalplan. – Robert Faires



SEE. HEAR. SPEAK. TWO: ColdTowne's festive three-way (on film, in music, and on stage)

When ColdTowne relocated to Austin following Katrina, the New Orleans improv comedy troupe wasted no time in getting the vibe of its new hometown. When in Austin, hold a festival, right? Just six months after arriving, ColdTowne had its very own: the see. hear. speak. comedy festival, showcasing comedy on film, in music, and in live performance. A year later, ColdTowne is ensconced enough in the scene to have its own venue in which to present the sequel, which is happening this week. All events take place at ColdTowne Theater, Airport and 48½, next to I Luv Video. For more information, call 524-2807.

– R.F.

THURSDAY, JAN. 18, 8PM

See. – Short comedy films

FRIDAY, JAN. 19

Hear. –

8pm: Phil Aulie's Ukulele, Jerm Pollet, CockSound, and Jeremy Lamb; 10pm: Coolio Popolare, Bill Stern, Terp 2 It, and the Brobdingnagian Bards

SATURDAY, JAN. 20, 8PM & 10PM

Speak. –

Eric Seufert, Asaf Ronen, John Ratliff, Sean Patton, Mo Daviau, Bryan Roberts, Chris Orf, Jerm Pollet, and Jill Morris

365 Days/365 Plays: Week 11

The yearlong festival of plays by Suzan-Lori Parks continues. Each week through Nov. 12, a different group will present seven short plays written during the same week four years earlier. Admission is free or by donation, as noted. For more information, visit www.zachscott.com/365.

WEEK 11: Performance as Public Practice program, UT Department of Theatre and Dance

Monday-Sunday, Jan. 22-28, noon, in and around the Winship Drama Building, 23rd & San Jacinto, on the UT campus. Seven plays performed by the Performance as Public Practice program. Admission: free.

An Opera for Wartime

Philip Glass' 'Waiting for the Barbarians' arrives when its message is urgently needed **BY ROBERT FAIRES**

Dark days frequently call forth mighty works of art.

Think of Picasso's *Guernica*, rising from the horrors of the Spanish Civil War, or Arthur Miller's *The Crucible*, emerging from the anti-communist witch hunts following World War II – fierce and impassioned works which spoke to their time, indicting the injustice and violence taking place then.

Now we find ourselves deep in an era of terror, with our nation poised to enter the fourth year of war in a foreign land, a war in which the rights of some – in that country and this one – have been sacrificed on the altar of security, in which fear of an enemy has been used to justify repression and torture, in which those who have not supported the war have been judged as enemies of the state. It is a time of much bloodshed and cruelty and inhumanity.

Today, just as a “new way forward” in this war is being heralded by the administration, there

In every war, we need to learn its cost all over again, if not through the casualties of war itself, then perhaps through works of art that show them to us. Works such as *Waiting for the Barbarians*.

comes to our shores a work of art that speaks to these dark days, sometimes in language that echoes what we've been told by the leaders of the current military campaign. *Waiting for the Barbarians* is the latest opera by Philip Glass, an adaptation of the novel by Nobel laureate J.M. Coetzee. In it, the life of a village on the frontier of an unnamed empire is disrupted by rumors of an attack by “barbarians.” When

representatives of the empire descend upon the village, they accept the rumored threat at face value and employ whatever methods they deem necessary – torture and murder included – to defeat those they perceive as enemies or as allies of their enemies.

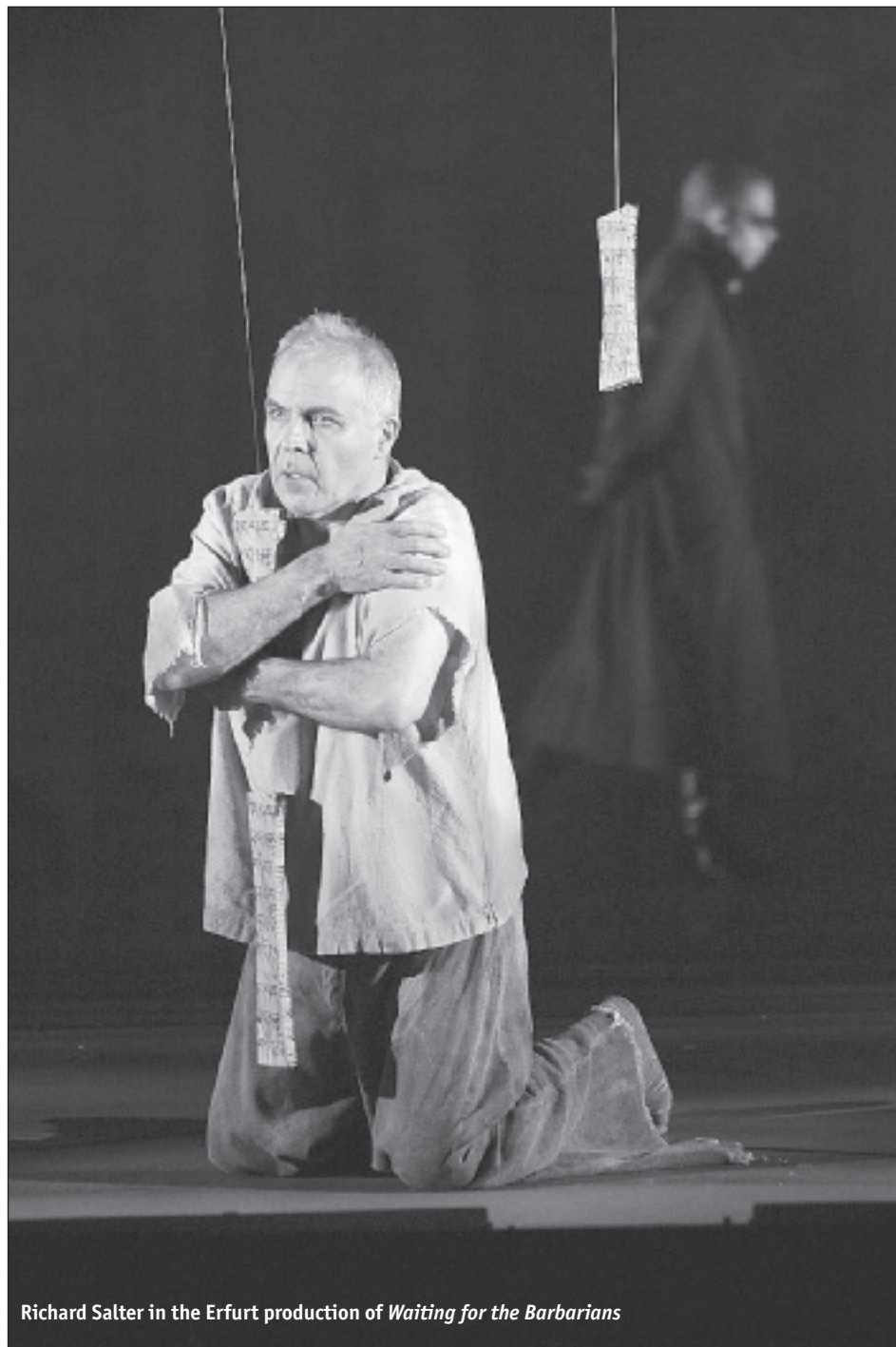
The opera had its world premiere in Erfurt, Germany, 15 months ago and was performed in Amsterdam in 2006, but its first performances outside Europe will be this month in Austin, when Austin Lyric Opera opens the American premiere – an extraordinary achievement for the 20-year-old regional company. Over this week and the next, we will have four opportunities to hear its timely message.

Creating It

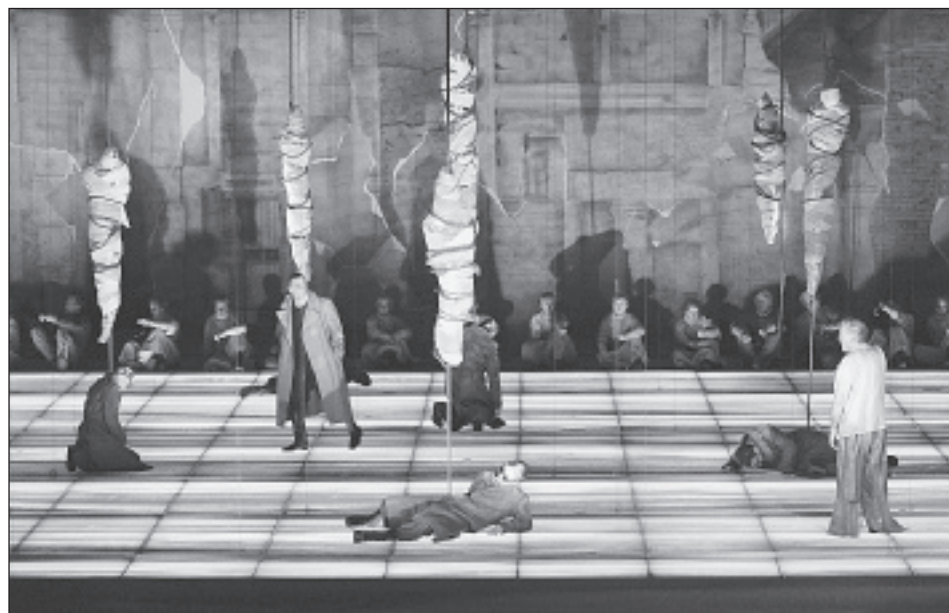
Now, it must be noted that *Waiting for the Barbarians* wasn't born as a statement on the war in Iraq. Coetzee published the novel back in 1980, and Philip Glass' interest in it as a source for an opera predates not only the current Gulf war but also the Gulf War conducted by the father of our current commander-in-chief. And even though the creation of the opera finally got under way after Iraq had been invaded, that kind of political commentary wasn't necessarily foremost in the creators' minds. For librettist Christopher Hampton, the man who adapted *Les Liaisons*

Dangereuses so successfully to the stage and screen, the main question was just how to do the job.

“It was slightly nerve-wracking to start with,” he recalls. “I mean, I'd written a musical before, [Andrew Lloyd Webber's] *Sunset Boulevard*, and in that case, I was working with an experienced lyricist, Don Black, and the music was supplied in advance. In this



Richard Salter in the Erfurt production of *Waiting for the Barbarians*



instance, Philip wanted the libretto to begin with, to generate the music in his mind. I was just nervous because I'd never done it before. And I said to him, ‘What advice do you have?’ And he said, ‘Well, don't make it too long.’”

Of course, that's not to say that the contemporary resonance of Coetzee's story didn't ring in Hampton's ears as he was adapting it. “I don't know whether Coetzee was thinking more of the situation in contemporary South Africa or maybe of the Vietnam War,” he says, “but so much of it seems applicable to what we're going through at the moment. Round about the election, it was very much in one's mind, you know, the way in which phony external threats were being played up to shore up a rather shaky administration at home.”

Even so, Hampton sought to balance the work's seeming timeliness with the timelessness that made the original story so compelling. “I did sharpen it up at certain moments to

chime with what was happening, but I tried not to make it too obvious,” says Hampton. “And in a way it's the universality of the book that makes it powerful, the fact that one recognizes the sort of political process that's going on in the background. Just because it's true not only to one specific situation but many, many situations over the centuries, I suppose. It's not too explicit, and it's not too vague. It's kind of specific in a rather interesting way, in a rather Kafka-ish way.”

ALO Artistic Director Richard Buckley, who will conduct the American premiere, credits Hampton with bringing a lot to the table in his first libretto. “There's so much more individual character development in this piece than in a standard opera. It really is much more of a musical drama. You get much more fleshed-out portrayals of the individual characters, and I think that's largely to do with Christopher Hampton.”

continued on p.38

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Getting It

If the opera's premiere in September 2005 is any indication, Hampton and Glass were wildly successful in their balancing of the allegorical and contemporary. At the end of the performance, they were accorded a standing ovation that lasted a full 15 minutes. Naturally, the production itself played a large part in the crowd's reactions. In addition to the rich characters established in Hampton's text and the tensions bound up in Glass' complex, pulsating rhythms, the production featured compelling performances by Richard Salter as the Magistrate and Eugene Perry as Colonel Joll, under the direction of Guy Montavon, and sumptuous, sometimes disturbing images by designer George Tsy-pin. However you measure it, *Waiting for the Barbarians* was a triumph.

So when you have the foreign premiere of a major new work by one of the country's musical masters (don't tell, but he turns 70 this month), the question becomes: Who gets to do the first production in his homeland? You would expect that opera companies from coast to coast would be vying for the honor, and you would be right. So how did Austin end up with the prize? It had the interest, obviously, but as in so many things, it also came down to timing. Buckley explains that it began with his and ALO's interest in work that was more cross-cultural than the traditional operatic canon.

"One of the biggest cross-cultural composers of the 20th century, I felt, was Philip, and I had known and heard that he had quite a good following here. I found out about the piece through the artistic director of Pittsburgh Opera, who's a friend. [Pittsburgh] originally was going to have the American premiere, and there was a consortium of three or four companies that were considering doing it, and I put our hat in the ring. And for a number of different reasons and different occurrences in the development of the production, as these things take three, 3½ years, we were put in a situation where we could get an earlier date, and I had been in the process of trying to figure out what would be the right type of piece for us to do



for our 20th anniversary. So I was able to move this up, and we had the American premiere for our 20th anniversary.

"In developing the project and finding out more of it, there seemed to be so much synergy with regard to Coetzee being a UT graduate and an illustrious alumnus and having won the Nobel prize for literature in 2003 and Philip being the iconic composer that he is."

Making It Work

It's one thing to say you'll do the production. It's another actually to do it. The original production in Erfurt had the benefits of a new state-of-the-art theatre, of which designer

Tsy-pin took full advantage. For instance, he was able to move set elements in and out smoothly and effectively, utilizing a computerized rail system. Unfortunately, as Buckley points out, "no theatre in the United States has a computerized rail system, including the Metropolitan Opera." So while the Austin production follows the design of the Erfurt production, its effects are being achieved with a lot less high tech machinery and a lot more old-fashioned elbow grease. "We've tried to map out an Austin version using 12 people on the flies, and a 13th person coordinating them all," says Buckley. "So it's much more complex than anything we've ever done.

And that's just the backstage stuff. Glass' music is its own challenge. You might think it's easy to command – that same sequence of, say, four notes, repeated ad infinitum – but you'd be way off. Speaking of his lead performer, Richard Salter, Buckley says, "Richard has done a lot of contemporary European music, and he has found that although it might look or feel simple, to hear the harmonic with the melodic within the harmonic structure and also to shape the rhythmic pulse of the vocal line has been more difficult than he thought it would be."

Buckley, who has never before conducted Glass before, has taken the occasion to try and inject something new into its performance. "I'm pleased to say that I have found a more lyrical approach to Philip's music, which is then set against, you could say, the sequenced harmonic and rhythmic style of his music. What we have found is a different style of vocal lyricism that has given a whole different color to this piece. I hope Philip likes it. [Laughs] He may hate it and say, 'This is not how I hear my music.' But I have constantly said to Eugene [Perry, who has performed many of Glass' works], 'How does this feel?' And he said, 'It feels more right. You're coaching me with this piece that I've done a lot already, and yet I feel I'm get-

The contemporary resonance of J.M. Coetzee's story did ring in Christopher Hampton's ears as he was adapting the novel into an opera: "I don't know whether Coetzee was thinking more of the situation in contemporary South Africa or maybe of the Vietnam War, but so much of it seems applicable to what we're going through at the moment."

ting many more colors and many more ways of approaching what was more static previously."

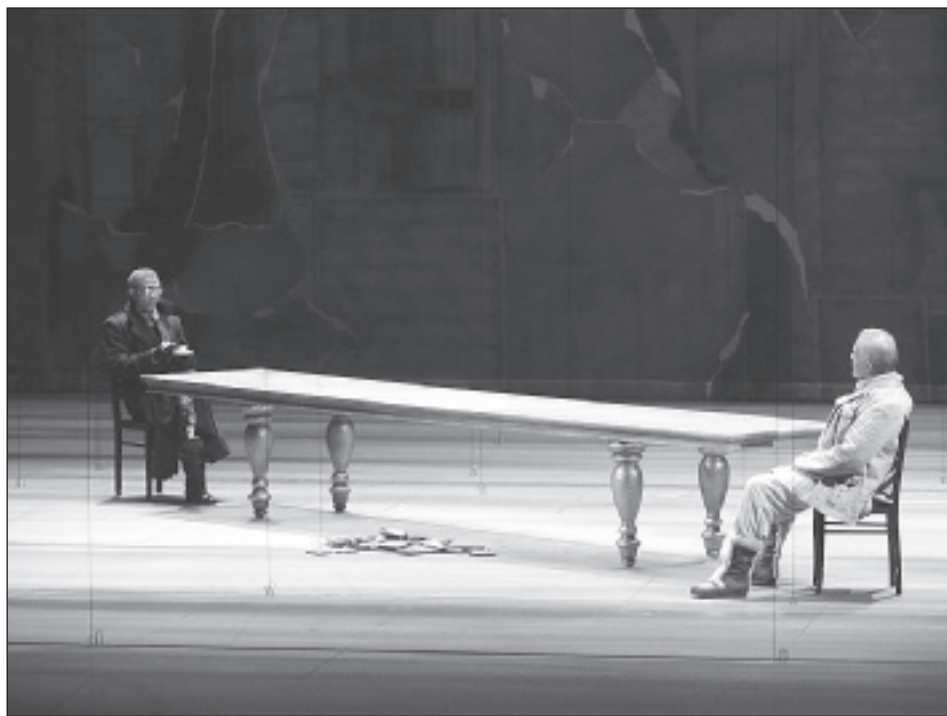
Hearing It

When all is said and done, though, the minutiae of technique and details of achieving technical effects are not what will likely linger with those who see and hear *Waiting for the Barbarians*. In a bare rehearsal hall, under the unforgiving glare of fluorescent lights, with all the performers in street clothes, and a rehearsal pianist in place of the orchestra, the story and its characters compel. It is one of those gripping portrayals of power wielded brutally and without conscience, of war and how easy it is to lose one's humanity in its fog.

It's only natural that we associate these ideas with the war we know, the actions that we've seen reported in headlines for the past four years, the sound bites repeated by various proponents of the war again and again (almost like one of Philip Glass' rhythmic loops); we have attained an intimacy with this war, with its words and images. But the truth is, this is an old, old story, as old as war itself. And in every war, we need to learn its cost all over again, if not through the casualties of war itself, then perhaps through works of art that show them to us. Works such as *Waiting for the Barbarians*.

"This is not anybody's statement of anti-Bush," asserts Buckley. "Nor was there any specific artistic vision to create that impression. Some of the issues and visuals, if you want to come at it with an interpretation, you can project anything on it. I feel though, personally, that the issues that are brought to the fore by the story are things that we as humans constantly need to revisit. For over thousands of years now, we still haven't gotten it, have we?" ■

Austin Lyric Opera will present *Waiting for the Barbarians* Friday, Jan. 19; Sunday, Jan. 21; Saturday, Jan. 27; and Monday, Jan. 29, at Bass Concert Hall. For more information, call 472-5992, or visit www.austinlyricopera.org.



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Marvel Comics, 544 pp., \$16.99

SHOWCASE PRESENTS: THE UNKNOWN SOLDIER

by Frank Robbins
DC Comics, 548 pp., \$16.99

One of the encouraging recent trends in the comics industry has been the inexpensive black-and-white repackaging of long out-of-print stories. The Marvel Essential series comprises more than 40 titles; the DC Showcase line, a dozen-plus. More than nostalgic trips, they introduce newer readers to forgotten characters and creators while allowing older fans to rediscover beloved stories in an affordable format. Two recent collections, DC's *Showcase Presents: The Unknown Soldier* and Marvel's *Essential Man-Thing: Vol. 1*, feature the early stories of two fascinating yet all-but-forgotten characters. The former further supports my assertion that DC produced some of the finest war comics. Created by the legendary Joe Kubert, *The Unknown Soldier* follows a hideously scarred soldier who expertly assumes different identities through various World War II espionage missions in the European and Asian theatres. The never-named Unknown Soldier's earliest missions, while entertaining, are standard military-comics fare. The stories are littered with historical events – including a stint impersonating Adolf Hitler – so much so that you begin to wonder if the Unknown Soldier, like some comics version of Forrest Gump, was involved



in every major happening of the war. However, the eighth story in the collection, "Totentanz" (*Star Spangled War Stories* No. 158, August-September 1971) elevated the series. With the aid of scripter Bob Haney, Kubert produced a powerful story that presaged his acclaimed 2003 graphic novel, *Yossel: April 19, 1943*. To rescue a woman who smuggled Jews out of Nazi-occupied territory, the Unknown Soldier, posing as a Jew, gets placed in a concentration camp. Ultimately, he completes his mission but not before suffering Nazi tortures. This and every story here reads like a mini-*Mission Impossible* episode

and contains some of the best work of Kubert's career.

Essential Man-Thing: Vol. 1 collects the first appearances of the lesser known of the 1970s "muck monsters." Created by writer Gerry Conway and artist Gray Morrow, the Man-Thing first appeared in *Savage Tales* No. 1 (May 1971). The better-known Swamp Thing, created by Conway's roommate Len Wein and Berni Wrightson, premiered one month later in

DC's *House of Secrets* No. 92. While the friends claimed synchronicity, they were most likely influenced by their memories of earlier comic-book marsh monster the Heap, who first appeared in *Air Fighters* No. 3 (December 1942). The oft-reprinted Wein/Wrightson Swamp Thing tales attracted acclaim and served as the source materials, along with a popular revamp from Alan Moore, for two movies and a TV series. A dreadful 2005 Man-Thing movie went direct-to-video. Ironically, Wein scripted the second Man-Thing adventure (*Astonishing Tales* No. 12), which introduced the monster's most unique characteristic: Whatever knows fear

burns at the Man-Thing's touch. Soon after the initial appearance, writer Steve Gerber took over Man-Thing, producing a spate of often goofy yet engaging stories centered around the empathic swamp creature with no personality of its own, who guards the Nexus of All Realities. Within this framework, Gerber littered these far-out adventures with an intriguing supporting cast – including the first appearance of Howard the Duck – exploring Seventies politics and alternative culture with humor and particular insight. In *Man-Thing* No. 1 – the previous tales appeared in other Marvel comics, primarily *Fear* – Gerber and artist Val Mayerik took us through several layers of reality on a quest for the mysterious Overmaster, who turned out to be a man in a suit toting a briefcase. This collection also contains the two issues of the most misleading comic title of all time: the distinctly unpornographic *Giant-Size Man-Thing*. Throw in art by cult favorite Mike Ploog and eerie covers by Frank Brunner, and *Essential Man-Thing: Vol. 1* offers a wild ride through a forgotten piece of weirdness.

– Rick Klaw



Last week, we remembered University of Texas professor Robert Solomon, who died unexpectedly on Jan. 2 at the age of 64. This week, writer and critic Roger Gathman – a former Solomon teacher's assistant – offers his thoughts at austinchronicle.com/webextra.

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WW Norton

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DR. STEVEN MOORE

National Book Network

Wednesday January 24 7pm

UT professor Dr. Steven Moore uses Austin as one of the prime examples in *Alternative Routes to the Sustainable City*, along with Frankfurt, Germany, and Curitiba, Brazil. These three cities have developed different dispositions toward politics, nature, and technology. There is no one way—different approaches work for different cities. He explains how our city has stimulated economic growth while saving ecosystems and improving social equity. Our job's not over yet! Come by BookPeople to find out what we have been doing right, and what else we can be doing.

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**OR purchase a 2-day pass on Friday for use at
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more info at legaragesale.net

AFTER A FASHION BY STEPHEN MACMILLAN MOSER

JINGLE JANGLE It was the **Jingle Ball**, dammit, *not* the Jingle Cocktail Party. So what was with all the cocktail dresses? This affair at **Saengerrunde Hall** is one of the best parties in town; there are 20 hosts who each invite 20 guests. It's an annual shindig with no agenda, no cover, and tons of fun. It's a fancy-dress ball, and the wonderful **Nash Hernandez Orchestra** plays all the great standards to dance to. What's so difficult about dressing for *that*? A ball is a formal event and has very simple requirements: long dresses for the women and tuxes for the men. We are dealing with Austin, of course, so we make allowances. "Creative formal wear" is fine, as long as we remember that the key word is "formal." Texas tuxedos are acceptable, but an evening gown is a requirement. And don't even start with me, missy, with the "I can't afford to buy a ball gown" nonsense. One of my favorite dresses there was from **Savers**, and there were wonderful vintage pieces. But some of the choices were absolutely deplorable. I'm trying to imagine the thought process that went on in one gentleman's head as he was getting ready: "OK, I'm going to a fabulous private ball where everyone's going to be decked out to the nines. What should I wear? Hmmm, I think that khaki **Dockers**, a Hawaiian shirt, and tennis shoes would be cool." Wrong. He should be prosecuted for that. Or the woman who must have thought, "A fancy dress ball. OK, I

think I'll wear the strapless black taffeta cocktail dress, but it's going to be cold, so I'll put on this thermal undershirt first." Whatever! The lowest of the low was the woman in the striped knit beach cover-up over cropped bell bottoms; her lack of make-up was hardly complemented by blond, stringy hair with 2 inches of gray grown out. What's fine for a picnic at the trailer park is *not* fine for the Jingle Ball. Don't get me wrong; there were *gorgeous* gowns there: flame-red, one-shouldered columns; black beaded sheaths with bare backs; white-on-white embroidery on tulle; and furs, furs, furs (primarily vintage, of course). Most of the men were dashing in tuxes with crisp bow ties or brocade dinner jackets with ascots and stickpins. But those were the appropriate ensembles that we *expected* to see, so the *inappropriately* dressed attendees stuck out like *really* bad sore thumbs – big, aching, festering sore thumbs, to be succinct. I felt like **Carrie White's** mother from the movie **Carrie** when she says, "Take off the dress. We'll burn it together and pray for forgiveness."

HALL OF FAME-ING Coming up on Friday, March 9, is a very special **Texas Film Hall of Fame**, the annual star-studded, jewel-encrusted, routin' tootin' event honoring the legacy of Texas and Texans in film. This year is a post-humorous tribute to TFHOF's legendary emcee, former **Gov. Ann Richards**. Honorees at the 2007 awards ceremony will include **Elizabeth**



Shirley MacLaine (r) headed the cast of *Terms of Endearment* and will induct the film into the Texas Film Hall of Fame.

Avellán, Betty Buckley, Richard Linklater, and Bill Paxton. With presenter **Ellen Burstyn**, emcee **Liz Smith**, and special guests **Lily Tomlin** and **Anna Deavere Smith**, TFHOF will also induct the movie **Terms of Endearment**, introduced by special guest **Shirley MacLaine**. Wowowow. *Not* to be missed! Tables are \$5,000-25,000 and can be reserved at www.austinfilm.org.

AGENDA Friday, Jan. 19, 7:30pm, at **Bass Concert Hall, Austin Lyric Opera** presents the American premiere of **Philip Glass' opera Waiting for the Barbarians**. This prestigious event is attracting worldwide attention to ALO. Details and info on additional performances can be seen at www.austinlyricopera.org... Friday and Saturday, Jan. 26-27, 11am-6pm, at the **Palmer Events Center, Le Garage Sale** presents its **Boutique and Home Sale**, fea-

turing 45 clothing, accessory, and home decor vendors with participating stores like **By George, Estilo**, the **Garden Room, Shiki**, and **Therapy**. This is the largest event for the producers so far. Further info is at www.legaragesale.net... Saturday, Feb. 3, 7-11:30pm, at various locations, **Project Transitions** presents its 10th annual **Guess Who's Coming to Dinner?** dinner, a fundraiser in which 25 distinguished Austinites open their homes and host dinner parties for anywhere from five to 75 guests, who will then reconvene at **Nest** (1009 W. Sixth) for a champagne and dessert reception. Tickets are \$100, and more details are at www.projecttransitions.org.

Write to our Style Avatar with your related events, news, and hautey bits: style@austinchronicle.com or PO Box 49066, Austin, 78765 or 458-6910 (fax).

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EVENT MENU :: JAN. 20-27

January is National Hot Tea Month, so take the opportunity to learn everything you can about the history, art, and preparation of tea at Tea Seminar Level I at the **Tea Embassy** (900 Rio Grande, 330-9991). Cost is \$50, including instruction and a cream tea with scones and tea samples. Reservations necessary; 1-4pm, Saturday, Jan. 20.



Celebrate the first anniversary of **Stone House Vineyards** (24350 Haynie Flat Rd. in Spicewood, 512/264-3630, www.stonehousevineyard.com) with a wild-game dinner menu paired with Australian wines. The wild game for the meal comes from **Martine Ranch** and **7 Point Ranch**. Cost is \$65 inclusive, and reservations are necessary; 7pm, Saturday, Jan. 20.

Observe private chef **Judd Servidio** as he cooks the first of his monthly Chef's Table dinners at **Gina's Kitchen** (917 W. 12th). While guests relax around the tables, Judd will create and serve a four-course "home grown" wine dinner with foods and wines produced in the Austin area. Cost is \$75. Make necessary reservations at chef@juddservidio.com or by calling 217-4509. Seatings at 6 & 8pm, Tuesday, Jan. 23.

Friends and compatriots chef **Carmelo Mauro** and winemaker **Paul Bonarrigo** create their annual Two Gentlemen of Sicily wine dinner honoring their ancestry and the culinary and viticultural heritage of their homeland at Carmelo's Ristorante (504 E. Fifth, 477-7497). Dinner features five courses of Italian specialties paired with wines from **Messina Hof Winery**. Cost is \$65, and reservations are necessary; 6:30pm, Wednesday, Jan. 24.

Doña Emilia's Bar & Grill (101 San Jacinto, 478-2520, www.donaemilias.com), **Terra Verus Importing**, and **VinoVino** join forces to host a Mediterranean Wine Tasting featuring appetizers paired with seven different wines of the region. Proceeds benefit **Operation Comfort** (www.operationcomfort.org). Tickets are \$25, and reservations can be made online or at the restaurant; 7pm, Wednesday, Jan. 24.

Five dynamic female winery owners and wine-makers from the French region of Bordeaux will present minivertical tastings of their wines and discuss hot wine-industry topics over a dinner prepared by five Austin chefs at **Mirabelle** (8127 Mesa, 346-7900). The event is presented by the **Wine & Food Foundation of Texas**, and proceeds will go toward funding the 2007 Texas Sommelier's Conference to be held here later this year. Tickets are \$125 and can be purchased by calling **Stephanie Karger** in the foundation office. 6pm, Wednesday, Jan. 24.

Four collectors wines will be the focus of a wine dinner at **Spicewood Vineyards** (1419 CR 409 in Spicewood, 830/693-5328, www.spicewoodvineyards.com). The meal will be prepared by **Amuse Bouche Catering** of Austin. Cost is \$70, and reservations are necessary; 7pm, Saturday, Jan. 27.

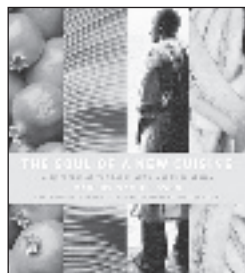
IN PRINT

THE SOUL OF A NEW CUISINE: A DISCOVERY OF THE FOODS AND FLAVORS OF AFRICA
by Marcus Samuelsson with Heidi Sacko Walters; photographs by Gediyon Kifle
Wiley, 344 pp., \$40

Try locating cookbooks on African cuisine, and it will be a short search indeed. For a continent that is home to nearly a billion people, the site of the evolutionary development of man, and the birth of fire – with a collection of widely diverse cuisines that are all handed down through countless generations – there are surprisingly few cookbooks dealing with Africa. Marcus Samuelsson has made an important contribution to the exposure of the varied foods of the continent with the release of his *The Soul of a New Cuisine*.

Orphaned at the age of 3 in Ethiopia, he was adopted by a Swedish couple and grew up with strong culinary influences before getting formal French culinary training and apprenticing in elite kitchens around Europe. By the age of 24, he had become the celebrated executive chef of New York City's Aquavit restaurant.

In search of his familial and culinary roots, he started making food-discovery



trips, first to Ethiopia and then all around the African continent. What he discovered was "a land of great beauty, and beautiful people ... a land of *ubuntu* – 'I am what I am because of who we all are.'"

Samuelsson offers a collection of 204 recipes and 258 stunning photographs that reflect the vibrant foods and cultures found there. We find simple recipes

engagingly explained, easy to follow, and complexly spiced. This is the food of the Third World, where the vast majority of home kitchens lack modern culinary gizmos and most of its chefs cook over wood. Samuelsson has adapted the foods of Africa to the convenience and the larder of the Western kitchen, without compromising the authentic flavors of the continent, while adding a fresh, contemporary nuance of his own.

His take on the chicken and peanut stew of Mali is brilliant, the Ugandan tilapia and black-bean soup with avocado superb, the Senegalese fish and rice stew seductively complex, the South African beef skewer with plum sauce assertively satisfying. This is world-class cuisine, disguised as simple peasant fare from an undiscovered continent, revealed here by Samuelsson in a delicious new way.

– Mick Vann

Marcus Samuelsson will be appearing at the Central Market Cooking School, Friday, January 19. Call 458-3068 for details.

WINE OF THE WEEK

No code needed for Da Vinci

I rarely have the opportunity to point out a winery with enough of a family resemblance among the wines that I can confidently recommend a methodical work-up from the bottom of the price range to the top. Well, I have one for you now.

Giovanni Nencini, the roving representative for Cantine Leonardo da Vinci from Vinci, Italy, was in town recently to show his wines. The first thing I learned was that the winery is a cooperative, owned by the farmers who grow the grapes. I love operations like this, a genuine manifestation of "power to the people." For the past 45 years, the winery has taken the best grapes from its 200 member vineyards to produce Sangiovese wines (mostly Chiantis) for export.

We tasted through the entire line of Da Vinci wines. The least expensive, a simple Chianti for about \$13, is a great introduction to the line: floral aromas and food-friendly acidity make the wine a natural for pasta dishes. Serve it a little cooler than normal (about 60 degrees), and the wine really sings.

The next step up gets my vote for best quality/cost ratio. Their Chianti Classico



(\$17) is a complicated and attention-grabbing wine with huge black-cherry flavors. It would pair nicely with braised meats such as osso buco. At \$28, the Chianti Riserva is too young to drink now, but if you like the house style and have wondered about aging your wines, this is an inexpensive route to learning about the benefits.

My favorite of their wines is the only one not made from Sangiovese. Santo Ippolito (\$42) is a super-Tuscan blend of merlot and Syrah that is an incredibly intense wine just crying for hearty roasted game such as boar or antelope. The top of the Da Vinci line is their Brunello (\$68), a wine I like for two reasons. First, it is low-priced – as Brunellos go – and second, it's made in the traditional style. This is not a fruit-bomb aimed at pleasing California palates. Instead, it has a velvety mouthfeel with soft, sweet tannins. This style of winemaking is rapidly disappearing, so if you would like to know why folks used to prize Brunello so highly, this wine is a great entrée.

The Chianti, Chianti Classico, and Chianti Riserva are available at fine wine shops and better grocery stores throughout Austin. The Santo Ippolito and Brunello are usually found in restaurants, though they are available to stores through special order.

– Wes Marshall

FOOD-O-FILE

BY VIRGINIA B. WOOD

Austinites really demonstrated the spirit of giving during the recent holiday season, based on what we've heard from local nonprofit organizations. Volunteers gave up time with their own families to deliver dinner to clients of **Meals on Wheels and More** on Christmas Day for the first time this year, and the city's annual Trail of Lights Food Drive, co-sponsored by **HEB**, garnered 1,500 pounds of nonperishable food donations for the **Capital Area Food Bank** on Dec. 11. The **Waterloo Ice House** 30th anniversary celebration, 30 Bands in 30 Days, netted a check for a cool \$7,500 to the **Health Alliance for Austin Musicians**, and a big 30% increase in participation in the **ThunderCloud Subs** annual Turkey Trot run on Thanksgiving Day made it possible for them to deliver a whopping \$100,000 to **Caritas of Austin** to support that organization's crucial local programs. What a way to give, Austin!... Just in time to fulfill one of my New Year's wishes, *Saveur* magazine has published their Top 100 food list for the past year, and products with Austin connections cracked it once again. *Saveur* product testers raved about Austin's **Grand Prize Hot Sauce**, which was originally created by former Austin chef **John Randall** based on the recipe he used to win the first *Austin Chronicle* Hot Sauce Festival. Randall sold the company to **Merland Albert** of San Antonio a few years back, but the delicious salsas are still produced in Austin by **Gourmet Resources**, formerly known as Austin Kitchens. The magazine also featured **Matt Martinez Jr.**'s pralines from his newest book, *Mextex: Traditional Tex-Mex Taste* – described as the family recipe still used to make the pecan candies served at Austin's own legendary **Matt's El Rancho** (2613 S. Lamar, 462-9333)... Restaurant **Jezebel** (914-C Congress, 499-3999) chef/owner **Parind Vora** is pleased to announce that his establishment has finally received a beer-and-wine license. His preliminary list has just more than 100 selections of beers, wines, and ports, but Vora expects to build a bigger cellar over the next three years, according to his e-mail... **Cafe Mundi** (1704 E. Fifth, 236-8634) has recently expanded into the offices next door, enlarging their indoor seating for such popular events as their Sunday brunch, movie nights, and musical performances. Owner **Jessica Nieri** reports that increased residential development in the neighborhood is bringing very welcome new foot traffic into her business... Invitations to the ever-popular **Guess Who's Coming to Dinner?** fundraiser benefiting **Project Transitions** went out last week, and this year's dinner party lineup looks fabulous! If you didn't receive an invite and would like to attend one of the delightful dinners on Feb. 3, contact the PT office today at 454-8646.

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TEX-MEX: EL GRINGO & THE RED HOUSE LOUNGE Go for comfort food with a sophisticated, Latin flourish, such as oxtail barbacoa, duck pozole, sauteed serrano shrimp, and the chorizo burger. Desserts not to miss: rum-laced banana pudding, lemon chess pie, and homemade ice cream sandwiches. 1917 Manor Rd., 391-9500 \$\$

AMERICAN CAFE, BAKERY/COFFEEHOUSE: A TRIP TO BOUNTIFUL BAKERY AND CAFE Lunchtime finds a crowd enjoying comforting soups and distinctive sandwiches, such as the fried green tomato BLT. Don't overlook the cookies, luxuriously decorated cupcakes, and the fabulous pies. 3201 Bee Caves Rd., 328-7100 \$

On Leaving Paradise for an Oasis

An Austin foodie falls in love with Marathon's gourmet meals, strong coffee, spa life, and liquid desserts on chilly nights

BY CLAUDIA ALARCÓN

I went west following a chef, but like many who've headed in the same direction, I discovered much more. In my 22 years of living in Austin, I had never visited that part of Texas. Texans talk about the Big Bend, Terlingua, Study Butte, Lajitas, Marfa. They seemed like mythical names out of an old Western to me. Then, last spring, I learned that chef Paul Petersen had become executive chef at the legendary Gage Hotel in Marathon after closing his highly acclaimed Little Texas Bistro in Buda. That day, I decided West Texas would no longer be a long-lost movie set, but a place I would visit soon.

Last fall, my husband, Will, and I packed our bags for a long weekend at the Gage to get some R&R. We returned in late December, just before the holidays, to take my parents. On my first trip, the six-hour drive was exciting, and it seemed short, with the outer space landscapes of West Texas an awe-inspiring novelty. On our second trip, my cosmopolitan Mexico City parents thought we were about to go shoot them and leave them somewhere in the desert. Just when it seemed we had reached the official "middle of nowhere," we arrived in Marathon and pulled in at the Gage. To simply call this historic Texas landmark an oasis does not do it justice.

Founded in 1927 as a gathering place for miners and ranchers, the Gage was purchased and renovated in the early 1990s by J.P. Bryan, a Houston oil man and amateur historian who is the former president of the Texas State Historical Association. He brought an amazing personal collection of Texana to decorate the hotel as part of his self-appointed mission to preserve Texas' past. The decor at the Gage is a cross between a museum of Texas and Old West



CLAUDIA ALARCÓN

Heading west from Central Texas in pursuit of Gage Hotel chef Paul Petersen and his "upscale down home" fare

oddties and an elegant, stately manor. Since Wilma Schindler came on board as the general manager, the Gage has experienced an incredible growth and resurgence, with the addition of gorgeous new guest casitas, a marvelous 7.5-acre botanical garden for strolling, and the Desert Moon Spa.

To start the evening, we enjoyed cocktails at the Gage's White Buffalo Bar. The bar is named after the enormous white buffalo head that hangs on the wall, which Bryan acquired from a collector in Wyoming. Matt Hicklen, our bartender that evening, is an absolute expert on tequilas. He recommended some incredible high-end offerings that I had never tried before. Will was delighted to see they had Live Oak Pilz from East Austin on draft,

all the way out in Marathon. "Steve Anderson from Live Oak brings it himself all the way from Austin," Hicklen explains. Anderson has been making regular trips to West Texas to visit friends for years, including Richard Fallon, a former Austinite who was part owner of the Blue Bayou restaurant (where Trophy's is now) and an acquaintance of mine since watching Saints football at the Shoal Creek Saloon back in the early 1990s. He is the co-owner of the now-famous Railroad Blues club in Alpine.

After drinks and the best smoked cabrito quesadillas on Earth, it was time for dinner, and my long-awaited reunion with Petersen's magnificent fare. The *Chronicle's* critics voted Petersen "chef we'll miss" in last year's Restaurant Poll, while his Little Texas Bistro was mentioned among the "restaurants we miss." He also took second place in the specialty variety category at the *Austin Chronicle* Hot Sauce Festival in August. I am happy to report that since his move to West Texas, Petersen's skills haven't diminished a bit. Cafe Cenizo is a lovely restaurant: comfortable, warm, and unpretentious, yet with an aura of elegance and refinement.

The menu at Cafe Cenizo showcases his already well-known style of French technique applied to Texas ingredients to create an "upscale down-home" cuisine. Among his expert staff are chef de cuisine Juan Scott and Andrew MacArthur, both graduates from the Texas Culinary Academy in Austin. On our first visit, we let them take care of us with the five-course chef's tasting menu and wine pairings. The portions are just right to satisfy an appetite, and the wines matched perfectly. The smoked scallops paired with a glass of Prosecco spoke to us about things to come. I went loco over the ancho-chile-glazed quail appetizer, a perfectly bronzed little bird with a savory and

spicy glaze and crispy skin, served over arugula and roasted pear salad with smoked red-onion vinaigrette and garnished with the cutest fried quail egg (I like this dish so much I ordered it every time we went in there, paired with the obligatory Sancerre picked by Petersen).

Next, he came to our table carrying two plates. "Now, this is a chunk of foie gras!" he declared. Indeed, the most unforgettable chunk of foie gras I have ever had, mind you, lusciously pan-seared with a wine reduction and seared pears over a frisée salad. It is an astounding accomplishment that Petersen manages to procure the freshest of gourmet ingredients – like foie gras and fresh halibut – and has them delivered to him in Marathon. The entrée, pepper-crusted elk medallions



CLAUDIA ALARCÓN

The Flying Frenchman at the Marathon Coffee Shop

– served with potato gratin and truffled mushroom demi – are melt-in-your-mouth tender yet full of "manly" game flavor. For dessert, we had a delicious blackberry cobbler with homemade cinnamon ice cream and a Mexican chocolate cake with chocolate, pecan and caramel, and a dollop of Chantilly cream. The front of the house staff – headed by amazing maitre d' Lane Williams – is knowledgeable and friendly, and they help make the experience complete.

On our first morning in West Texas, Will, a sculptor by trade, wanted to check out the burgeoning art scene in nearby Marfa. Following our server Margaret's advice from the night before, we had breakfast at the Brown Recluse, a little neighborhood cafe in Marfa that serves gourmet breakfast and is also home of Big Bend Coffee Roasters (www.bigbendcoffee.com), a company that sells certified organic, certified fair-trade coffee that is freshly roasted on premise. We enjoyed *huevos con rajitas*, scrambled eggs with roasted long green chiles, onion, and queso fresco, served with delicious beans and a side of shredded jicama dressed with cayenne powder and salt. The chile macho salsa on the side was fiery and flavorful. We picked up a couple pounds of coffee to enjoy at home.

Even though we didn't stay in Marfa for dinner, I found another Austin connection, this time in reverse. Turns out Alex Manley, current pastry chef at El Gringo on Manor Road, used to work her magic at Maiya's, Marfa's best-known fine-dining restaurant. Maiya's is famous for its eclectic menu of seasonal specialties using fresh, local ingredients. Manley's creations garnered her praise at Maiya's, and she continues to contribute food columns to Marfa's *Big Bend Sentinel*.

On our second morning in Marathon, we walked across the street from the Gage to the Marathon Coffee Shop, a staple establishment that has recently been taken over by new chefs. The coffeehouse is open from 7am to 3pm, serving great coffee, breakfast dishes, and sandwiches and panini for lunch. When our order came, my husband was speechless: It turns out that the new chef/owner, Paul DuPuy, is a long-

time childhood friend, also born and raised in Austin. Chef DuPuy is a TCA graduate who also attended culinary school in Piedmont, Italy. Last July, DuPuy and wife Caroline decided they needed a change of scenery and moved to Marathon to try their luck when the Marathon Coffee Shop became available. We ordered spicy *huevos rancheros* and the fantastic Flying Frenchman, a warm croissant sandwich stuffed with ham, melted cheese, and a fried egg, served with ultracrispy hash browns.

While Will went around town visiting little art galleries, I went to the Gage's Desert Moon Spa, where former Austinite Kelly Krushoop gave me a body scrub and wrapped me in French seaweed for about an hour. I smelled – and felt – like a giant maki sushi roll. I'd never done anything remotely like it, and it was one of the most relaxing experiences I've ever had. Kelly's professionalism, sparkling personality, and wonderful energy put me at ease right away. Plus, my skin was softer than a baby's afterward. I truly enjoyed it and recommend a visit to the spa to anyone looking for pampering.

Upon our return trip to the Gage in December, it felt like we were back among friends. Everyone remembered us and received us with big smiles, welcome hugs, and more drinks. This time we picked our own menu items at Cafe Cenizo, which proved quite difficult, since everything sounds so good, and a decision is hard to make. But the staff offered every bit of advice we could possibly need. Both our servers, Margaret and Justin, were courteous and friendly without being overbearing. Just the kind of service I enjoy.

The seasonal soup, a silky cream of butter-nut squash, was a soothing and savory way to start the meal. In contrast, the romaine wedge salad was refreshing and crisp, chock-full of smoked bacon, chopped egg, and tomatoes, with a creamy buttermilk dressing made from the Gage's garden herbs. Another appetizer not to be missed is the prosciutto-crusted morbier cheese, served with figs stewed in red wine and balsamic syrup. The crispy prosciutto holds in the warm, melting morbier, and the sweet-tangy

Must-Visits in Marathon, Alpine, and Marfa

Gage Hotel

101 Hwy. 90 W.
Marathon, TX 79842
800/884-GAGE
www.gagehotel.com

Marathon Coffee Shop

301 Hwy. 90 W.
Marathon, TX 79842
432/386-4444

Railroad Blues

504 W. Holland Ave.
Alpine, TX 79830
432/837-3103
www.railroadblues.com

Holland Hotel and Edelweiss Restaurant and Micro-Brewery

209 W. Holland Ave.
Alpine, TX 79830
800/535-8040
www.hollandhotel.net

The Brown Recluse

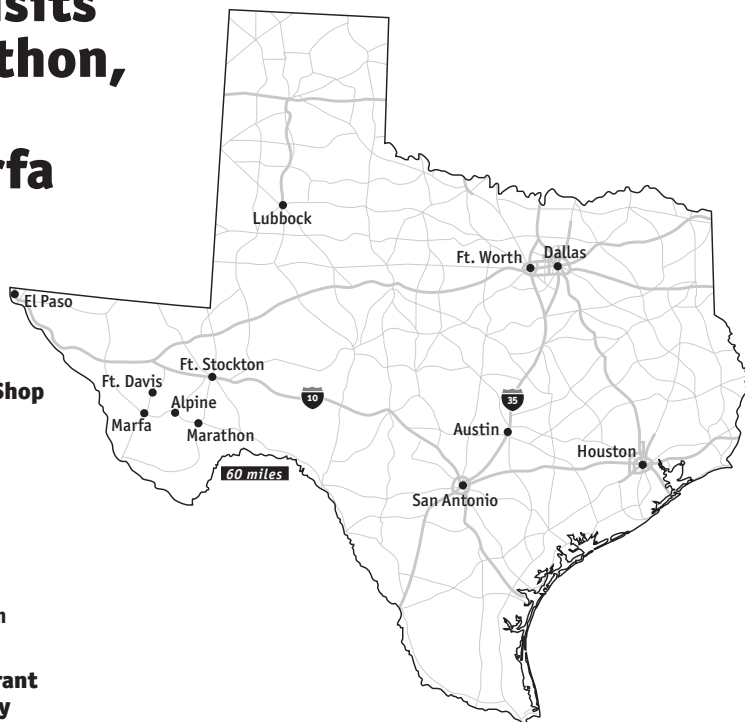
111 W. San Antonio St.
Marfa, TX 79843
432/729-1811

Maiya's Restaurant

103 N. Highland St.
Marfa, TX 79843
432/729-4410
www.maiyasrestaurant.com

Luz de Estrella Winery

100 Starlight Way
Marfa, TX 79843
432/729-3434
www.luzdeestrella.com



figs and balsamic syrup are the ideal foil. And the spinach risotto – with wild boar sausage, porcini mushrooms, and truffle oil – was ethereal.

Every entrée we had was outstanding. The pan-seared duck breast and duck leg confit over a barley cake with a roasted pear demi-glace is probably my favorite, and the enormous chicken-fried venison with smashed potatoes and wild boar sausage, grilled leek, and poblano gravy put my husband in food-coma bliss. The mole-rubbed buffalo rib eye with roasted potatoes and roasted poblano blue-cheese cream was perfectly cooked and a tad spicy without killing the amazing flavor of the meat. We like to end our meals back at the White Buffalo, to chat with the locals and have liquid dessert like the Gage Coffee (with Kahlua, Irish cream, Cointreau, and Frangelico, topped with whipped cream) or a nice glass of single malt scotch or port. A warming liquid dessert is the perfect foil to the chilly West Texas nights.

During our second trip to Marathon we drove to Alpine and visited some fun art galleries, including Kiowa, which proudly shows artwork by Austin artist Bob “Daddy-O” Wade and musician Joe “King” Carrasco. A few steps from the gallery is the historic Holland Hotel, which houses the German-inspired Edelweiss Restaurant and Micro-Brewery. We popped in for a quick snack and a brew and were very surprised with the authentic German menu offerings and the quality of the beer. We quaffed a pitcher of the Alpine Blonde, a lager with lots of flavor, and enjoyed some homemade warm pretzels with grainy mustard. Yum.

On the road between Alpine and Marfa is Luz de Estrella Winery, a relative newcomer to the Texas wine industry. Owner

Linda Armstrong purchased what was left of Blue Mountain Wines, a winery and vineyard just outside of Fort Davis (addressed in Wes Marshall's *The Wine Roads of Texas: An Essential Guide to Texas Wines and Wineries*, Maverick Publishing) and brought along their winemaker, Patrick Johnson, to the new location. The temporary winery and tasting room are located in a picturesque setting surrounded by mountains, and the mysterious Marfa Lights can literally be seen from the winery's backyard. They even host viewing parties on Fridays (weather permitting) on their deck atop the Marfa plateau. The best thing is that Johnson is still making good wines and working on refining their styles. Luz de Estrella currently has eight wines, made mostly from Texas-grown grapes with additional grapes from New Mexico. Their small vineyard is currently growing cabernet sauvignon, Shiraz, sauvignon blanc, Viognier, and Gwerztaminer. Their first crop will be harvested in 2007, so their initial estate wines should be available in 2008 for whites and 2009 for reds. We bought a bottle of their 2005 Chenin Blanc, made from grapes grown in the Guadalupe Mountains, and thoroughly enjoyed it.

Back at the Gage, we fell back into the rhythm we and others, old friends and new ones, have established there: drinks at White Buffalo, dinner at Cafe Cenizo, more drinks at the bar, then back to our room for another amazing evening. It's a routine we could get used to. As we maintain our Austin-Marathon connection, Peterson maintains his Marathon-Austin version: a sold-out class at Central Market this weekend, as well as one in March for the Texas Hill Country Wine & Food Festival. ■

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DOWNTOWN

MEDITERRANEAN: ATHENIAN GRILL Tasty traditional Greek cuisine. Spit-roasted lamb, chicken, and gyros; an outstanding avgolemono soup; and tangy, creamy feta cheese dressing are among highlights. 705 Colorado, 482-8988 \$\$\$

FINE DINING: THE BELMONT This gorgeous eatery and bar serves superb drinks to a sea of young professionals decked out and looking for fun. The service is the best in town, and the food is superb on some nights and middling on others. 305 W. Sixth, 457-0300 \$\$\$

FINE DINING, FRENCH: BESS BISTRO ON PECAN A few steps below street level in the 1920s-era Stratford Arms building, Sandra Bullock's new eatery has chef Breton Childs designing French and Creole menus, and chef Chris Howard on the range. 500 W. Sixth, 477-2377 \$\$\$\$

FINE DINING, ITALIAN: CIBO Will Packwood, recognized as one of *Food & Wine's* Best Chefs for his work at Emilia's, has a new Venetian trattoria on Congress. Lunch and dinner menus change daily, with pastries and coffee drinks weekday mornings. 918 Congress, 478-3663 \$\$\$\$

JAPANESE: MAIKO SUSHI LOUNGE Japanese and fusion cuisine in a modern and swanky yet relaxed setting. Find standard sushi offerings, featuring *edomae* (sushi Tokyo-style), and some signature rolls. 311 W. Sixth, 236-9888 \$\$\$

VIETNAMESE: MEKONG RIVER Formerly known as Công Lý, find the same pho, but you can't listen to ABBA until 2am. A staple for quick, cheap, and tasty meals. 215 E. Sixth, 236-8878 \$

TEX-MEX: NUEVO LEON DOWNTOWN New location of this Eastside favorite is only open for breakfast and lunch, but you'll find the same chile con queso, tacos, and combination dinners that you crave. 1500 San Jacinto, 236-8226 \$

FINE DINING, SOUTHWESTERN: ROJO RED American favorites prepared with local, organically grown fruits, vegetables, and meats when possible. Let them throw some Texas pecan wood on the grill for you. 701 E. 11th, 478-1111 \$\$\$\$

PUB GRUB: 219 WEST Attractive, comfortable, with exceptional small-dish food, great drinks, and a stunning wine list. 219 W. Fourth, 474-2194 \$\$\$

EAST

AMERICAN CAFE: ARKIE'S GRILL has been around since 1948, with the same super home-style menus and hospitable spirit. Thursday's turkey and dressing special is highly recommended. 4827 E. Cesar Chavez, 385-2986 \$

TEX-MEX: DARIO'S RESTAURANT Try the fajita omelet with grilled peppers, onions, potatoes, and beans. But don't overlook the rest of the menu, or you'll miss the fabulous enchiladas. *Que rico!* 1800 E. Sixth, 479-8105 \$\$

TEX-MEX: DOS HERMANOS MEXICAN FOODS Even the employees don't know exactly who the two brothers are, but they've been cooking tasty Mexican food at this location for more than 10 years. 2730 E. Cesar Chavez, 474-9655 \$\$

CAFETERIA/BUFFET: DOT'S PLACE They're fighting their way back from a devastating fire, but Dot Hewitt is still serving a scaled-back version of her comfort-food menu for lunch on weekdays. 13805 Orchid, 255-7288 \$

AMERICAN CAFE, FINE DINING: EASTSIDE CAFE The only restaurant in town with its own enormous garden. That means they serve the freshest salads and vegetables in every season. 2113 Manor Rd., 476-5858 \$\$\$

BURGER JOINT: GUS'S GRILL In addition to great, cheap hamburger baskets, the sampler platter allows you to try almost everything on the menu. 3223 E. Seventh, 385-8898 \$\$

SOUTHERN/DOWN-HOME: HOOVER'S COOKING Dishing out huge portions of freshly cooked, Southern-style home cooking such as Jerk Pork Ribs, the Bella Muffaletta, and heavenly pork chops, this place remains a popular standby. 2002 Manor Rd., 479-5006 \$\$

TEX-MEX: JOE'S BAKERY & COFFEE SHOP Belly up to the lunch counter for homemade migas, tacos, and award-winning menudo then step up

to the pastry counter for *pedras, novias, cemitas, y capirotada*. The American choices draw raves as well. 2305 E. Seventh, 472-0017 \$

TEX-MEX: LA MORENITA MEXICAN RESTAURANT By the smells and brick and tile interior you can guess what's on the menu, and that's just fine with the regulars. 2944 E. 12th, 472-4841 \$

SEAFOOD: TERRY'S SEAFOOD COMPANY Terry knows how to batter up and fry right. Ample dinner boxes of shrimp, fish, and chicken. 1805 Airport, 477-3233 \$

NORTH

INTERIOR MEXICAN, SEAFOOD: CURRA'S LONG BAR Already a popular happy-hour spot, this new location of the popular chain sports a menu strong on seafood as well as many favorites. 6301 Parmer, 257-2500 \$\$

INDIAN: CURRY IN A HURRY The authentic North Indian vegetarian menu here changes every day. Order an entree and a side at the counter; one minute later it arrives with rice and roti or *paratha* alongside. Snacks, *chaat*, and sweets appear on weekends. 2121 W. Parmer, 821-0000 \$

JAPANESE: KOBE JAPANESE STEAKHOUSE Steak, seafood, and chicken come in a variety of freshly prepared grilling combinations with generous servings of appetizers and soup. 13492 Hwy. 183 N. #380, 288-7333 \$\$\$\$

INDIAN: MADRAS PAVILION Spiced vegetable dishes served with white and tamarind rice for lunch, and for dinner a wide selection of reasonably priced appetizers, *dosai*, and *uthappam*. 9025 Research #100, 719-5575 \$\$\$

JAPANESE: MIDORI Given its location, you'd expect lots of lunch traffic, especially considering the bargain lunch specials. A nice array of entrée choices is available for dinner and take-out. 13435 Hwy. 183 N., 257-1411 \$\$\$

VIETNAMESE: SAGIANG They specialize in over-the-top, tasty grilled beef, chicken, pork, and shrimp skewers, but they also have great spring rolls and excellent bun and pho. 12636 Research Blvd., 250-8400 \$\$\$

AFRICAN: T'S CAFE Go with a small army and safari your way through the menu of tasty and exotic stews, starches, and appetizers. 15608 Springhill #102, 251-4432, 913-1095 \$\$

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MEDITERRANEAN: TINO'S GREEK CAFE Northwest Austin's gift to the Greek culinary gods. Great prices and portions, with oodles of choices for carnivores and vegetarians alike. **13450 Research #237, 336-5999 \$\$**

NORTH CENTRAL

BURGERS, TEX-MEX: ALONZO'S/JALAPEÑO JOE'S Go to the window and order an Angus beef burger or the pile of Tex-Mex sustenance known as the Alonzo Platter, but save room for Ernest's Enchiladas. **4905 Airport, 451-3326 \$**

INTERIOR MEXICAN, TEX-MEX: EL CARIBE A little-known jewel serving a mix of Interior Mexican and more-conventional Mexican fare. Tastes are authentic, prices are very reasonable, and portions are huge. **5610 N. Lamar, 452-6207 \$\$**

DELI/SANDWICH SHOP: FOODHEADS Mornings consist of cappuccino, espresso, pastries, and breakfast tacos. At lunchtime, choose from a staggering array of sandwiches, soups, salads, and side dishes. **616 W. 34th, 420-8400 \$**

DELI/SANDWICH SHOP: JASON'S DELI The sandwich selection ranges from traditional deli to wraps and pita pockets, plus there are special menu sections dedicated to heart-healthy and kids' choices. **1000 E. 41st, 453-8666 \$\$**

VIETNAMESE: LE SOLEIL One of the original Sunflower folks brings us a similar menu with a few new tweaks. Bottom line: It's good and dependable, and it's a fave of Viet families. **9616 N. Lamar #156, 821-0396 \$\$**

ITALIAN: MANDOLA'S ITALIAN MARKET Imported Italian deli meats and cheeses, fresh-baked rustic breads and pastries, and homemade gelatos and sorbettoes. Enjoy prepared foods to eat in or take out. **4700 N. Lamar, 419-9700 \$**

INTERIOR MEXICAN: OAXACAN TAMALES Hands-down the finest Interior Mexican food in Austin for the portion and the price. Delicious, authentic rotating specials are \$4.98 for lunch, \$6.45 for dinner. Don't miss the banana-leaf-wrapped tamale. **1300 W. Anderson, 289-9262 \$**

SEAFOOD: QUALITY SEAFOOD It's where all your favorite restaurants get their seafood, so you know it's the freshest. Hit the oyster bar for lunch or an early dinner. **5621 Airport, 454-5827 \$**

ITALIAN: RIVER CITY PIZZA COMPANY Offers pizza lovers more than 40 ingredients for mixing and matching to make the perfect pizza. Only open for dinner. **1600 W. 35th, 419-1900 \$\$**

BARBECUE, BURGER JOINT: THE STALLION GRILL Traditional country fare: solid, tasty, affordable. Homemade rolls and desserts. Now serving breakfast at 6:30am. **5201 Airport, 380-9433 \$**

SOUTH

AMERICAN CAFE: BECK'S ON CONGRESS A cozy space serving upscale Texas-style home cooking, plus a good dose of Texas music on the patio. **1321 S. Congress, 445-4441 \$\$**

BAKERY/COFFEEHOUSE, DELI/SANDWICH SHOP: CHANTILLY BAKERY CAFE Try Sandra Ojong's pastries for breakfast (or anytime), and come back for the wonderful sandwich selection at lunchtime. **4032 S. Lamar #200, 916-0404 \$**

ITALIAN, TAKEOUT: ENOTECA Friends have come away raving about the delicious house-cured meats, the imported cheeses, and the marvel

ous pastries: handmade artisan food at its finest. **1610 S. Congress, 441-7672 \$\$**

CUBAN: HABANA SOCO Rising from the ashes of a fire, Habana has opened bigger and stronger. The Lechón Asado roast pork is a must, as is the Cubano sandwich for a lighter bite, with lots of appetizers to go with the drinks. **2728 S. Congress, 443-4253 \$\$**

AMERICAN CAFE: HYDE PARK BAR & GRILL A welcome South Austin branch of the venerable neighborhood institution where the coziness of the original is replaced with a sleek sensibility. The menu is identical, including the legendary fries. **4521 West Gate Blvd., 899-2700 \$\$**

BAKERY/COFFEEHOUSE: IRIE BEAN COFFEE BAR "Irie" is Jamaican for the "ultimate positive" so you'll find free Wi-Fi, coffee, and occasional live music. Try the roasted vegetable sandwich or the muffaletta. **2310 S. Lamar, 326-4636 \$**

VIETNAMESE: LEE'S KITCHEN Lee's, at the corner of MoPac and William Cannon, offers wonderfully fresh ingredients and well-made dishes, gracious service, and fair prices. Try the Com Sườn Bì Hết Gà Ôp La, a delicious rice dish with barbecued pork chops, shredded pork, and a fried egg. **4404 W. William Cannon, 899-8862 \$**

THAI: MADAM MAM'S WEST GATE Here you'll find authentic Thai cuisine prepared by experts and served in a colorful, casual atmosphere. Alcohol is not available, but you can bring your own. **4514 West Gate Blvd., 899-8525 \$\$**

CHINESE: NG HOUSE A spare and stylish clean Cantonese oasis for the Chinese-deprived in South Austin. You'll find a huge menu, big portions at low prices, and great specials. **6800 West Gate Blvd. #112, 416-9888 \$**

PIZZA: SOUTHSIDE FLYING PIZZA If Neapolitan-style goodness with a semolina crust strikes your fancy, try this pizza. Italian hoagies, calzones, and stromboli are also recommended. Don't forget the healthy and reasonably priced salads. **2206 S. Congress, 442-4246 \$**

AMERICAN CAFE: WOODY'S SOUTH This low-key neighborhood bar and restaurant serves home-style Southern and American classics at affordable prices. Great happy-hour specials and eclectic live music add to the friendly atmosphere. An undiscovered hangout that is so South Austin. **321 W. Ben White, 851-9663 \$**

UT

ITALIAN: PICCOLO ITALIAN CAFE Don't just try them for the variety of house-made pastas and wood-fired pizzas. Try the hot and cold appetizers and the chicken, seafood, and veal entrées. **2828 Rio Grande, 476-5600 \$\$**

AMERICAN CAFE: RED RIVER CAFE Tucked away on Medical Arts (not on Red River, as the name suggests), this popular spot offers tasty omelets, burgers, and weekend brunch specials. **2912 Medical Arts, 472-0385 \$\$**

DELI/SANDWICH SHOP: ROCK DOG The real deal in grilled dogs, plus some truly inspired Austin music memorabilia. Great fries and desserts too. **2801 Guadalupe, 481-8282 \$**

BARBECUE: RUBY'S BBQ The only barbecue joint in town serving hormone-free beef, Ruby's is a favorite among blues artists and rib lovers alike. **512 W. 29th, 477-1651 \$**

BAKERY/COFFEEHOUSE: TEXAS FRENCH BREAD Still the perfect places to duck in for a scene,

pastry, and cup of coffee. Check out the sandwich menu for light lunch fare. **3213 Red River, 478-8794 \$**

MIDDLE EASTERN: TOM'S TABOOLEY Tabbouleh, dolmas, baklava, gourmet coffee, and lots of surprising tidbits for lunch and dinner. Pick up some brined grape leaves to cook with at home. **2928 Guadalupe, 479-7337 \$**

VEGETARIAN/VEGAN: VEGGIE HEAVEN The menu is heavy on Asian dishes but also offers meat- and dairy-free pastas, sandwiches, and desserts. **1914-A Guadalupe, 457-1013 \$**

CHINESE: YEN CHING NOODLE HOUSE Get your noodle fix with homemade noodles and fantastic Ma Po Dofu. **2910 Guadalupe, 472-4754 \$**

WEST

CHINESE: ASIA CAFE Funky counter service in the back of the Asia Market grocery has the most authentic Chinese food in town. Unadulterated Sichuan cuisine will worth the drive from anywhere. **8650 Spicewood Springs, 331-5780 \$**

AMERICAN CAFE: BLUE STAR CAFETERIA Find an upscale comfort-food menu that is both affordable and inviting. Try the homemade cobbler. **4800 Burnet Rd., 454-7827 \$**

INDIAN: INDIAN PALACE The buffet for AustTex vegetarians who need a Punjab fix. With a menu also blessed with seafood, meats, and poultry for the carnivore crowd, food is right on. **3616 Far West, 241-1732 \$\$**

BARBECUE, STEAKHOUSE: THE LAZY FORK The ideal venue for family-friendly barbecue and mid-priced steaks, with a huge breezy patio. Steaks are aged Angus grilled over mesquite, and the barbecue is all-you-can-eat. **16018 Hamilton Pool Rd., 263-2272 \$\$**

AMERICAN CAFE: MAGNOLIA CAFE With monster omelets and entrées from Tex-Mex to pastas, the menu is wide enough to satisfy all hankering. **2304 Lake Austin Blvd., 478-8645 \$**

BARBECUE: THE PIT BARBECUE Barbecue plates and sandwiches. Counter service and daily specials. **4707 Burnet Rd., 453-6464 \$**

AMERICAN CAFE: THE REDBUD GRILLE The only place in Westlake that offers a full-service bar, also features sturdy and appetizing meals in addition to specialty margaritas, martinis, and mojitos. **3267 Bee Caves Rd., 327-8746 \$\$\$**

BRAZILIAN: SAMPAIO This inviting and cool modern space with a neighborhood feel is the closest Austin has to authentic Brazilian fare: unique and exciting flavors and a very pleasant atmosphere. Try the fabulous tropical drinks on the patio. **4800 Burnet Rd., 469-9988 \$\$**

TEX-MEX: SANTA RITA CANTINA Fresh sauces, rotisserie meats, and a friendly atmosphere make this a welcome new addition to Austin Tex-Mex. **1206 W. 38th, 419-7482 \$\$**

TAKEOUT: SASHA'S RUSSIAN MARKET This grocery and deli offers a selection of blintzes, fresh-smoked and marinated fish, caviar, top-quality meats, and Russian breads. The daily lunch specials ensure a surprise treat for every visit. **5523 Balcones, 459-1449 \$**

CHINESE: SUZI'S CHINA GRILL Count on Suzi for good Chinese food and sushi, reasonable prices, friendly service, and proven skill from years of keeping Austin diners happy. **2745 Bee Caves Rd., 347-7077 \$\$**

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ST. ELSEWHERE: SEASON ONE
20th Century Fox, \$39.98

God save the luckless souls who find themselves admitted into St. Eligius Hospital, because the harried staff there probably won't. Like visitors to a Roach Motel, patients may check in, but they seldom check out. The decrepit old teaching hospital on Boston's South Side is better known as St. Elsewhere: That's where deportees from the city's more prestigious medical centers find themselves diverted. The brainchild of Joshua Brand and John Falsey (who would later conjure the equally cultish *Northern Exposure*), *St. Elsewhere* premiered in 1982, initially befuddling the curious few who tuned in: Was this a comedy series? A medical drama? A soap opera? *Elsewhere's* layered storylines – "arcs" in the parlance of the Eighties – were a near-flawless assemblage of diverse subgenres surgically joined together by a vision that was simultaneously bleak, humanistic, and often seriously skewed. A few savvy critics noted the show's debt

to *Hill Street Blues*, which had premiered one year earlier. *St. Elsewhere* would last for six stellar seasons, growing increasingly surreal until finally imploding with one of the most controversial series finales in broadcast history, complete with a flatlining MTM cat logo. In addition to claiming one of the all-time great theme songs (the Eighties were the golden age of TV tunes), *St. Elsewhere* was an armchair sociologist's wet dream, brimming with hidden non sequiturs, homages to pop-culture icons (keep a keen ear open for familiar names over the hospital PA), and sly in-jokes that flew right under NBC censors' radar ("she placed her tulips on my organ"). The show's consistently low numbers (highest Nielsen rating: 49) kept it hovering on the critical list, its tenuous life-support system subsidized by upscale sponsors who coveted the show's small but affluent viewership. *Elsewhere's* enormous ensemble cast was probably bigger than its audience, but a few standout performers quickly rose to the top: Denzel Washington's ambitious but compassionate Dr. Philip Chandler; David Morse's empathetic, tousle-haired resident, Dr. Jack Morrison; William Daniels' insufferably egotistical heart specialist without a heart, Dr. Mark Craig. Others would join on in subsequent seasons: Alfre Woodard, Mark Harmon, Bruce Greenwood. The show killed off its cast members with as much unsentimental abandon as it dispatched its often impressive roster of guest stars, which during season one included a baby-faced Tim Robbins as an unrepentant terrorist bomber and, most memorably, Doris Roberts and James Coco as a co-dependent homeless couple in the Emmy Award-winning episode "Cora and Arnie" (both included here along with 20 other episodes, an audio commentary, and several featurettes). *ER? Grey's Anatomy? Scrubs?* Hapless interns all, pale echoes in the hallowed but crumbling halls of St. Eligius.

– Steve Uhler



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VENUES

Regal Arbor Cinema
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(9828 Great Hills Trail)
Hideout Theatre
(617 Congress)

ADMISSION

Find Friend of the Festival badges (\$150; valid for admission to all films at both venues with advance seating 15 minutes before each showtime) and Flex-Passes (\$60; 10 admissions to the film[s] of your choice at each venue) at www.austinjff.org. General admission to screenings is \$8 for adults, \$6 for students/seniors. Tickets are available only at the theatre box office 15 minutes before showtime.



At the Arbor

SATURDAY, JAN. 20

7pm *King of Beggars*; writer/actor Shahar Sorek in attendance
9pm *Free Zone*

SUNDAY, JAN. 21

Noon *Live and Become*

4pm "Becoming Rachel" with "The Red Toy" and "Yedidah's Collection"

7pm *A Cantor's Tale*; cantor Jackie Mendelson in attendance
9pm *More Than 1000 Words*

MONDAY, JAN. 22

11:30am *A Cantor's Tale*; cantor Jackie Mendelson in attendance
4pm *Green Chariot* with "Hats of Jerusalem"

7pm *Adio Kerida*; director Ruth Behar in attendance
9pm *Only Human*

TUESDAY, JAN. 23

11:30am *Adio Kerida* with "The Red Toy"; director Ruth Behar in attendance
4pm Special Israeli Film Trio: "Dark Night," "Bleach," and "Past, Present, Night" with "Be Fruitful and Multiply"

7pm *Another Road Home* with "Beautiful Music"
9pm *Atash*

WEDNESDAY, JAN. 24

11:30am *Covenant: Women, God and All Between*; Q&A with Rachel Levertov and Sharon Hausman-Cohen

4pm *Jews of Iran* with "Yedidah's Collection"

7pm *And the Gates Opened: Women in the Rabbinate*; filmmaker Debra Gonsler Vinik in attendance and a Q&A with Austin's female rabbis and cantors
9pm *Janem, Janem*

THURSDAY, JAN. 25

11:30am *Another Road Home*
4pm *Becoming Rachel* with "The Red Toy" and "Yedidah's Collection"
7pm *Toots*
9pm *Like a Fish Out of Water* with "Jack the Mench"; filmmaker Chelsea Low in attendance

FRIDAY, JAN. 26

11:30am *Becoming Rachel* with "The Red Toy" and "Jack the Mench"; filmmaker Chelsea Low in attendance
2:30pm *Hats of Jerusalem* with "Beautiful Music"

At the Hideout

TUESDAY, JAN. 23

7pm *Free Zone*
9pm *More Than 1000 Words*

WEDNESDAY, JAN. 24

7pm *Atash*
9pm Six-Pack Showcase: "The Red Toy," "Yedidah's Collection," "Dark Night," "Bleach," "Past, Present, Night," and "Jack the Mench"

THURSDAY, JAN. 25

7pm *Only Human*
9pm *Janem, Janem*

staff," Garcia says. He urges industry pros to sign up at www.txmpa.org.

TWO FESTS, TWO COOL EVENTS

Folks like **Rob Zombie** have made fake grind house trailers for **Robert Rodriguez** and **Quentin Tarantino's** joint project of the same name. Now, you can join in with a no-more-than-two-minute trailer in a contest to be judged by Rodriguez himself. The deadline is Feb. 12, with the winners screened March 11 during the South by Southwest Film Festival. Send yours to SXSW Grindhouse Trailers, PO Box 4999, Austin, TX 78765. There is no entry fee, but your shortie must have been shot in the last year.

Meanwhile, **Anne Rapp's** gothic comedy *Double Wide* was close to going into production last year, and rumors have it finding new life in 2007. For now, the Austin Film Festival is sponsoring a reading of the script on Jan. 28, 7pm, at the Cap City Comedy Club. The reading will include the talents of **Johnny Hardwick** (*King of the Hill*), **Dana Wheeler-Nicholson** (*Fletch*), **Kit Gwin** (*No Country for Old Men*), KLBj-FM morning host **Dale Dudley**, and **Ray Benson** of the band *Asleep at the Wheel*.

FOUR FOR THE WEEKEND

A digitally restored 35mm print of Jean Renoir's *Rules of the Game* will open as part of **AFS@Dobie** tonight, Friday, Jan. 19. Tickets are available only at the Dobie or its Web site, www.landmarktheatres.com/Market/Austin/Austin_Frameset.htm. For showtimes and more, see Film Listings, p.78.



The **Alamo Drafthouse Downtown** will screen Werner Herzog's *Stroszek* on Sunday, Jan. 21, 4:30pm, and Wednesday, Jan. 24, 7pm. On Tuesday, Jan. 23, 7:30pm, the theatre will host the UT Department of Germanic Studies' presentation of *Bruno S.: Estrangement Is Death*, a documentary about the unlikely star of *Stroszek*, as well as of Herzog's *The Enigma of Kaspar Hauser*.



Tonight, Friday, Jan. 19, **Dave Meyers' remake of The Hitcher** – starring a scary Sean Bean, a fit Sophia Bush, and a dashing Zachary Knighton – opens in Austin. This is notable mainly because it was made around here. For showtimes, see Film Listings, p.78.



Kat Candler's 12-week script-to-screen class at the Austin School of Film starts on Jan. 20. And **Jacob Vaughan** (*Cassidy Kids*, *Dear Pillow*) offers a one-day film-editing workshop Jan. 21 from 10am to 6pm at the Austin School of Film. For more information, see www.austinfilmsschool.org.



GOODBYE, 'SINUS'; HELLO, 'MARS'

This past Saturday was the end for our Alamo Drafthouse-based friends at the Sinus Show, the bad-film chucklefest formerly known as Mr. Sinus Theater and fashioned after *Mystery Science Theater 3000*. The breakup apparently comes after some "personal issues" between the boys, but suffice it to say their six-year run is over. "We've loved being a part of the Alamo and a part of Austin," **Jerm Pollet**, **John Erler**, and **Owen Egerton** say in a written release. "We understand there's plenty of questions, but for now we'd rather simply say thanks for all the people who came and laughed with us." Erler and sometimes Sinus guy **Joe Parsons** will continue the tradition at the Alamo in February with the new Master Pancake Theater. And Egerton's book of short stories, *How Best to Avoid Dying*, is coming out in a few months. Meanwhile, Alamo founders **Tim** and **Karrie League** note that a poster for the theatre pops up as a prop on *Veronica Mars*, the series created by former Austinite **Rob Thomas**.

Send tips to filmnews@austinchronicle.com.

FILM NEWS

BY JOE O'CONNELL

FILM INCENTIVES BATTLE PLAN

Expect the Texas Motion Picture Alliance to push for the Legislature to finally put some bucks behind a film-incentives bill approved in 2005 without a funding source. That's the word from **Hector Garcia**, president of the group formed this past year to provide one statewide voice for the film industry. Last session's bill set a one-time incentive amount of \$20 million. No word on how or if that amount, seen by many as too minuscule to make a difference, would be modified. (At press time, Gov. **Rick Perry** had yet to reveal what plan his office would push). TXMPA members have been meeting with key people at the Capitol for the past six months to persuade them of the need to compete with our neighbors in Louisiana and New Mexico – as well as a growing number of other states – Garcia says, and saw to it that many legislators toured the sets of *Friday Night Lights* in Austin and *Prison Break* in the Metroplex. "I feel like the message is being heard by legislators and other key

The Serene Life

David Lynch meditates on 'Inland Empire' BY MARK FAGAN

David Lynch keeps himself occupied. The world's leading avant-garde filmmaker also paints, runs his own subscription Web site, sells his own brand of David Lynch Signature Cup Coffee, and writes about Transcendental Meditation in his new book, *Catching the Big Fish: Meditation, Consciousness, and Creativity*. He recently camped out on the corner of La Brea and Hollywood with a live cow and a large "For Your Consideration" poster touting Laura Dern's phenomenal performance in his latest mind-bender, *Inland Empire*. His distribution company has taken on the daunting task of distributing his most demanding film to American theatres.

It is also his most ambitious. Shooting entirely on inexpensive Sony PD150 DV cameras allowed Lynch to create much of this dark work on the fly, without a script. As expected, the sound design and lighting are astounding; the world created is at once hypnotizing, frightening, dreamlike, funny, and disorienting. But be warned: At three hours – and with Lynch's typically sedated pacing and abandonment of any semblance of conventional narrative drama – *Inland Empire* is not recommended for the unadventurous.

Dern plays Nikki Grace, an actress looking for a juicy role to get her back in the public's eye. She wins a part opposite pretty boy Devon Berk (Justin Theroux) in a remake of a supposedly cursed Polish film titled *On High in Blue Tomorrows*, directed by Kingsley Stewart (Jeremy Irons). The original film never screened due to the murder of the two leads. This gypsy's curse does little to deter Devon and Nikki, despite an unnamed neighbor's (Grace Zabriskie) warnings of imminent doom, which she shares with a startled yet unconcerned Nikki. The two leads and their characters in *On High in Blue Tomorrows* blur as the film progresses, lending much confusion as to what lines are actually being crossed in Nikki's relationship with Devon and with her wealthy and suspicious husband. Dern's performance is indeed nothing short of defining. What unfolds is both as mesmerizing and disturbing as one would expect from the dark alleys and sharp turns of Lynch's mind.

Such brooding art would suggest the work of a tortured soul. This is famously not the case with Lynch. A practitioner of Transcendental Meditation for more than 30 years, he forgoes the misery and depression associated with the life of many auteurs, instead breaking twice a day – unwaveringly – to meditate and to find the "happiness within" that is obtained through the state of knowing pure consciousness. He talked about that and more via telephone from Seattle a week before his trip to Austin for *Inland Empire*'s regional premiere.

□

Austin Chronicle: You've taken on distributing *Inland Empire* with your own company.

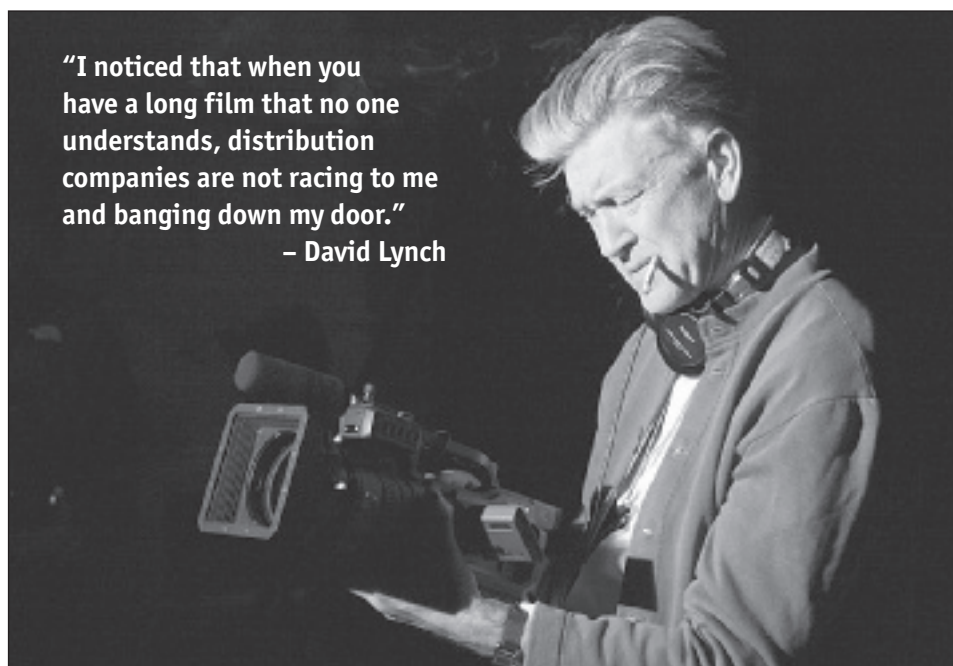
David Lynch: Right.

AC: How's that going?

DL: Well, it's just starting. The film has opened in New York and Los Angeles and Boston. Then, just a few days ago, it opened in Washington, D.C. Now, tomorrow, it'll open in Seattle. ... It'll open in the cities we're visiting. And then it'll keep on opening wider and wider. With this way of distributing, there's no pressure on a sudden wide release. So we can work with fewer prints and keep moving around. Right now we're making new prints, more prints, and hope to be ... I don't know if 30 or 38 cities is the goal or how many theatres in each city. But it'll go wider and



Laura Dern and Justin Theroux in *Inland Empire*



"I noticed that when you have a long film that no one understands, distribution companies are not racing to me and banging down my door."
– David Lynch

wider. And it will stay and maybe go away and maybe come back.

AC: Did the content or the length of the film have anything to do with your decision to distribute it yourself?

DL: Well, yes and no. Because of the site, my Web site [www.davidlynch.com], we had started distribution of *Eraserhead* and *The Short Films*. And so, lo and behold, we had a setup and a conduit to stores, and we thought, well, maybe this would work for the film. And also, I noticed that when you

have a long film that no one understands, distribution companies are not racing to me and banging down my door. The advances for films are going down. So I have, in my experience, never gotten another nickel beyond my advance. And so, here we were with the thing in place, and it just seemed like the way to go.

AC: Have you had any response on your streetside campaign with you and the cow for Laura Dern's performance in *Inland Empire*?

DL: Well, I had lots and lots of response, and I think it did what it was supposed to do. But it didn't do it powerfully enough to get Laura a Golden Globe. ... Now the thing is that there were lots of people at the Golden Globes committee who loved Laura's performance. But it was only in one theatre in Los Angeles, and so I don't think enough of them even saw it. I think in time you'll find that Laura Dern's performance from 2006 will just get more and more and more praise.

AC: Was this role draining on her because of the content?

DL: No, not really. I'd say the reverse. Actors, like Laura Dern particularly ... her Laura Dern life is one thing, but she could go and play any character. She is so great she can play anything. And when you're successful at playing another character and getting down deep in there, it must be a thrill! Energizing.

AC: Some fans of your work might be surprised that you chose to use a standard digital video camera for *Inland Empire*. What would you say are the advantages and disadvantages of DV?

DL: The only disadvantage is quality. It's not for me a bad thing, because I learn to love the quality of DV when it's up-pressed and even without going to film. I like the digital projection of *Inland Empire*, if it's a good digital projector that you can tweak. Going to film adds

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Thursday, Jan. 25, 7pm
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another whole thing. I was so surprised at how good it looked. But the advantages are incredible. You've got a 40-minute take in the camera. That sounds OK, but why is that so good? When you're in a scene and you have to stop to reload the camera, even though these guys can load a camera so quickly, the stop and the start, a new slate goes on, the mood is broken. When you have a 40-minute take, you can stay in there, and you can go deeper in the scene, and because of that time in there - and because you can talk as you're shooting and go and go again and go again - they have way more of a chance to catch this magic and stay with it. And it's so beautiful. You've got automatic focus. That doesn't sound like much. But with a great, giant Panavision camera there's a knob on that thing that's a focus knob and somebody has to turn that. So now there's two people at the camera, and they're in the way. And you're watching the thing, and if you want to drift forward, and that's not rehearsed, so the guy's pulling focus on that drift so it doesn't blossom. ... You know, these things with digital you can drift and not worry about it. And if it buzzes and does an out-of-focus/focus buzz, sometimes those things are so beautiful to me, I can't tell you. So I just love it. It's lightweight, smaller crew, and there's not much downtime in between setups. You don't die the death. It's all real beautiful.

AC: Can you think of an occasion where you may go back to shooting on film?

DL: No! It's like ... there's so many analogies. There's no way I wanna go back and go slow as molasses in January. It's not gonna happen. I love the quality of film. Digital is getting better and better and better every second. All the focus in this world is on digital. It's coming for everybody.

AC: Can you explain what happens when a person starts practicing Transcendental Meditation?

DL: What happens is ... there's an analogy; I don't know if it's in the book. There's a saying: The world is as you are. You go from maybe having dark-green, dirty glasses; that's the world you see. You start meditating; those glasses get cleaned. Then they start turning to rose color, and then that's the world you experience. Way more appreciation of everything. Understanding of things more and more and more. And an inner happiness that can't be overshadowed by a pressurized workplace. Everything starts getting more like a great big, beautiful game. And it just happens so naturally. Stress doesn't get you anymore. It's easier to go through life.

TV EYE

Who Needs Enemies?

BY BELINDA ACOSTA

Courtney Cox was always my favorite friend on *Friends*. Aside from her performances in the multiple *Scream* films and the very short-lived reality series she produced with her husband, **David Arquette**, I was eager to see a bump in her career, post-*Friends*. But *Dirt*, the new series she stars in on FX, isn't what I would have imagined.

Ambitious, cynical, and entirely humorless, *Dirt* looks at the cutthroat world of entertainment journalism and its symbiotic relationship with the industry it covers. In a recent *New York Times* article, executive director and creator **Matthew Carnahan** explained his attraction to the subject. "As viewers we've been beaten to death with the legal, medical and cop franchises," he said. "This world offers a new narrative menu."

While Carnahan's remark seems patently true, the narrative smorgasbord one might expect is no more satisfying than a meal-replacement drink. However, what remains isn't entirely void of value either. This is a series that may improve with time.

Cox plays Lucy Spiller, the driven editor of sister entertainment magazines – one a respectable glossy, the other a shameless gossip rag – that enable her to alternate between self-proclaimed respectable journalist and dedicated showman who will stop at nothing to satiate the public's desire to know every embarrassing moment in celebrities' lives. Later in the season, the two magazines merge, which seems an afterthought and a shame. Watching Spiller juggle the opposing sides of her character was part of what made her interesting; that, and her sibling-like relationship with go-to photographer Don (Ian Hart).



Courtney Cox, whose new character is not exactly a clean freak

But it's a disturbing relationship based as much on loyalty as it is on need. As a functioning schizophrenic, Don lives on the verge of his next breakdown. Well aware of this, Lucy overlooks it, pressuring him to do whatever he needs to do to get the money shot. If she thought about what Don had to do to serve her, she might be concerned. The easy explanation is that Lucy is a coldhearted woman with no sense of decency. But, as in the world *Dirt* is trying to critique, that's not where the explanation should end; it's where it should begin: a launching point toward a larger theme about how the entertainment industry plays with perceptions by invention and re-invention, denial and collusion, and what makes people enter into the maelstrom thinking they will remain unscathed.

As Spiller, Cox has moved a long, long way from the fastidious Monica Geller on *Friends*. While Cox makes the leap effortlessly, it's too bad the vehicle isn't stronger. It airs Tuesdays at 10pm on FX.

Speaking of shows I couldn't have imagined, IFC brings an engrossing, if troubling, animé series to its lineup: *Gunslinger Girl*. The premise sounds preposterous outside of its comic-book origins: young girls – orphaned by some horrific accident, world event, or suffering from a terminal illness – are "adopted" by a vaguely described Italian social welfare agency that turns them into cybernetic assassins. Each is paired with a handler

(or "fratello"; sibling in Italian) who manages their missions, which usually means gunning down a nondescript bad guy. The girls are ideal assassins because, as "just little girls," they're nothing more than wallpaper to their victims. They can attack in plain sight.

As slaves to the agency and to their still nascent personalities, the girls' situation is as disturbing as it is poignant. While their fratello handlers (all adult men) are protective of their charges, one can't help but wonder when, or if, the girls will realize that the power they are endowed with can be used toward their emancipation. That underlying question is only one enormous attraction to this breathtakingly stylish animé. With spare dialogue and evocative music, the series strikes deeper notions of faith, loyalty, abandonment, innocence, and beauty at a precognitive level. Feminists will have a field day deconstructing *Gunslinger Girl*, but you can't help but be awed by how emotionally haunting this world is.

Gunslinger Girl, dubbed in English from its original Japanese, airs Fridays at 10pm on IFC.

Happy returns

Sunday: *King of the Hill* returns for its 11th and possibly final season on Fox. *Battlestar Galactica* returns on Sci Fi. Monday: *Prison Break* returns from its midseason hiatus on Fox, as does *Heroes* on NBC. Wednesday: *The George Lopez Show* returns to ABC. Notable premieres (not reviewed at press time): *The Dresden Files* premieres on Sci Fi Sunday. **Paul Blackthorne** stars as a private eye who solves supernatural crimes. Documentarian **Alexandra Pelosi's** *Friends of God: A Road Trip With Alexandra Pelosi* – in which the *Journeys With George* director takes her curiosity and camera to American evangelicals – premieres Thursday on HBO.

E-mail Belinda Acosta at tveye@austinchronicle.com.

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MALE VOCALS:

ELECTRIC GUITAR:

ACOUSTIC GUITAR:

BASS:

DRUMS/PERCUSSION:

KEYBOARDS:

HORNS:

STRINGS:

MISCELLANEOUS INSTRUMENT:

SONGWRITER:

RECORD PRODUCER (producer name, CD title):

Related Categories

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RADIO PROGRAM (show, deejay, station):

RADIO MUSIC PROGRAM (show, deejay, station):

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Texas Music Hall of Fame Nominations

Is Biscuit in the Hall of Fame? What about Roky and Willie? Previous winners are listed on the Web at austinchronicle.com/musicpoll/fame. (The answer is YES.)

PLEASE CIRCLE ONE OR FILL IN THE BLANK*:

Ernie Mae Miller	Brother K
Jo Carol Pierce	DJ Casanova
Lucinda Williams	Ted Roddy
Patrice Pike	James McMurtry
Blues Boy Hubbard	Scratch Acid
Jeff Smith	Paul Ray & the Cobras

Who are these people, and why should you vote for them? Visit the poll ballot online at austinchronicle.com/musicpoll for more information!

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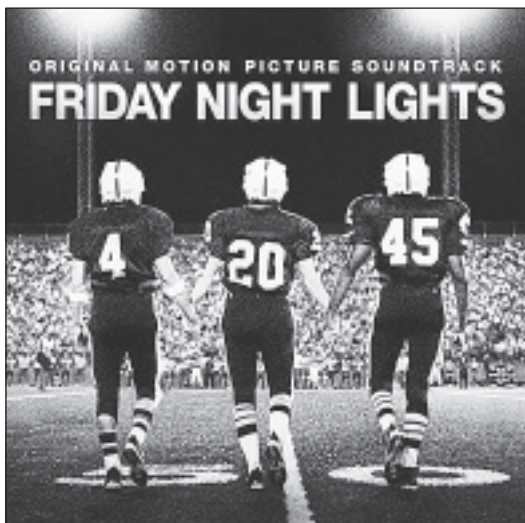
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music

58 HORSE + DONKEY
60 LINDSEY BUCKINGHAM
62 PHASES & STAGES

TCB music news

BY CHRISTOPHER GRAY



FREAKY 'FRIDAY'

Now that *The OC* is DOA, NBC's *Friday Night Lights* is easily the most musically astute high school drama, not least because the Central Texas-filmed program thinks locally. **Jon Dee Graham**, **Billy Joe Shaver**, **Jerry Jeff Walker**, and **James McMurtry** have all been heard, and the **Gourds** had a brief cameo in October's homecoming episode. Jan. 3 installment "Nevermind" featured songs from **Spoon** and **Scratch Acid**, plus one scene filmed at **Cheapo Discs** and two at the **Broken Spoke**, including a hilarious performance by one character's Christian death metal band **Crucifictorious**. "Of course they used a rock & roll band," chuckles Spoke owner **James White**. "They didn't have no cowboy boots in that band, for sure." White says producers checked out **Dale Watson** for a future episode last weekend and that actor **Taylor Kitsch**, who plays bad-boy running back **Tim Riggins**, came back to play shuffleboard. **Explosions in the Sky**, who scored *FNL's* 2004 theatrical predecessor, have had songs in multiple episodes, while several local musicians have found work behind the camera. "They really do a lot of blowing and going," says **Crow** bassist **Paul Crow**, who alongside girlfriend and **Blatherskyte** drummer **Bek Sabbath** does occasional grip work. "They'll do five, 10 locations in one day." NBC has not announced if the low-rated show, now airing 7pm Wednesdays, will be back next season.



Pubcrawler last St. Patrick's Day; Wes Pascoe is at right

MARCH VIOLETS

TCB feels like the kid in the back seat asking, "Are we there yet?" every five minutes, but **SXSW Music** Creative Director **Brent Grulke** swears they'll release this year's band list as soon as senior staff returns from **MIDEM's** industry networking bonanza in Cannes, France, next week. New names pop up on the blogosphere almost daily, so here's a few – unconfirmed, mind you – to chew on: **Blonde Redhead**, **Erase Errata**, **Mando Diao**, **Kings of Leon**, and a **Butthole Surfers** rooftop reunion. Happy? (Unfortunately, **Arcade Fire**, whose *Neon Bible* is out March 6, will be in Europe, promise.) Grulke estimates 2007's total number of performers at 1,300, 400 of which are from overseas, again record numbers for the 21-year-old conference. They'll be spread among a whopping 68 venues, adding one familiar name and subtracting two: South First outpost **Jovita's** is in, but the **Austin Music Hall** is out as it undergoes its \$5 million, 18-month renovation. Its shows, including March 14's **Austin Music Awards**, have been moved to Ballroom A at the **Austin Convention Center**. Finally, the **Back Room**, which closed for good Jan. 6, won't reopen for SXSW. Although the Riverside club had been the nexus of SXSW hip-hop for years, "Enough other places are doing hip-hop now that we don't really have a problem finding rooms," Grulke says.

THE BEAUTIFUL ONES

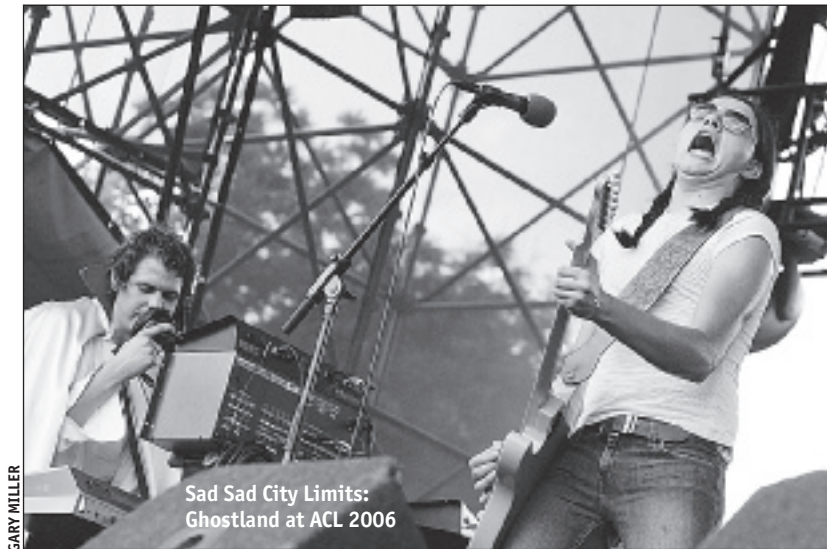
Here now the continuing saga of **Prince** and **Grupo Fantasma**, as witnessed in part by Emo's booker **Graham Williams**. His Royal Badness was most pleased with the Austin cumbia troupe's last-minute Thanksgiving show at his **3121** club inside the **Rio Hotel** and offered them a weekly residency through its March 1 closing date. Last week, Williams and wife **Audrie** were watching Grupo when he noticed a diminutive figure clad in yellow and black a few feet behind their table. Seconds later, Prince was onstage peeling off a guitar solo with the band, the first time the parties had ever interacted face-to-face. "It was short and sweet," says Williams. "The Artist was off the stage and gone, like a purple ninja." Act two came Monday night when Grupo was the house band for Prince's **Golden Globe Awards** afterparty at the **Beverly Wilshire** hotel. Once again, Mr. LoveSexy, Best Original Song-winner for *Happy Feet's* "The Song of the Heart," joined the band onstage, as did **Mary J. Blige**, **will.i.am**, and **Marc Anthony**. Anthony's wife, **Jennifer Lopez**; **Leonardo DiCaprio**; **Diddy**; **Chris Rock**; and **Bruce Willis**, among others, worked it out on the dance floor, and **Cuba Gooding Jr.** was so impressed that bystanders heard Grupo's latest CD, *Comes Alive*, blasting from his car as it drove away.

WES PASCOE 1948-2007

Charles Wesley Pascoe, a guitarist, mandolinist, and singer with several Austin and New York folk and bluegrass bands, passed away from liver cancer Jan. 8. He was 58. The New Jersey native came to Austin in 1980 from Greenwich Village,

where he performed solo and with the groups **CSS** and **Watershed**, who became known for acoustic versions of rock hits like "As Tears Go By." In Texas, he formed the traditional bluegrass band **Cedarfever** and played several years with wife **Leslie**, who died in 1989, as the duo **Les and Wes**. Pascoe also started a business building and selling mountain dulcimers and won the

Texas State Dulcimer Championships in Glen Rose three years in a row. In the Nineties, he played with traditional Irish band **Hair of the Dog**, rockish B.D. Riley's mainstay **Pubcrawler**, and acoustic Western swingers the **Lost Pine Ramblers**. "He was honest and dependable, a big man with a big heart," says friend and bandmate **Sean Orr**.



GARY MILLER

Sad Sad City Limits:
Ghostland at ACL 2006

GHOST DANCING

Out of nowhere, **Ghostland Observatory's** fusion of earthy rock magnetism and rigid electronic beats landed a local haymaker, and in 2005 the duo of **Aaron Behrens** and **Thomas Turner** went from opening **Gallery Lombardi** parties to sold-out **Emo's** outdoor shows almost overnight. Last year, the scale grew larger still: **Lollapalooza** and a now-legendary **ACL Fest** set available on **iTunes** through GO's www.trashymoped.com Web site. Friday night, Ghostland raises the stakes again with the sold-out "Ghostland at the Opera" fete at UT's **Hogg Auditorium**, co-starring pals the **Black Angels** – who, like Ghostland, are beloved at Seattle/Internet station www.kexp.org – **Car Stereo (Wars)**, and **Team Fabrication**. "There's a lot riding on this show," says Turner, the producer/DJ/drummer half of Ghostland. "This is the first time we've gotten to do a full-blown production. Everything about it is different than what we've done before." Everything, perhaps, but the contagious energy fueled by Behrens' manic onstage contortions, which he likens to a good, hard run. "I'm exhausted, but I feel so damn good," Behrens says. "The endorphins have kicked in. It's a workout."

BULLET THE BLUE SKY

• Prolific Austin producer and musician **Ron Flynt (20/20, Big Blue Hearts)** fell off a ladder while hanging drywall at the new location of his **Jumping Dog** studio in September, shattering his elbow and upper arm bone. Although he has regained enough use of his arm to play guitar again, he may need further surgery, and his friends have organized an "Our Man Flynt" benefit 8pm Wednesday at the **Continental Club**; performers include **Peter Case**, **Dwight Twilley**, **Scrappy Jud Newcomb**, **Penny Jo Pullus**, **Jon Dee Graham**, **Fire Marshals of Bethlehem**, and many more. Donations accepted and complete lineup available at www.ourmanflynt.com.

• Popular East Austin restaurant and nightclub the **Shack**, located at 1167 Webberville and known as the "House of R&B," burned down around 5:30am Jan. 9. **Austin Fire Department** investigators estimated the damage at \$150,000 but have not released an official cause. One theory was an electrical fire similar to the one that claimed **Midtown Live** in February 2005.



JOHN ANDERSON

• Oops: The **volunteer call times** in last week's SXSW item were incorrect. Returnees should report to the **Hilton Downtown's** main ballroom at 12:30pm Sunday; first-timers at 3:30pm.

Echo Chamber

Horse + Donkey's Jaime Zuverza collides with 'Heaven up Here'

BY AUDRA SCHROEDER

For some, a moment of realization is crystallized in a split second, by an event or conversation. For others, it's later – weeks, months, years – before the seepage occurs. A life-changing album is one of those experiences, making the gears spin backward or, in some cases, forward.

For Jaime Zuverza, singer/guitarist of Austin's galloping neon New Wavers Horse + Donkey, it was a very strange moment indeed, and Echo & the Bunnymen's sophomore LP, 1981's *Heaven up Here*, was the gear shift. The trio, three Latinos originally from El Paso who've known one another since their teens, touches on the Bunnymen's dark, wet roots live; Zuverza cranks the reverb while Oliver Valdez's thunderous bass and Luis Martinez's jerky beats tussle like the Liverpoolian's original rhythm section, Les Pattinson and Pete de Freitas.

Heaven up Here captured the damp chill of Euro dreaming in the early Eighties, and there in the middle of 11 gloomy and magnificent songs was the title track, sputtering and seizing up like an epileptic. Who knew the lines "Smoking holes and we've got only dreams. And we're so damn drunk we can't see the stairs," spouted from the sugared lips of perpetually soused frontman Ian McCulloch, could be such an alien encounter, a paralysis, a bolt of blue from, well, *Heaven*.

□

Austin Chronicle: Describe your experience of *Heaven up Here*.

Jaime Zuverza: It was summer 1987, and my 11-year-old head got excited by a couple of Echo & the Bunnymen songs off their self-titled release. I got curious, and from the mall I unearthed *Heaven up Here*. I went home and put it on, and a tense guitar introduced it all. I felt my lamps get dim and the air get heavy. I felt compelled to look down the hallway and under a table or something. Then an echo-y snare reassured me that I was, indeed, soaking in something alien.

Eventually, I realized that the music wasn't coming from my speakers but was being transmitted directly into my brain. As soon as I became aware of this, I received a telepathic greeting from a voice that informed me that it was time to relinquish my mind. I became enraged, and with all my strength, I forced the beam out of my head and flung it back up to space.

The ceiling became transparent and instantly revealed the origin of the signal. The satellite and I stared into each other's eyes, and then it said, "It was a pleasure to meet you," suggesting that it was all over for me. From its metallic eye cancerous rays poured down on me like moonlight mixed with sunlight. The record continued to play, and I must say our short standoff was accompanied by a most excellent jam, but it was too intense for me, and I went out to what sounded like, "The boom-boom box says there's nothing to fear; it may be hell down there 'cause it's heaven up here."

My brains were boiling. I was out for what seemed like days, but, of course, only a short silence after the title track had passed, as if I had been recovering in another dimension, I woke up to the wobbly noise at the start of "The Disease," and I knew that it was the sound of the departing scalar wave. It was followed by a lonely guitar I found both menacing and comforting. It was then that I knew.

AC: Did it make you want to play music immediately?

JZ: When I heard the album, I got obsessed with "Heaven up Here." That drugged sensation came from not knowing what the hell was going on in the music. It seemed like they were

The Three Horsemen: (l-r) Oliver Valdez, Luis Martinez, Jaime Zuverza



playing it so fast, and I couldn't get a grip on it. There was no comfortable place to settle within the song and nothing to identify with. So I listened to it over and over. The toms and bass on loop and then shapeless guitars – it surely made me want to play guitar like that, but Will Sergeant played so strangely that I didn't know where to begin. Seven years later, I freaked out, joined a militant church, threw away all my evil, satanic tapes, and then finally picked up a guitar.

AC: So you related to their darker themes on some level?

JZ: At first I didn't know what McCulloch was talking about. But I think the mood of the songs conveys some of the same things the lyrics do. I think I understood most of it with my 11-year-old gut and little of it with my 11-year-old brain. I did identify with those dark themes. It's good stuff to listen to when you're an alienated preteen. In elementary and middle school,

JZ: I never went through a goth phase; I never really saw any goth people or knew about it until I was about 15. Luis and his friends were the first goth-type kids I ever saw. I would see him at school dressed in black and carrying around an umbrella even though there was no rain. He was in this band called Stillbirth. I saw them play around 1991 and was blown away. They were all 14 to 17 years old and going nuts! They were really into bands like Bauhaus.

AC: I hear in *Horse + Donkey* a lot of the same interlocking melody as I do with "Heaven up Here" or "With a Hip." How much did they influence you guys?

JZ: I'd definitely say that *Heaven up Here* is one of the things that influenced our music, but it wasn't the only thing. Music goes over my head sometimes, and I retain just a small amount. I guess it's just finally sinking in. Music's such an intuitive thing. I can't do what I want on guitar. I just do what my hands want to do. They didn't know how to play at first either; Will



"I think I understood most of it with my 11-year-old gut and little of it with my 11-year-old brain. I did identify with those dark themes. It's good stuff to listen to when you're an alienated preteen."

it seemed like the only people who were really into music were metalheads, so there really wasn't anyone to talk to about music

even though I was excited about accidentally falling in love with the early Bunnymen records.

AC: What was it specifically about the song "Heaven up Here"?

JZ: When I listen to music, I don't get it. It always goes over my head, at least 80 percent of it. There's 20 percent of a song that stays. With that song, the drums are just all over the place. It's all just coming at you.

AC: Sonic Youth's *Goo* was my conversion to the other side in the summer of '92. I was amazed music could sound like ... that. It was dumbfounding, and I was awestruck much like you. What impression did *Heaven up Here* leave on you?

JZ: I can't really associate it with one particular time or feeling. I guess it makes me feel something vague and blurry, which I suppose is another way of saying dumb and confused.

AC: Did you ever go through a goth phase?

Sergeant would just ride up and down one string ... which is what I do. We kind of bang on the strings, and something comes out. So in that sense we're similar.

AC: Did you get into McCulloch's solo stuff?

JZ: I did. And before that it was the Smiths. And after that it was just a three-month love affair with a thousand bands. But I kept coming back to Echo & the Bunnymen.

AC: What about their later albums?

JZ: *Heaven up Here*'s still really good. *Crocodiles* is really good. *Porcupine*'s still good. *Ocean Rain* starts getting ehhhh. And then the self-titled's like aaaggggh. I guess it happens to all great bands.

AC: Did you ever have Ian McCulloch hair?

JZ: No, I didn't have Ian McCulloch hair. My hair was going that route, but then I started skating and had a nice set of floppy bangs. Definitely more like Will Sergeant's.

AC: You were a skater then?

JZ: Not then, but like six months later, when I started listening to the Dead Kennedys. ■



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All applicants must attend the Volunteer Call on Sunday, January 21, at the Hilton Hotel Downtown.

SXSW 2007 Volunteer Call | Sunday, January 21
Hilton Hotel Downtown, 500 E. 4th St. | 6th Floor - Austin Grand Ballroom
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Questions? Email the Volunteer Coordinators: vol@sxsw.com

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Go Insane

Gee, what's wrong with Lindsey Buckingham?

BY RAOUL HERNANDEZ

After Brian Wilson and before the John Frusciante/Rick Rubin-era Red Hot Chili Peppers, Lindsey Buckingham is the great Southern California pop genius. Though production of 1977's *Rumours* and double-album follow-up *Tusk* (1979) are credited to Fleetwood Mac, Richard Dashut, and Ken Caillat, the now 57-year-old singer-songwriter/guitarist masterminded the Sixties British blues combine into pop-music immortality the moment it integrated a Northern California hippie-folk duo called Buckingham Nicks into its revolving door roster.

"I don't know what 'genius' even means," shrugs Buckingham. "It's just a matter of keeping your eye on the ball. You just get out there and be what you want to be. That's part of evolving and part of staying true to yourself – part of remaining alive in a real authentic, long-term sense creatively: not listening to what other people tell you to be."

If the spastic quirk of *Tusk* didn't prove Buckingham's musical iconoclasm, his four solo albums have. *Under the Skin*, his first since 1992's brilliant *Out of the Cradle*, strips back the bark of '81's *Law and Order* and the mad bite of '84's *Go Insane* for the familial peace of Buckingham's newfound domesticity. *Skin* fits the Mac frontman like the label he's always transcended: singer-songwriter.

"That's one of the real downfalls of celebrity," he says. "You're something that's about you at some point, and that gets latched onto and pumped into the machinery. Then you start having a million other people telling you who you are, and what you should be doing and why, and it's easy to lose your way. So over a 30-year period, I've tried to maintain my individuality – even if it puts me in the position of being the Terrence Malick of rock."

□

Austin Chronicle: You've always been an autobiographical songwriter, but the new album is nakedly so. What do you attribute that to – your new family life?

Lindsey Buckingham: It's funny. As autobiographical as say the stuff on *Rumours* was, I don't think we thought of it as such when we were writing it. Obviously we knew we weren't happy and that we were going through all this personal turmoil, but I remember thinking at the time that we were just writing generic pop songs. I'm sure Carole King was writing lyrics to Gerry Goffin, but it seemed generic.

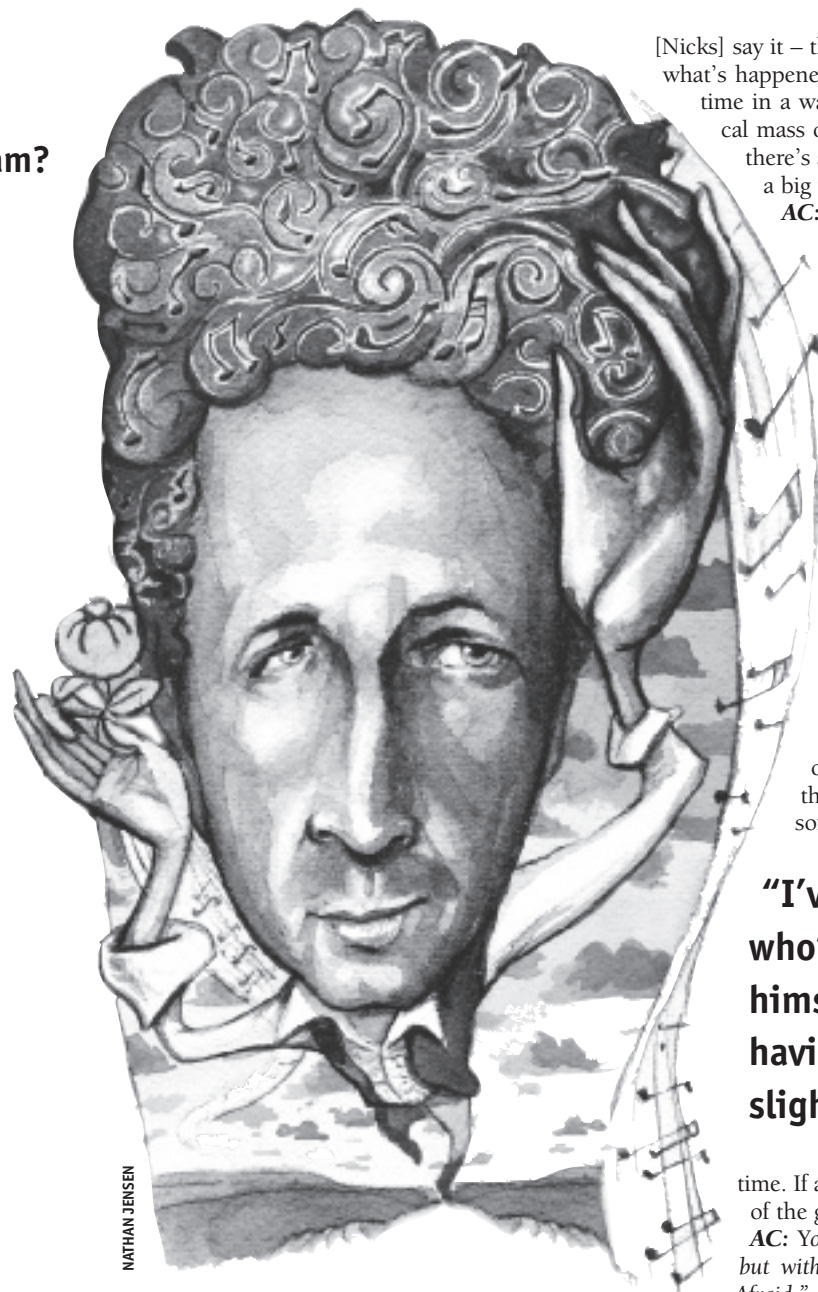
But there's something about this grouping of tunes. I don't know if it's that I've gotten married and had three children. I can't put it down to any one thing. I don't know if it's because the material is presented in a much more pared-down way. I think both those things enter into it. I think I've gotten slightly more skillful as a lyricist. I've had certain questions answered that were hanging out there for a long time, you know, in a post-Fleetwood Mac environment where maybe I was on track creatively, but there was a lot of stuff on a personal and emotional level that's now been put to rest.

AC: On *Skin*'s "Show You How," there's the line, "I'm a madman out on a bad man route." Later, in "Shut Us Down," you say, "Long ago I lost my mind." Then there's *Go Insane*. Have you ever had serious doubts about your sanity?

LB: [Deadpan] Oh, never. No, not for a minute. But isn't that the mark of an insane person? [Laughs] So who's to say?

AC: Was insanity part of the bubble of fame, or is that something inherent to you?

LB: Even when I was 8 years old, I was way outside the box of the family. Not that I was any sort of freaky rebel. I was a completely integrated family member. But then there I was in my brother's room two hours a day listening to his 45s. So it's always been there on some level. Now that I'm a parent, I can imagine my mom and dad back then thinking, "Gee, what's wrong with Lindsey?"



[Nicks] say it – that *Tusk* is their favorite album now. In general what's happened is that, yes, the music has stood the test of time in a way that's borne it out properly. There's a critical mass of understanding of why it was made and that there's an idealism to it, that it was saying, "We're not a big machine."

AC: Have you heard Camper Van Beethoven's cover of *Tusk*?

LB: I have. [Laughs] I loved it. They took some of the songs to such different places [still laughing]. I thought, "Wow, where did they come up with that?" Just the fact that a group of guys would sit around and want to remake a whole album like that. That was just a trip, I have to say. I loved it.

AC: Listening to the Dixie Chicks' version of "Landslide" recently, I wondered: People think of Stevie Nicks when they hear that song, but you produced it and probably arranged it. Do you feel any sense of propriety when you hear it today?

LB: Oh, not really. That has a lot of background to it, that song. That was when we first joined Fleetwood Mac. Even the guitar part; it's got a nice little solo on it, but it's not a signature guitar piece per se. I don't think of myself too much in that. That was a Stevie thing. It's a beautiful song. It did deal with some problems that she and I were having at the

"I've always been this guy who's wanting to present himself the way he feels and having that be perceived as slightly aberrant, as they say."

time. If anything, I think about that. I think of it as one of the group of tunes at the very beginning.

AC: You're known as a pop songwriter in a pop group, but with a guitar solo like the one on Mac's "I'm So Afraid," one thinks, "This guy could play all night."

LB: [Laughs] I would if they let me! Right now I'm playing some rocky songs at the end of this tour's set. The first three-quarters of the show are mellower – we're trying to maintain an overall tone of what this album is – but then it starts to come unleashed. In a more general sense, if you go back to the last Fleetwood Mac tour, I'm enjoying myself more than I ever have as a guitarist and as a performer in general, because, as much as we miss Christine [McVie] being there, her absence has created more space for me to be a guy. Stevie's got her thing that she does up there, but when it comes time for me to do what I do, I've got more space instrumentally. It's a more guitar-oriented thing. I'm up there being a guy; there's testosterone up there. There's this whole thing that was never able to be stretched out, as you say. The eight-minute solo would've been *unthinkable* previously. So, I'm having a great time with the guitar right now.

AC: Do you listen to other singer-songwriters?

LB: Well, not too much. I am a singer-songwriter. I'm just trying to find things that are gonna freak me out a little bit when I hear 'em and kind of shake up my idea of the status quo. I'm more likely to be listening to a Thom Yorke album or something weird like that.

AC: Your only other solo tour swung through Austin in 1993, and you played a metal venue, the Back Room.

LB: Okay, well let's not talk about that [laughs]. I don't remember the gig, but we played some pretty, shall we say, *fun* places. ■

Lindsey Buckingham opens Hogg Auditorium Thursday, Jan. 25.

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THE SHINS
Winning the Night Away (Sub Pop)

A lot can happen in an evening. *Winning the Night Away*, for one, rewrites Shinsian history. The crystal-cut pop of the Portland, Ore., quartet's 2001 debut, *Oh, Inverted World*, and its exuberant follow-up two years later, *Chutes Too Narrow*, helped define the new millennial revolution reversing the roles of indie and major labels. *Winning the Night Away* makes both albums sound like fragmented potential. Glistening opener "Sleeping Lessons" rustles and kicks the melancholic nostalgia of a Michel Gondry dream (*Eternal Sunshine of the Spotless Mind*, *Science of Sleep*) before its clipped acoustic strum and bramble of subconscious lyricism breaks into a rockist giddyap. Single "Phantom Limb" itches the best melody since *Inverted World*'s "Caring Is Creepy" and "Know Your Onion," positively *Pet Sounds*, *Rubber Soul*, *Heaven up Here*. Its CD-single leftover, "Nothing at All," would've segued perfectly out of the syncopated chop and shuffle of "Sealegs," whose synthetic trappings merge contemporary beats with retro evocations of the Seventies. A delicate glow of regret colors "Red Rabbits," which run run runs with the equally unforgettable "Turn on Me," straight out of Greenwich and Barry and Phil Spector's "Then He Kissed Me." Its observation that "so affections fade away or do adults just learn to play the most ridiculous repulsive games" beats home bandleader James Mercer's love and hate lashings against the backdrop of nature's largesse. Cantilevered canyons of jangled minor chords stream out amongst bunnies, geese, dodos, foals, zombies, and girls of the north. Second Brit wave beats in "Split Needles," and its gorgeous antidote "Girl Sailor" extract pure Morrissey, Mercer's bitterness a romantic salve. Closer "A Comet Appears" flairs like its lesser rewrite, but by then you're spent. Dawn brings relief, sleep.

★★★★★ — Raoul Hernandez

NELLIE MCKAY
Pretty Little Head (Hungry Mouse/Sony)

New York's Nellie McKay, the precocious pianist with a penchant for wry humor, wants to be adult contemporary music's Lucille Ball. She casts herself in the role of female clown with her musical timbre and syntax, in addition to her conversational tone and bald-faced lyrics. As we all know, however, it's a short distance from smartass to dumbass, and it's never a good harbinger for an album when the opening track ("Cupcake")



IN BOX

HOW LOW CAN YOU GO? ANTHOLOGY OF THE STRING BASS (1925-1941)
(Dust to Digital)

This 3-CD labor of love puts the spotlight on the most underappreciated of all vital instruments, the string bass. Perhaps because it's so often obscured on rudimentary recordings of old, the instrument remains habitually overlooked, or in this case, forever unheard. What's particularly interesting about this 79-song boutique compilation is the way it programs the ear. You're actually *listening* for the bass, whether plucked, bowed, or slapped. As well, the beautiful, annotated 96-page companion book highlights the individual bassists within each band. Disc one spans 1925-30, the so-called jazz age. It's the period when the bass started to replace the tuba, affording bands much

greater flexibility and nimbleness. The artists include the set's only female bassist, Thelma Terry & Her Playboys, plus "Pops" Foster with Luis Russell, John Kirby with Fletcher Henderson, and Wellman Braud with Duke Ellington recording under the guise of Joe Turner & His Memphis Men. Especially noteworthy is a very rare track by bass pioneer Walter Page & His Original Blue Devils. Page's innovations portend the second disc's era, 1931-41, which is basically dance bands of the swing era. The widely divergent selections include Trinidad's Wilmoth Houdini, Joe Ferguson with Bob Wills, Milt Hinton with violinist Eddie South, and legendary bassist Jimmy Blanton with Duke Ellington. Disc three exclusively features the little-known bassman Bill Johnson in a series of 1928-29 recordings with a variety of obscure groups. If you prefer your bass on top and out front, you can't limbo any lower than this *Anthology*.

★★★★ — Jay Trachtenberg



sounds like bad, way-way-off Broadway musical theatre. McKay's problem is that she's unsure whether she wants to be a novelty act, like her friends the Trachtenburg Slideshow Players, or a serious artist with a political message ("Columbia Is Bleeding" is her protest against animal testing at Columbia University). The result is a 2-CD showcase for multiple personality disorder. It's one thing to be eclectic; it's another thing entirely for an album to lack a cohesive conceit that connects one track to all the others. Duets with Cyndi Lauper and k.d. lang, while presumably lending an air of legitimacy to McKay's endeavor, don't help — they're just as annoying as almost every other track on this 23-song vanity project.

★★ — Melanie Haupt

THE EARLIES

The Enemy Chorus
(Secretly Canadian/Names)

When Texas and England butt heads, you get a struggle between psych-phonoc and electronic. The Earlies, former Texans Brandon Carr and JM Lapham and Brits Giles Hatton and Christian Madden, are indeed combative on this sophomore effort, an unwieldy amalgamation of American pop and British mood. On opener "No Love in Your Heart," the violins lead, then the synth floats in, lending a prog vibe that permeates much of *Chorus*. "Burn the Liars," a piano-bop swept up by Carr, lets the harmonies shine, though it's hard to tell where the next song starts, vocals and drum beats melting into a swirling vortex. The funky horns announcing "Foundation and Earth" fare better as intro to their most infectious pop effort, and closer "Breaking Point" offers a sitar freak-out reminiscent of the Beatles' "Love You To." There's wandering to endure, but if you can find the hook, let it grab you.

★★★ — Audra Schroeder



a great deal from both experts. Sexsmith's eighth album and first for Kiefer Sutherland's Ironworks imprint, *Time Being*, as with his previous work, is laden with winning melodies and a poet's worldly insight. Producer Mitchell Froom, who lent chamber pop expertise to Sexsmith's major-label albums in the late Nineties, lends an instantly familiar warmth to the proceedings here. Highlights like the jangly "I Think We're Lost" and "All in Good Time," with its soulful bounce, are among Sexsmith's best, while his cracked sense of humor informs the Beatlesque "The Grim Trucker" and cleverly topical "Jazz at the Bookstore," whose line about a "cup of caffeinated bliss" is as good as any summation of *Time Being*.

(Ron Sexsmith plays Stubb's inside, Tuesday, Jan. 23.)

★★★ — Jim Caligiuri

MENOMENA

Friend and Foe (Barsuk)

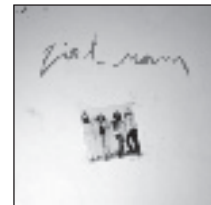
Portland, Ore., trio Menomena blasted out of the indie rock netherworld with 2004's ecstatic *I Am the Fun Blame Monster!* The band's m.o. is direct from the future: Multi-instrumentalist Brent Knopf created looping software Deeler, which forms the basis for all Menomena tracks. Now with their second LP, *Friend and Foe*, the trio hones its craft, mixing experimentation with David Byrne-like songwriting and jarring yet cohesive structure. Opener "Muscle'n Flo" segues from *Blame Monster* without breaking a sweat and flows into bombastic and angry "The Pelican." The electronic inspiration shines in "Air Aid," a futuristic ode to violence and love, which slips into the keyboard blast of "Weird," every song seamlessly dabbling into the next. No filler, not one outtake, *Friend and Foe* succeeds in living up to the hype of Menomena's first LP by growing wiser with every loop of sax and blast.

★★★★ — Darcie Stevens



room is one of the album's chief images and an obvious stand-in for his mind, never more so than the furious "Welcome to My Room." His three bandmates, meanwhile, provide a lush canvas of swooping slide and steel, languid organ, stray strings and horns, acres of guitar squall accenting Gerner's stormier sentiments, and lonely arpeggios mirroring his melting heart. Journeying from parody ("Mr. Goldfinger") to eulogy ("Toby"), Gerner often crosses paths with certain recreational pharmaceuticals, as well he might. But the *Verve* was wrong. The drugs do work.

★★★★ — Christopher Gray



ELENI KARAIANDROU

Elegy of the Uprooting
(ECM)

What if Shakespeare had combined his best — a poem here, a play there, a sonnet to top it off — into a meta-work? And what if this masterpiece illuminated the author's vast talents while also fashioning a resonant new narrative? Greek master composer Eleni Karaindrou has done just that with her 2-CD *Elegy of the Uprooting*, lucky No. 7 for the renown ECM imprint. Classically trained, including Sorbonne ethnomusicology studies, Karaindrou started scoring for the stage and screen three decades ago. In revisiting nine of her scores, Karaindrou discovered an essential current: exile, and its surmounting. Karaindrou tackled this weighty theme with a vocal choir, traditional instrument ensemble, heavenly solo vox by Maria Farantouri, orchestra, and the composer on piano. All told, 110 musicians. Given its title, this music is indeed bittersweet; the night of joy's daylight, knowing only embrace, not avoidance, will vanquish pain. Stylistically, Karaindrou expertly employs old and new: traditional Mediterranean, melismatic instrumentals, Euripides, her grandfather's mandolin, orthodox plainchant, and Western classical. The recording is so clear and warm — a flower-opening spring day — that it's anomalous to hear the copious applause after "The Weeping Meadow," the second disc's closer, signifying the end of this historic live recording. Absolutely stunning.

★★★★★ — David Lynch



RON SEXSMITH

Time Being (Ironworks)

With popeisters as legendary as Paul McCartney and Elvis Costello singing his praises, Ron Sexsmith might finally be poised to rise above cult status. This is especially true since the Canadian singer-songwriter borrows



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LEAD STORY

Eventually, robots will have to be given legal rights (and accept certain responsibilities) if advances in artificial intelligence continue to create sensitive quasi-organisms, according to a paper solicited for Sir David King, the UK's chief scientist. According to one AI researcher, "If [robots are] granted full rights, states will be obligated to provide full social benefits to them, including income support, housing, and possibly robo health care to fix the machines over time." A December *Financial Times* report on the paper noted that robots might also have to pay taxes and be available for military service. (Some of the ideas in the paper track visions described years ago by writer Isaac Asimov.)

POLICE BLOTTER

• From the *Arizona Daily Sun* (Flagstaff, Ariz., Dec. 3): "About 1,800 square feet of insulation were reported stolen from the underside of a house on the 5100 block of East Hickory Drive. The victim said the insulation disappeared sometime between September and this week. She said she was having trouble keeping her house warm as the weather got colder."

• Oops: John Beacham of the Anti-War Coalition in Chicago said he has suspected for a while that police had been spying on his organization, but he was obviously proved wrong when the coalition canceled, well in advance, a planned Oct. 28 demonstration downtown. Unaware of the cancellation, hundreds of police officers lined the streets around the protest area, hoping to prevent the recurrence of a wild demonstration in 2003. Deputy police superintendent Charles Williams blamed the coalition for not keeping the department informed.

LEAST COMPETENT PARENT

• An unnamed, "well-known Adelaide [Australia] model" was seen screaming, "Where's my baby? Someone's stolen my baby" shortly after she paused while jogging and pushing the 5-month-old's buggy along the city's River Torrens in December. According to a report in Melbourne's *The Age*, the woman had stopped to answer a cell-phone call, and when she finally turned back around, the buggy was gone. Unfortunately, it had rolled into the river during the phone call, and the incident ended badly.

NEWS OF THE WEIRD

BY CHUCK SHEPHERD



Scamming the Horny Panda: One trick that zookeepers have used to get male pandas interested in mating with dowdier females (according to a December dispatch from Sichuan, China, in Australia's *The Age*) is to let an attractive female roam around a pen, leaving her scent, and then, in darkness, with the male in the pen and frisky at the scent, to introduce the less attractive female into the pen, back-end first, so that the pre-excited male will quickly begin copulating. Said zookeeper Zhang Hemin, "When the males find out [that they've just mated with unintended partners, they get very angry and start fighting the female. We have had to use firecrackers and a water hose to separate them."

OBSESSIONS

Retired ad agency executive James Finegan, 76, plays at least 250 rounds of golf a year at a course near his home in Gladwyne, Pa., and 50 to 60 rounds elsewhere, according to an October *Wall Street Journal* profile. When not playing golf, he writes books about golf (histories of golf in Philadelphia and of a course in New Jersey and four books about golf in the British Isles). And in Salt Lake City, county sheriff Aaron Kennard, who was caught by a *Salt Lake Tribune* reporter playing numerous rounds of golf during working hours in August and September, merely shrugged. "I'm not golfing enough," he said, in that golf helps him relax. He said he'd rather just golf a little than take summer vacations.

RECURRING THEMES

"News of the Weird" has previously mentioned how difficult some Japanese and Singaporean people find it to smile, even when their jobs depend on it, and Chinese people preparing for the 2008 Olympics are having similar problems turning Beijing into a "city of smiles," as the campaign is called. Said one man attending a class on smiling: "At first, I thought [it might be] difficult to smile after you became tired. But later I realized if you don't treat smiling as ... work ... you may find it very easy to smile all the time." (In popular literature in China, people who smile frequently or for no particular reason are often regarded as either silly or devious.)

CLICHÉS COME TO LIFE

The Texas Ethics Commission ruled in November that a public official in the Lone Star state, receiving money as a gift such as from a lobbyist, need disclose only that he received "a check" or "currency" and need not reveal the actual amount of money. Said the district attorney in Austin, who was outraged by the ruling, it is now "perfectly legal to report the gift of 'a wheelbarrow' without reporting that the wheelbarrow was filled with cash."

BRIGHT IDEAS

Rules! 1) Sixty years after Indiana abolished gambling and wrecked the economy of the resort town of French Lick, the state brought it back, allowing casinos, but they had to be located on water and not the state's dry land. Developers of the French Lick Springs Resort thus spent \$382 million on a plush "riverboat" casino on a manmade lake barely larger than the boat, and it opened Nov. 2) Derek Ogley, 70, had just been discharged from Tameside General Hospital in Ashton, England, in November but doubled over in pain in the waiting room (eventually diagnosed with pancreatitis). Nurses informed Ogley's family they would have to call 999 (the UK's 911) or drive him around to the emergency entrance about three minutes away because, since he had been discharged, rules prevented them from treating him.

CRÈME DE LA WEIRD

People Disrespecting Their Bodies: John Sheehan, 33, was arrested in November, nude, near the rapid-transit station in El Cerrito, Calif., and when asked if he was carrying contraband admitted that he had a "screwdriver" in his rectum. (Police treated the item as a potential weapon, training guns on him while he removed the 6-inch-long "awl" wrapped in electrical tape.) And a week later, in Monkwearmouth, England, a 22-year-old Iraq-war veteran told buddies he was bored and, imitating a prank from a *Jackass* movie, inserted a firework "up his backside," according to a *Daily Mail* story, and lit it. When it exploded, he was taken to Sunderland Royal Hospital with a scorched colon and other serious injuries.

Visit Chuck Shepherd daily at news-of-the-weird.blogspot.com (or www.news-of-the-weird.com). Send your Weird News to:

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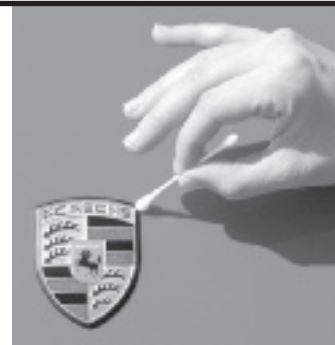
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calendar

THURSDAY, JANUARY 18 - THURSDAY, JANUARY 25

c

COMMUNITY p.66 +

a

RTS p.72 +

f

ILM p.78 +

m

USIC listings p.90

this week

COMMUNITY LISTINGS

(PLUS HIGHLIGHTS FROM ARTS, FILM, AND MUSIC) BY NORA ANKRUM

Thursday 18

VETERANS OF WAR, VETERANS OF PEACE This compilation of fiction, nonfiction, and poetry was written over the past five years by those most closely connected to the war in Iraq, and contributors Doug Zachary and Sharon Kufeldt will be reading from the book and discussing various topics, including misogyny, family violence, and other current issues related to the war. 7pm. *BookWoman*, 918 W. 12th, 791-9824. Free. dbzvp@gmail.com.

ART FIX: POETRY WRITING WORKSHOP This Blanton series adds short programs on art, music, literature, lifestyle, and more to your museum experience. This week, write some poetry to celebrate James A. Michener's 100th birthday. 6pm. *Blanton Museum of Art, MLK & Congress*, 471-7324. Free, with admission. www.blantonmuseum.org.

BLACK AUSTIN DEMOCRATS MEETING 6pm. Judge Richard Scott's office, 1811 Springdale #110. richardf3rd@yahoo.com.

DISMANTLING MONOCULTURE: TALES OF ANTS & ECONOMICS IN THE AMERICAS Artist/activist collective the *Beehive* is in town as part of their *Mesoamerica Resiste* graphics campaign, which uses a 6-foot-tall fabric storybook and three giant portable murals to tell the story of colonialization, militarization, and resource extraction in the Americas. 8pm. *MonkeyWrench Books*, 110 E. North Loop, 407-6925. www.beehivecollective.org.

HEAD HONCHOS TELL IT LIKE IT IS A panel discussion featuring area CEOs, brought to you by the *Association for Women in Technology*. 5:30-8:30pm. J.J. Pickle Research Campus, Commons Center, 10100 Burnet Rd. \$25-35. info@awtaustin.org.

IRAQ: THE CASE FOR WITHDRAWAL A public forum sponsored by the International Socialist Organization. 7pm. UT Campus, Parlin Hall #103.

LEGACY OF WATERGATE: WHY IT STILL MATTERS Complementing the newly opened display of *Deep Throat/Mark Felt records* at the Harry Ransom Center, journalists **Bob Woodward**

and **Carl Bernstein** join other distinguished panelists today for two discussions: **Watergate & Presidential Accountability** and **Watergate & the Media: Did the System Work?** Seating is limited, so arrive early. 3:30pm. UT Campus, Rainey Hall, Jessen Auditorium. www.hrc.utexas.edu/watergate.

MODERN TIMES: 1855 This Neill-Cochran House lecture series presents **A Domestic Cover-Up: Textiles & Fashions in 1855**. 6pm. Neill-Cochran House Museum, 2310 San Gabriel, 478-2335. \$10. www.neill-cochranmuseum.org.

PUBLIC MEETING: REIMERS-PEACOCK ROAD DESIGN Public input sought on design of Reimers-Peacock Road, which will connect Highway 71 and Hamilton Pool Road. 6-8pm. Bee Cave City Hall, 13333-A Hwy. 71 W., Bee Cave, 512/854-7589.

RETIRED STATE EMPLOYEE ASSOCIATION BOARD MEETING welcomes all retired state employees to help "promote, advance and defend the rights and interests of the retired employees of the State of Texas, their dependents, and beneficiaries." 1pm. Senior Activity Center, 2874 Shoal Crest, 451-0087. Free. www.rseaoftx.org.

STORAGE SOLUTIONS FOR HOLIDAY DECORATIONS Home Depot offers this free workshop every Thursday in January, so you have till the end of month to postpone putting away all that red and green. 7pm. All Home Depot locations, 800/430-3376. www.homedepotclinics.com.

TEXANS FOR MEDICAL MARIJUANA AUSTIN meets tonight to discuss the upcoming Lobby Day on Feb. 21. 7-9pm. 1210 Rosewood, 589-1086. karen@texansformedicalmarijuana.org.

TRADITIONAL CHINESE FOOD THERAPY This class begins tonight and continues every Thursday through Feb. 15. 12:45-1:45pm. Academy of Oriental Medicine at Austin, 2700 W. Anderson, 454-1188 x234. \$55. www.aoma.edu.

ART OPENINGS (See Visual Arts.)
Paradise Cafe

MUSIC (See Music Listings.)
Jeff Daniels Cactus Cafe
Laura Gibson The Mohawk



Open up your picture pages
[SEE THURSDAY, JAN. 18, DISMANTLING MONOCULTURE]

Friday 19

CODEPINK celebrates three years of fighting for peace at their anniversary celebration this evening. 5-7pm. *Opal Divine's Freehouse*, 700 W. Sixth, 477-3308. www.codepinkaustin.com.

FUN COMPANY TOASTMASTER MEETING features a screening and facilitated discussion of *Wal-Mart: The High Cost of Low Price*. 6:30-8:30pm. LCRA Colorado Room, 3800 Lake Austin Blvd., 459-5462 x4. Free. www.walmart.bravenewtheaters.com/screening/show/8722.

KOOP RADIO 91.7FM At 1pm on *People United*, **Vincent Brook** talks about his new book, *You Should See Yourself: Jewish Identity in Postmodern American Culture*, while *Alternative Radio* features a discussion with **Howard Zinn** on working for social change and justice (2pm). www.koop.org.

OBSERVING THE NIGHT SKY: AN INTRODUCTION TO AMATEUR ASTRONOMY Bill Tschumy introduces you to clusters, nebulae, and other fancy faraway things. For adults and kids 12 and up. Reservations required. 7-9:30pm. *Westcave Preserve*, 24814 Hamilton Pool Rd., 830/825-3442. \$10. john@westcave.org.

UNRAVELLING THE MYSTERY OF SELF-EMPLOYMENT IN THE ARTS Today is the deadline for applying to attend this two-day workshop offering advice to anyone pursuing a career in literary, visual, musical, or performing arts, as well as those who support arts endeavors in some capacity (vocational counselors, arts-related business partners, etc.). Call or e-mail to register. Tue.-Wed., Jan. 23-24, 8:30am-4:30pm. *Crowne Plaza Hotel*, 6121 N. I-35, 454-9912. \$150. april@vsatx.org.

EMANCIPET FREE DAYS This mobile spay/neuter clinic might be near your neighborhood today - check their Web site to find out. 8am, check-in begins (first come, first served). 587-SPAY. Free. www.emancipet.org.

THEATRE (See Arts Listings.)
In On It The Off Center

SPECIAL SCREENINGS (See Film Listings.)
The Rules of the Game @ *Dobie*, 4, 7:30, 9:40pm

MUSIC (See Music Listings.)
Heartless Bastards The Parish
Bones & Blues Fest Beerland
WS Burn, Plutonium Farmers The Peacock
Patty Griffin Gruene Hall
Paul Green School of Rock Music's Led Zeppelin Tribute Ruta Maya
Lost Bayou Ramblers Continental Club

the young ones

WINTER/SPRING THEATRICAL WORKSHOPS begin Feb. 10 for ages 6-13, offering a choice between Saturday-morning and Sunday-afternoon classes. Younger kids will work on *Disney's The Jungle Book for Kids*, while the older children will rehearse *Disney's Alladin, Jr.* in preparation for performances in April. *Palace Theatre*, 810 S. Austin Ave., Georgetown, 512/868-3643. www.thegeorgetownpalace.org.

FLAMENCO DANCE Instruction available at various levels for ages 6-12. See www.estudioflamenco.com for details. 2801 W. 45th, 382-1366. \$10 per class.

TEXAS SOCIETY OF CERTIFIED PUBLIC ACCOUNTANTS ESSAY CONTEST invites Texas high school students to explain their biggest business ideas using real-world financial concepts. The best essayists will be awarded with savings bonds. Deadline: March 30. See www.tscpa.org/studentLounge/highSchoolStudents/StudentSubmissionForm0607.pdf for details and application.

FUN, 2, 3, 4 Learn how to count like the Aztecs, apply math to everyday challenges, and double your allowance at this new interactive exhibit. (Ideal for children ages 5-12 and their families.) *Through May 20*. *Austin Children's Museum at Dell Discovery Center*, 201 Colorado, 472-2499 x274. www.austinkids.org.

FIRST TEE AFTERSCHOOL OPEN PROGRAMS offer golf instruction to youth of all ages, beginning Jan. 22. Call 732-0380 x203 or see www.firstteeaustin.org for details. *Harvey Pennick Golf Campus*, 5501 Ed Bluestein.

CALLING ALL YOUNG POETS Published annually during the Austin International Poetry Festival, *Diverse Youth* is a poetry anthology that gathers the work of students in kindergarten through 12th grade. Submissions for the new anthology are being accepted through *Thu., Feb. 1*. aipya@sbcglobal.net. www.aipf.org.

GERMAN-LANGUAGE CHILDREN'S SATURDAY SCHOOL provides various

levels of instruction for ages 3-13 at two locations: *German Free School*, 507 E. 10th; *Saengerrunde Halle*, 1607 San Jacinto. The 12-week semester begins Jan. 20. *Saturdays*, 9:30-11:30am. 482-0927. \$165 (\$150, members). www.germantexans.org.

KEALING MAGNET SHOWCASE Tour the classrooms and meet the staff of Kealing Middle School, known for its challenging, accelerated programming for bright students. Arrive early (5:30pm) to listen to the Kealing jazz ensemble. (Applications for next year's program are due Feb. 9.) *Thu., Jan. 18*, 5:30-8pm. *Kealing Middle School*, 1607 Pennsylvania Ave., 414-3180. www.austinschools.org/kealing.

AUSTIN GIRLS' CHOIR AUDITIONS The AGC has spaces available in the junior and senior ensembles for girls age 8-18. *Weekends through Feb. 10*. 453-0884. www.austin.girlschoir.com.

PARENT EDUCATION EVENT features three discussions: **Constructivist Theory De-Mystified**, **Conscious**

Discipline, and **Unconditional Parenting**. *Sat., Jan. 20*, 9am-noon. *Austin Discovery School*, 8509 FM 969 #200, 674-0700. Free. info@austindiscoveryschool.org.

YOUNG INVENTORS SHOWCASE has Austin's best science-fair inventions, brought to you by the young inventors themselves, plus the First Lego League will be on hand demonstrating their robots. *Sat., Jan. 20*, 11am-2pm. *Austin Children's Museum at Dell Discovery Center*, 201 Colorado, 472-2499. \$3.50-5.50. www.austinkids.org.

WILLIE WONKA Don't miss this Roald Dahl classic, performed with live actors, puppets, and music. 2 & 4:30pm. *Paramount Theatre*, 713 Congress, 472-5470. www.austintheatre.org.

FREE SUNDAY KIDS SHOW features **Connie Coyote & Her Kaleidoscope Circus Rodeo** this week. Get ready for unicycling, acrobatics, and more. *Sun., Jan. 21*, 10:30am. *Ruta Maya*, 3601 S. Congress Ste. D-200, 707-9637. Tips appreciated. www.rutamaya.net.

RV RENTALS



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www.WritersLeague.org/workshops.htm
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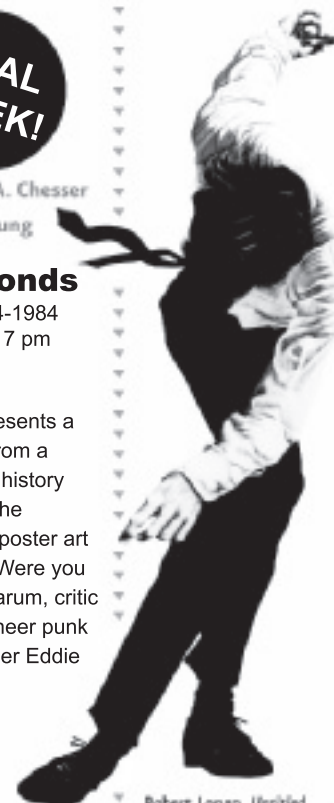


Presented by Michael A. Chesser
 in memory of Virgil Young

Austin Responds

Was Here: Austin 1974-1984
 Thursday, January 25, 7 pm
 AMOA-Downtown

Radical NY! presents a time capsule from a moment in New York's history when artists, musicians, filmmakers, and writers shaped the character of the city. Likewise countercultural music and poster art scenes in 1970s Austin shaped the character of this city. Were you here and want to share a story? Join graphic artist Bill Narum, critic and writer Joe Nick Patoski, Jesse Sublett of Austin's pioneer punk band the Skunks, and Armadillo World Headquarters owner Eddie Wilson as we all reflect on the Austin scene.



Robert Longo, *Untitled*, from the series *Men in the City*, 1981, Charcoal and graphite on paper, 96 x 60 inches, Holzer Family Collection, Courtesy the artist and Metro Pictures

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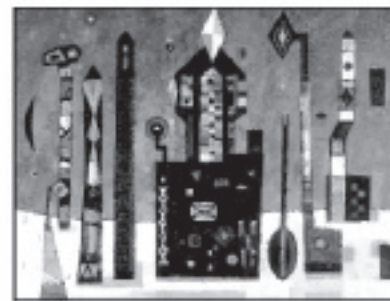
Austin Art Seen circa 1961

Presented by Mark and Jerry Clements and Anne Knight Hoey

Austin Responds

I Was There: Austin 1961
 Sunday, January 21, 2 pm
 AMOA-Laguna Gloria

Were you a part of the Austin art scene, circa 1961? Join us for an afternoon of reminiscing and celebration at the original home of the Austin Museum of Art now showing *Austin Art Seen, circa 1961*.



Michael Fray King and Seven Knights, 1956, oil on board 45 x 35 inches

AUSTIN MUSEUM OF ART-LAGUNA GLORIA

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DRISCOLL VILLA Monday-Sunday 11-4

GROUNDS Monday-Saturday 9-5 • Sunday 11-5

Radical NY! is co-organized by the Grey Art Gallery at New York University and the Austin Museum of Art and is generously supported by Michael A. Chesser in memory of Virgil Young. The exhibition *The Downtown Show: The New York Art Scene, 1974-1984*, is curated by Carlo McCormick in collaboration with Lynn Gursprecht and Marvin J. Taylor, and made possible in part by the Andy Warhol Foundation for the Visual Arts, the New York State Council on the Arts, Philip Aarons and Shelley Fox Aarons, M.D., the Robert Mapplethorpe Foundation, the New York University Humanities Council, Ronald and Freida Feldman, the Buhl Foundation, Frank and Mary Ann Aronson, MRB Foundation, Frederieke S. Taylor, Larry Warsh, NYU's Graduate School of Arts and Science, and the Abby Wood Grey Trust. The exhibition *Abstract Expressionism: 1940s-1960s* is organized by the Grey Art Gallery at New York University and the Austin Museum of Art and is curated by James Housefield. The Austin Museum of Art 2007 Exhibition Sponsors are Barman Family Foundation; Green Family Foundation; Chris Mattsson and John McHale; Bettye and Bill Nowell; Still Water Foundation; Sarsman, Tidale and Gayle Architecture and Interior Design; Rosaryna Maggor Vaughan Family Foundations; Vinson & Elkins LLP; and Joan Hecht and J. Roger Wich Foundation. 2007 Education Outreach is generously supported by 3M, James Armstrong, Bank of America, Katerina Hernandez Cowles and James Cowles, Institute of Museum and Library Services, Nordstrom, donors to the Education Fund, Laura W. Bush Endowment for Education and Outreach, and an anonymous donor. The Austin Museum of Art 2007 Promotional Sponsors are News 8 Austin and Time Warner Cable, The Austin Chronicle, KUT Radio 90.5, and The Decoder Ring Design Centers. The Austin Museum of Art is funded by The Austin Fine Arts Alliance, Museum Trustees, Members, and Patrons.

the GAY place

BY KATE X MESSER AND KATE GETTY

★ LO-FI: THE SECOND COMING The future is Lo-Fi, sister. The affair that almost was ... and has still yet to be. It's true: The red door is open. Again. Wide open. The Italian press is there. The Victrola is there. And very square. So very square. Let us meet again. Sat., Jan. 20, 7pm. *Nueva Onda*, 2218 College, 447-5063. beatsagogo@aol.com, www.nuevaaustin.com.

★ DO SOMETHING CLEVER WITH THAT EQUAL SIGN Hey, visual artists! Take the HRC Equality Logo and create a work of art that conveys the local group's chosen theme: **Uniquely Austin ... Extraordinary Families**. Turn it into the Wally Workman Gallery by Friday, and it will appear in a show on Saturday. You may even win the honor of your work appearing on the cover of their 2007 Spring Gala. Art deadline: Fri. Jan., 19; Art show, Sat., Jan. 20, 6-8pm. *Wally Workman Gallery*, 1202-B W. Sixth, 382-6685. jeff@radiantmediagroup.com, www.hrc.org/Template.cfm?Section=Austin_TX.

2007 AUSTIN WOMAN'S FILM, MUSIC & LITERARY FESTIVAL CALL FOR ENTRIES The festival formerly known as **Blowin' Up a Spot! Film Festival: A Woman's Perspective** seeks female filmmakers, musicians, actors, workshop presenters, spoken-word artists, and screenwriters. Early deadline: Sat. Feb. 17 (postmarked). *Media Arts & Literacy Institute*, PO Box 42188, Austin, 78745. www.blowinupaspot.com.

★ DOLLY WOULD Frontera presents: 50 minutes of dance/theatre set to the sweet sounds of **Dolly Parton**, choreographed by **Zenobia Taylor** (The Candy Dish). Tue., Jan. 23, 8:45pm; Sat., Jan. 27, 8:15pm. *The Blue Theater*, 916 Springdale, 479-7529. \$10. zen@ggpg.org, www.ggpg.org.

NOEL COWARD'S PRESENT LAUGHTER Come sip bubbly on Saturday for the official opening of this hilarious madcap farce; three acts of the best kind of medicine, brought to life by **Jamie Goodwin**. *Through March 11*. *Zachary Scott Theatre*, 1510 Toomey, 476-0541 x1. \$28-38. www.zachscott.com.

COOCHIE-COO: SAY IT TO ALL THE BEAUTIFUL BABIES Life in 2007 seems sweeter already. We asked. Kitty delivered. Signed, sealed, and brimming with the jet-setting

scene-lezzies just aching for a place to hang. Here we have it, the **Peacock**, every other Thursday at the Eastside estab' with all the style. *Every other Thursday, beginning Thu., Jan. 18, 8pm. The Peacock*, 515 Pedernales, 276-8979. Free.

DARLING NEW YEAR Make it your resolution to check out those **Darlin' New Neighbors**, and finally understand why Gay Place pimps this band so damn hard. Inside with the **Sleepwalkers** and headliner **Carrots**. Thu., Jan. 18, 10pm. *Emo's*, 603 Red River, 477-EMOS.

SIN AGAIN SOON Those who know the party know the content satisfaction of foggy mirrors and windows from more than 800 lady-luvvin' ladies panting, dancing, just simply wrecking beats. This time, bob yer fedora upstairs with **DJ Manny**, and kick it all symboliclike with a bit of **DJ B** on the low-low tip. Less than a month to wait. For that perfect sin. Sat., Feb. 10, 9:30pm. *Sky Lounge*, 416 Congress, 477-3151. \$12 at door.

MERRY MERRY MARTINI MIXER Fit to be as grand as the Marnier, it's the see-and-be-seen event of the freeze, raising glasses and funds for those political pinstripes we are pleased to know and love, the fine folks of **Equality Texas**. Sat., Jan. 20, 8:30pm-12mid. *Mercury Hall*, 615 Cardinal, 236-1226. \$45 (\$30, advance).

DAMM!BEAVER: THE THAW Heating things up every third Sunday at this sinfully sassy sidebar is as easy as giving in to the hypootic spindrella-ism of the talented **DJ A! Right**. Sun., Jan. 21. *Chain Drive*, 504 Willow, 480-9017. \$3. www.myspace.com/dammbeaver.

MOMMY MAYHEM Come join the every-third-Sunday book group that never needs to ask that age-old question: "Did you baste, or did you party?" Babies (as long as you keep 'em wrangled and on your person) are welcome. Sun., Jan. 21, 7pm. *BookWoman*, 918 W. 12th, 472-2785.

SHE SAYS is back for the Spring semester and as always meets every Tuesday. Hook you some UT dykes! Tue., Jan. 23, 7pm. 2.102 Eastwood Room, UT Campus. amanda_tufano@yahoo.com, www.queerut.org/shesays.

STEP INTO THE NEXT STEP WITH Q Join the Q boys for "straight" (ha ho) talk about dating, sex, obstacles for gay guys in Austin, and men's health issues. Wed., Jan. 24, 6pm. *Q Center*, 3408 West Ave., 420-8557. mp_austin@sbcglobal.net, www.qboyz.org.

For more gay stuff, see *Calendar online*: austinchronicle.com. Send gay bits to gayplace@austinchronicle.com.

Saturday 20

AFRICAN-AMERICAN MEN & BOYS CONFERENCE

This monthly gathering brings young and old together for workshops, discussions, and lectures from experts on issues affecting African-Americans. This month's topic: **Eliminate the Academic Achievement Gap**. 10am-3pm. *Reagan High School*, 7104 Berkman, 414-2523. mrloftontalkshow@sbcglobal.net.

AUSTIN FIREFIGHTERS BALL A dinner-and-dancing fundraiser, brought to you by the **Austin African-American Firefighters Association**. 6:30pm. *Crowne Plaza*, 6121 N. I-35, 323-5466. \$35 (\$10, dance only). www.aaaffa.org/ball.htm.

AUSTIN KUNG-FU ACADEMY'S SPRING OPEN HOUSE 1:30-2:15pm. *Body Business*, 2700 W. Anderson Ln. #802. www.austinkungfuacademy.com.

BLACK STAR CO-OP BEER SOCIAL hosted by Austin's (and the world's) one and only beer co-op – perhaps you'll like it so much you'll join. (Don't forget to dress warmly.) 7-10pm. *MonkeyWrench Books*, 110 E. North Loop, 407-6925. Free. www.blackstar.coop.

BOOST YOUR IMMUNITY Learn what to eat for optimal immune-system functioning. Sign up at concierge desk. 11am-noon. *Whole Foods Market*, 525 N. Lamar, 476-1206. Free. www.thecrossingsaustin.com/events/events.php?sec=9&sub=1#nutritifactsjan6.

★ DOWNTOWN ARTIST'S MARKET features paintings, photography, pottery, jewelry, stained glass, clothing, candles, and more – all handmade by local artists, with no imports or resales – plus live music (see Club Listings), all on Mother Egan's covered patio. 10am-6pm. 715 W. Sixth. www.downtownartistmarket.com.

EDUCATORS' RESEARCH DISCUSSION

CIRCLE Rawson-Saunders School for Dyslexics' Pat Sekel hosts tonight's discussion on the latest findings in educational research. 9:30am. *Barnes & Noble Westlake*, 701 Capital of TX Hwy. S., 328-3652.

FRIENDS OF ENCHANTED ROCK host trail-building workdays on the third Saturday of each month. No advance registration required. *Enchanted Rock*, 16710 RR 965, Fredericksburg, 325/247-3903. Free. www.friendsofenchantedrock.com.

GREAT WALL CHINA ADOPTION An information session for couples interested in adopting from China. 10:30am-12:30pm. *Milwood Branch Library*, 12500 Amherst, 323-9595. Free. info@gwca.org, www.gwca.org.

HAMPTON POETS & ARTISTS FORUM An all-ages open mic for artists of any persuasion, be you a musician, writer, artist, performer, filmmaker, storyteller, or something in between. Limit your stage time to 10 minutes, please; bring material suited for all ages. *Third Saturdays*, 2-4pm. *Hampton Library*, 5125 Convict Hill, 892-6680. www.cityofaustin.org/library.

HEADACHES & MIGRAINES WORKSHOP Learn about natural, nondrug solutions and self-help techniques for alleviating your pain. Call to reserve your spot. 1-2pm. *Natural Health Center of Austin*, 4701 West Gate Blvd. Ste. B-202, 892-3366. Free. www.nhaustin.com.

★ HELP YELLOW BIKE PROJECT MOVE YBP is switching locations, from the Wheatsville shop at 3101 *Guadalupe to Treasure City Thrift*, at 1720 E. 12th. Fittingly, they'll be moving everything by bike, trike, and trike trailer, so they can use all the help they can get, especially from the strong-calved. Extra bikes and trailers are also helpful, so bring 'em along if you got 'em. Noon. www.austinyellowbike.org.

day TRIPS

BY GERALD E. MCLEOD

Los Adaes, the first capital of Texas, once stood on the edge of the world stage. A tiny outpost in the thick forest of western Louisiana, Presidio Nuestra Señora del Pilar de los Adaes was the first line of defense for New Spain.

The forest grows to the edge of the road leading from Robeline, La., to Los Adaes State Historic Site. At the park, an outline of logs snakes over the curve of the hill showing where the fort's walls once stood. The park seems to be crowded by the towering pines and thick underbrush of the forest nearly three centuries after the stockade offered protection.

El Camino Real de los Tejas began in Mexico City and ended 29 miles east of the Sabine River at Los Adaes. There were many versions of the King's Highway, depending on the weather. The route roughly followed modern highways from Eagle Pass on the Rio Grande to San Antonio, before it became TX 21 through Bryan, Crockett, and Nacogdoches to the Sabine River where it became LA 6.

The Spanish chose the site for Los Adaes because it was near four missions and 15 miles from the French settlement at Natchitoches in the heart of Caddo Indian country. The people we call the Caddo Indians were actually a confederation of clans that lived from the Grand Bend of the Red River in southern Arkansas to the Brazos River. The name comes from Kadohadacho, the dominate tribe in the area. Their word for the surrounding tribes was "taysha" or tejas, which meant friend. Gradually the name was applied to the entire Spanish province north of the Rio Grande.

It was a Frenchman who led the Spaniards to Louisiana, where his countrymen had made deep inroads into the Indian culture through trade. Spain hoped to outmaneuver France for a hold on the region by converting the native people to Catholicism. While the Indians were seldom hostile to the Spanish, they never congregated around the missions that were founded in 1717.

Life at Spain's northeasternmost outpost was as difficult as one might imagine. Without the help of the Indians they came to colonize, the settlement might have been lost as soon as it began. The French in Natchitoches, with their access to trade goods from the coast, helped supply the presidio and missions despite Spanish laws to the contrary.

Manned by 100 soldiers, the fort was surrounded by a hexagonal stockade with three bulwarks. Inside the walls were log buildings used as a chapel, guard house, barracks, blacksmith shop, and powder house. The military force was seldom at a full complement as soldiers did duty protecting the missions and livestock, working in the fields, and patrolling from unlicensed traders.

In 1729, Spanish authorities designated Los Adaes as the capital of the Texas territory. This choice overlooked San Antonio de Bexar, which had been founded about the same time and was much closer to supplies. The location had the advantage of being among friendly Indians, though unresponsive to conversion, and it reminded France of Spain's claim to the western lands.



GERALD E. MCLEOD

For 44 years, Los Adaes was the administrative seat of the province. By 1762, the French transferred Louisiana to Spain. Without the threat of foreign intervention, Spanish officials ordered Los Adaes closed, and the inhabitants moved to San Antonio. More than 500 soldiers and their families were forced to make the march south. It wasn't long before many of them headed back to East Texas, where they began building Nacogdoches.

Los Adaes State Historic Site is about 30 miles east of the Texas border and a mile northeast of Robeline on LA 485. Besides the outline of the presidio, the 14-acre park has hiking trails through the woods and regular interpretive programs. A small museum at the site displays artifacts found in the area along with diagrams of the fort. Open daily from 9am to 5pm, a docent can give more information at 318/472-9449. The Louisiana parks department can be found at www.crt.state.la.us/parks. The Adai Indian Nation has a cultural center a couple of miles north of the park. For information, call 877/472-1007 or go to www.adaiindiannation.com.

812th in a series. *Day Trips*, Vol. 2, (trips 101-200), is available for \$8.95, plus \$3.05 for shipping, handling, and tax. Mail to: *Day Trips*, PO Box 33284, South Austin, TX 78704.

out of town

BY GERALD E. MCLEOD

SOUTHWESTERN EXPOSITION LIVESTOCK SHOW & RODEO features the nation's oldest livestock show and daily performances of the **world's oldest original indoor rodeo**. Jan. 12-Feb. 4. *Will Rogers Memorial Center*, Fort Worth, 817/877-2400. www.fwstockshowrodeo.com.

ANNUAL PARK PASSES for the Guadalupe Mountains National Park have gone on sale for \$20, which allows the holder plus three guests unlimited entry for the year. (The annual pass does not include other national parks or user fees such as camping.) *Guadalupe Mountains NP*, Salt Flat, 915/828-3251. www.recreation.gov.

★ HARLEM TO BROADWAY: BLACK HISTORY ON THE MUSICAL STAGE showcases the impact of the Harlem Renaissance on American theatre. *Through March 25*. *Marion Koogler McNay Art Museum*, 6000 North New Braunfels, San Antonio, 210/824-5368. www.mcnayart.org.

JANIS JOPLIN'S BIRTHDAY celebrates the day that the blue-eyed soul singer would have turned 64 with screenings of two documentaries, both the 1974 *Janis* and a new BBC-produced doc, as well as the launch of a new map of local sites that relate to her life. Fri., Jan. 19, 1-5pm. *Museum of the Gulf Coast*, 700 Proctor, Port Arthur, 409/982-7000. www.museumofthegulfcoast.org.

HILL COUNTRY GEM & MINERAL SHOW has something for every rock hound with jewelry, gems, minerals, fossils, meteorites, gold panning, exhibits, and demonstrations. Sat.-Sun., Jan. 20-21. *Pioneer Pavilion at Lady Bird Johnson Municipal Park*, Fredericksburg, 830/895-9630.

TORME SINGS TORME features Mel's son Steve March Torme performing a big-band tribute to the jazz stylings of his father in one of only two stops in Texas on this tour. Sat. & Sun., Jan. 20 & 21. *The Grand 1894 Opera House*, Galveston, 800/821-1894. www.thegrand.com.

SEPARATE CINEMA: PRIDE & PURPOSE is a temporary exhibition that chronicles the contributions of African-American actors, directors, and musicians in the cinema from the 1920s to the present using rare film posters and other memorabilia. *Opening reception*, Jan. 21, 2-4pm. *Exhibit runs through March 4*. *Museum of the Gulf Coast*, 700 Proctor, Port Arthur, 409/982-7000. www.museumofthegulfcoast.org.



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Ongoing Events

★ **FAMILY ELDERCARE** Help Family Eldercare prevent exploitation of disabled adults and the elderly by volunteering as a bill-payer or guardian advocate. Eldercare's clients have neither family support nor the ability to fully manage their own care or financial management; it takes as little as two hours a month for volunteers to make a big difference in their lives, and no experience is necessary. *Family Eldercare*, 2210 Hancock Dr., 483-3582. funder@familyeldercare.org.

★ **CUSTOM CAR & HOT ROD SHOW** Lotsa pretty, shiny cars, a Calendar Girl Contest, and remote-control car races for the kids. *Fri., Jan. 19, 4-10pm*; *Sat., Jan. 20, 10am-10pm*; *Sun. Jan. 21, 10am-7pm*. Palmer Events Center, 900 Barton Springs Rd., 830/899-7018. \$12. www.austincarshow.com.

★ **INFO SESSIONS FOR AUSTIN MEDICARE BENEFICIARIES WITH CHRONIC ILLNESS** Golden Corral, 9710 N. Lamar: 11:30am, Jan. 18, 23, 30. Care Improvement Plus Office, 1016 LaPosada #200: 11:30am, Jan. 24, 31. Golden Corral, 3607 S. Lamar: 11:30am, Jan. 22, 29. www.careimprovementplus.com.

★ **THE YOGA OF WRITING WITH WONDER** Jeff Davis, author of *The Journey From the Center to the Page*, offers three sessions combining yogic principles, asana, breath work, and meditation with creative writing. **Smudged Windows: The Wonder of a Writer's Perception** *Fri., Jan. 19, 7-10pm*; *Dharma Yoga, 41st & Guadalupe*; \$50. **Earth Tongue: Re-Spelling Forgotten Words** *Sat., Jan. 20, 2-6pm*; *Casa de Luz, 1701 Toomey*; \$65. **On the Borderlands: Landscape & Urbanscape as Metaphor** *Sun., Jan. 21, 2-6pm*; *Dharma Yoga*; \$65. Call 420-0009 for details. \$160/weekend. www.centertopage.com.

★ **TAPESTRY OF JEWISH LEARNING** This nine-day conference brings you a series of classes addressing everything from politics and the Holocaust to Jewish music, literature, and even cooking. *Through Sun., Jan. 21. 735-8034. \$5-85 (classes can be taken individually or in multicourse packages)*. www.shalomaustin.org.

★ **TRAVIS COUNTY YOUTH SHOW** Come see the best market swine, lambs, goats, rabbits, poultry, and steer that area 4H and FFA clubs have to offer; visit the **Youth Fair Country Store**; or check out Saturday's Livestock Auction (10am). *Through Jan. 20*. (Check Web site for weather-related rescheduling.) *Travis County Exposition Center, 7311 Decker, 854-9200*. www.traviscountyyouthshow.org.

★ **BLOOD CENTER OF CENTRAL TEXAS** encourages you to **make blood donation a regular part of your life**, like recycling or teeth-brushing, except easier because you don't have to do it every day — just **once every three months** is all it takes to help save lives in Central Texas. And to assist you in this endeavor, the center has **convenient new Sunday hours** every week: 10am-3pm. *Weekly hours: Mon.-Fri., 8am-6pm; Sat., 8am-3pm*. Blood Center of Central Texas, 4300 N. Lamar, 206-1266; hotline, 733-3333. www.bloodandtissue.org.

★ **CREATEAUSTIN** Have something to say about the future of the arts in Austin? Well, the city wants to incorporate your input into CreateAustin, the **official community plan for culture and arts development in Austin**. All you have to do is show up at one of the this week's meetings. **Thu., Jan. 25: 7-9pm**, Conley Guerrero Senior Activity Center, 808 Nile. **Fri., Jan. 26: 1-3pm**, Dell Jewish Community Center, 7300 Hart. **Sat., Jan. 27: 10am-noon**, South Austin Senior Activity Center, 3911 Manchaca; 2-4pm, Joe C. Thompson Conference Center, 2405 Robert Dedman. www.cityofaustin.org/culturalplan.

★ **GERMAN LANGUAGE CLASSES** Available in four levels of instruction, these weekly 90-minute classes begin Jan. 23-25, and continue for 12 weeks. German Free School, 507 E. 10th, 482-0927. \$60 (\$50, German-Texan Heritage Society members). www.germantexans.org.

★ **SPRING HOME & GARDEN SHOW** Whether you're renovating, looking for more efficient home-energy solutions, planning some immaculate landscaping, or even thinking of adopting a pet from the Austin ASPCA, there's something here for you, you lucky homeowner you. HGTV's **Paul James** (of *Gardening by the Yard*) and **Susan Crenshaw** (of, among others, *This Small Space*) will be in attendance. *Fri., Jan. 19, 2-8pm*; *Sat., Jan. 20, 10am-8pm*; *Sun., Jan. 21, 11am-5pm*. Austin Convention Center, 500 E. Cesar Chavez, 476-5461. \$7.50 (\$1 off for donation of nonperishable food item to Capital Area Food Bank). www.showtechnology.com.

★ **INTERFAITH DIALOG & PEACE AWARDS** 7pm. Austin Marriott at the Capitol, 701 E. 11th, 478-1111. www.interfaithdialog.org/awards.

★ **LUST Raw & Desperate** pays homage to the final deadly sin tonight with an evening of art, strip tease, live music (see Club Listings), games, fire dancing, and more — all a mere preview of the seven-deadly-sins-themed Pandora's Box performance in February at the Enchanted Forest. Costumes encouraged. 9pm. *Take I-35 south to William Cannon; turn right to head west; turn right at light past South First; turn left at Armadillo; party is at second house on left*.

★ **MIAMI VICE BASH** Break out your pastels and your shoulder pads for a night of beaching it up for a good cause. All of tonight's proceeds benefit the Make-A-Wish Foundation on this second-to-last weekend before Tambaleo closes, to be replaced forever by condominiums. 7:30pm-2am. Tambaleo, 302 Bowie, 472-3213. \$10 minimum donation. www.centralandsouthtexas.wish.org/events.htm.

★ **PARENT EDUCATION EVENT** (See the Young Ones.) 9am-noon. Austin Discovery School, 8509 FM 969 #200, 674-0700. Free. info@austindiscoveryschool.org.

★ **PATHWAYS TO FORGIVENESS** Learn to forgive and accept forgiveness through the Hawaiian practice of Ho'oponopono. 3-10pm. NiaSpace, 3212 S. Congress, 586-2736. \$65 (\$55, advance).

★ **PERMACULTURE DESIGN CERTIFICATE COURSE** Green up your home, your workplace, your life! Permaculture includes everything from gardening and green building to community networking and activism. Attend classes individually as they fit your schedule, or take the whole course for certification. This weekend's two-day class kicks off the series with the **Permaculture Basics Weekend**. Preregistration required. *TreeFolks, 10803 Platt, 443-LEAF, 619-5363. \$500 (\$60 per class)*. www.austinprogressivecalendar.com/permaculture.htm.

★ **PIZZA FOR WHEELS** The Mangia Super Guadalupe store and its neighbor Shiki celebrate their grand opening today with a ribbon-cutting ceremony (featuring **Mayor Will Wynn**), a full afternoon lineup of live music (see Club Listings), and lots of door prizes and goodies for the first 50 people to show up. All of today's proceeds benefit **Meals on Wheels**. *Noon-7pm*. 3016 Guadalupe. www.mangiapizza.com.

★ **REFLECT FORWARD: MLK CELEBRATION** While the Youth Legacy Awards and MLK March & Rally have been put on hold due to the icy weather, what was to be the final event of the city's weeklong celebrations will now be the first, as long as the weather doesn't interfere with today's keynote from *The Pursuit of Happiness'* Chris Gardner and performance from **Sounds of Blackness**. 6:30-8:30pm. *Riverbend Center, 4214 Capital of TX Hwy. N. \$10-25*. www.mlkcelebration.com.

★ **TEXAS BAMBOO SOCIETY** meets at the Taniguchi Japanese Garden for a **Bamboo Garden Study & Workday**. Bring a saw, hand clippers, and loppers, and learn what to do with them as part of the **Taniguchi Revitalization Project**. Afterward, all are invited to share their love of bamboo at the TBS meeting, 1pm. *Zilker Botanical Garden, 2220 Barton Springs Rd., 929-9565*.

★ **THE OTHER JEWISH VOICE: SPEAKING FOR PALESTINE** Hosted by the **Interfaith Community for Palestinian Rights**, this panel discussion brings various Jewish writers and thinkers together to discuss their opposition to the Israeli occupation of Palestine. Join them for an evening of discussion, honey cake, and Klezmer music. 7pm. *University Presbyterian Church, 2203 San Antonio St., 476-5321*. Free. www.icpr-austin.org.

★ **TILING YOUR BATHROOM FLOORS & WALLS** A weekly January workshop for DIYers eager to start the new year's projects. 10am. *All Home Depot locations, 800/430-3376*. Free. www.homedepotclinics.com.

★ **ART OPENINGS** (See Visual Arts.)

★ **Art Palace, Arthouse at the Jones Center, Flatted Press, South Austin Museum of Popular Culture**

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

★ **Austin Jewish Film Festival @ Arbor, www.austinjff.org**
★ **The Rules of the Game @ Dobie, 1, 4, 7-30, 9:40pm**

★ **MUSIC** (See Music Listings.)

★ **Basic, Yellow Fever** *The Mohawk*
★ **Ray Wylie Hubbard, Billy Joe Shaver** *Antone's*
★ **Bones & Blues Fest** *Beerland*
★ **Clap! Clap!, Foot Foot** *Independence Brewery*
★ **Paul Green School of Rock Music's Led Zepplin Tribute** *Ruta Maya*
★ **Lost Bayou Ramblers** *Continental Club*

Sunday 2 1

★ **DIAMOND WAY BUDDHISM MEDITATION MEETING** meets every Sunday. 7pm. *DWB Center of Austin, 5900 Dunbury, 371-9803*. Free. www.diamondway.org/austin.

★ **HAPPY LIVING WITH JUSTICE** Free yoga, followed by a meeting geared toward increasing awareness of environmental, peace, and justice issues. *Carver Library, 1161 Angelina, 292-8093*. happylivingwithjustice@gmail.com.

★ **IDENTIFICATION DAY** Bring your fossils, your rocks, your gems, your insects yearning to be identified for free by Texas Memorial Museum's bespectacled scientists. 1-5pm. *Texas Memorial Museum, 2400 Trinity, 232-5509*. Free. www.texasmemorialmuseum.org.

★ **MAXIMIZE YOUR CLOSET SPACE** Offered every weekend this month, this workshop has solutions for those of you with either too much stuff or too little space. 1pm. *All Home Depot locations, 800/430-3376*. Free. www.homedepotclinics.com.

★ **MUSIC IN GERMANY & AUSTRIA** Presented by St. Louis Catholic Church associate music director Chris Oelkers. A reception and tour of the historic German Free School follows the presentation. 3pm. *German Free School, 507 E. 10th, 482-0927*. Free. www.germantexans.org.

★ **STOP SMOKING SEMINAR** Call to register. *Noon-1:30pm*. *Austin Massage Clinic, 1426 Toomey, 797-6536. \$40 (or \$75 for two seminars)*. www.wellspring-hypnosis.com.

★ **TEXAS INDEPENDENCE: WITHOUT THE CORRIDOR/TOLLS** *Texas Monthly's Paul Burka* speaks. Call or e-mail to reserve your spot. 12:30-5pm. *Austin Crowne Plaza, 6121 N. I-35, 535-0989*. Free. ljcurtis@indytextans.org. www.indytextans.org.

★ **THE ENVIRONMENT, SOCIAL JUSTICE, AND THE SPIRITUAL** The UU Public Affairs Forums series brings you a discussion on what can be done to ensure a sustainable future for our ecosystem, with **Pachamama Alliance's** Ingrid Martine. 11:30am-12:30pm. *First Unitarian Universalist Church, 4700 Grover, 452-6168*. Free. www.austinnu.org.

★ **PERMACULTURE DESIGN CERTIFICATE COURSE** *TreeFolks, 10803 Platt, 443-LEAF, 619-5363. \$500 (\$60 per class)*. www.austinprogressivecalendar.com/permaculture.htm. (See Saturday.)

★ **ART OPENINGS** (See Visual Arts.)
★ **Studio 107**

★ **SPECIAL SCREENINGS** (See Film Listings.)
★ **Austin Jewish Film Festival @ Arbor, www.austinjff.org**
★ **Stroszek @ Alamo Drafthouse Downtown, 4:30pm**
★ **The Rules of the Game @ Dobie, 1, 4, 7-30, 9:40pm**

★ **MUSIC** (See Music Listings.)
★ **Public Offenders** *Red Eyed Fly*

Monday 2 2

★ **BEER & CHEESE** Which are the best pairings? Find out! 7pm. *North by Northwest Restaurant & Brewery, 10010 Capital of TX Hwy., 467-6969. \$35*. www.nxnbrew.com.

★ **GLOBAL WARMING PRESENTATION** The **Climate Project** has trained 1,000 people to give the Al Gore-developed slideshow presentation on which *An Inconvenient Truth* is based. Environmental Defense communications director Colin Rowan is one of 20 Texans trained personally by Al Gore, and he brings you tonight's

The Eyes of the Ranger Are Upon You

When **Chuck Norris'** name is attached to something, you can bet on one thing: Somebody's getting kicked in the face. That's practically the Chuck Norris guarantee. And so it is with his latest creation, the **World Combat League**, though Norris is personally giving everybody's face a rest this time. He's taken a behind-the-scenes role in this new form of competitive martial arts. As the face and founder of the league he won't be going **Walker Texas Ranger** on anybody's ass, but he'll be cutting checks to the fighters who do.

"They get paid, they get a salary," Norris said. "But if they knock a guy out with a kick, they get a bonus. With a knee they get a bonus, with a punch they get a bonus, but those are a lower bonus."

That's right, he's paying people to beat the crap out of one another. Why didn't the NHL think of this?

In a WCL match, two teams of six, five men and one woman, fight one on one for three minutes at a time. The fighters' scores are totaled, and (obviously) the highest score wins. Each fighter gets only 180 seconds to earn points for his team, so the action gets intense. Fighters are in fact penalized if they aren't aggressive enough.

"I'll tell you what happens, because it's such an offensive style of fighting, you're not able to keep your guard up," Norris

said. "A lot of [the fighters] are getting knocked out because of it. I guess that's what makes it so doggone exciting."

You heard him, he said "doggone." I dare you to make fun of him for it.

All the profits Norris sees will be going to his KickStart charity. KickStart is a nonprofit Norris founded in 1994 to teach martial arts to children in disadvantaged middle schools. And, in the end, that's probably the only Chuck Norris fact you need to know: The man's founded a charity for schoolchildren, and it still involves kicking people in the face.

Norris, bearer of bearded justice and bane of plateglass windows throughout the world, will be in Austin **Saturday, Jan. 20**, for the inaugural **WCL Championship** fight, the Miami Force vs. the Houston Enforcers. The championship, featuring demonstrations by KickStart instructors and a tribute to the U.S. military, emceed by the man himself, will start at 8pm at the Frank Erwin Center. Go to www.worldcombatleague.com for ticket information. — *Jeremy Martin*



Chuck Norris

presentation, which combines information you may recognize from the movie with details relevant to Texans. E-mail to reserve your spot (with "Reserve" in the subject line). 7-9pm. *The Hideout Coffeehouse*, 617 Congress, 476-0473. Free. crowan@mac.com.

JESUS STANDING & SITTING QIGONG This nine-class series begins tonight. 7-8:30pm. *Academy of Oriental Medicine*, 2700 W. Anderson #204, 454-1188 x234. \$165. www.aoma.edu.

NEW ORLEANS: THE BIRTHPLACE OF JAZZ Hosted by Grammy-nominated pianist **James Polk** as part of a **National Endowment for the Arts** project, the **Looking at Jazz: America's Art Form** film & discussion series begins tonight with Ken Burns' *Jazz, Episode 1: Gumbo, Beginnings to 1917*. (See Special Screenings) 7pm. *Howson Library*, 2500 Exposition, 472-3584. Free. www.ci.austin.tx.us/library/news/lookingatjazz.htm.

PUBLIC MEETING: LAND USE & TRANSPORTATION SUBCOMMITTEE meets to discuss Station Area Planning regarding developments along the **Austin-San Antonio Inter-Municipal Commuter Rail** line, specifically those at **Saitillo Plaza** (East Fifth & Comal), **MLK Station** (MLK & Alexander), and **Crestview Station** (Lamar & Justin). Council specifically seeks your feedback and suggestions and promises to feed you during the social hour preceding the meeting. *Dinner*, 5:30pm; *meeting*, 6:30pm. *Conley-Guerrero Senior Activity Center*, 808 Nile, 478-7695. www.ci.austin.tx.us/development/downloads/tod_signed.pdf.

REDISTRICTING: IS THERE A BETTER WAY? An informal discussion brought to you by the **Austin Area League of Women Voters**. 6pm. *La Madeleine*, 3418 N. Lamar, 302-1486. www.lwvaustin.org.

SPECIAL SCREENINGS (See Film Listings.)

Austin Jewish Film Festival @ Arbor, www.austinjff.org
Looking at Jazz: "New Orleans: The Birthplace of Jazz" @ *Howson Library*, 7pm
The Glamorous Life of Sachiko Hanai @ *Alamo Drafthouse Downtown*, 7pm
The Rules of the Game @ *Dobie*, 7:30, 9:40pm

Tuesday 2 3

AUSTIN CZECH HISTORICAL ASSOCIATION MONTHLY POTLUCK Bring a yummy dish to share while you elect this year's club officers. 7pm. *Gethsemane Lutheran Church*, 200 W. Anderson, 892-1385. www.austinczechs.com.

AUSTIN IONS MEETING Artist and author Rowena Patee Kryder presents **Stream of Wisdom: Focusing Creative Intention for Fulfillment**. 6:30pm. *Austin History Center*, 810 Guadalupe, 499-7480. Free. www.ionsaustin.org.

AVIATION & SPACE LEGEND JOE KITTINGER Austin's Civil Air Patrol renames its squadron tonight in honor of U.S. Air Force Col. **Joseph W. Kittinger**, most famous for his 1960 jump from a helium balloon 19 miles in the air. Not only did the 15-minute fall earn him the unbroken world record for highest skydive, but it kick-started the Sixties space race, helping scientists design escape-procedure equipment for high-altitude flight. Kittinger himself will speak, and there will be a video screening of his historic leap. 7pm. *TxDot Flight Services*, 10335 Golf Course Rd.

CARDIAC RISK PROFILE SCREENINGS Call to make an appointment. *Seton Medical Center*, 1201 W. 38th, 324-3162. \$32. cwahlgren@seton.org.

DRINKING LIBERALLY meets weekly so that liberal and progressive types can drink and talk politics with like-minded citizens. 6:30pm. *The Dog & Duck Pub*, 406 W. 17th, 479-0598. austin@drinkingliberally.org, www.drinkingliberally.org.

SHENG ZHEN HEALING QIGONG This nine-class series begins tonight. 7-8:30pm. *Academy of Oriental Medicine*, 2700 W. Anderson #204, 454-1188 x234. \$165. www.aoma.edu.

WILLS & WISHES: WILL-WRITING WORKSHOP Presented by attorney Robin Cravey. Call to reserve your spot. 7-8:30pm. 807 Brazos, 236-9655. Free.

SPECIAL SCREENINGS (See Film Listings.)

Austin Jewish Film Festival @ Arbor, www.austinjff.org

Beautiful Boxer @ *Alamo Drafthouse South*, 7pm
Bruno S: Estrangement Is Death @ *Alamo Drafthouse Downtown*, 7:30pm
The Rules of the Game @ *Dobie*, 7:30, 9:40pm

MUSIC (See Music Listings.)

Jeff Tweedy *Hogg Auditorium*
Soililaquists of Sound *Emo's*
Mo Pair's Pink Floyd Happy Hour *Jovita's*

Wednesday 2 4

BIG BEND RANCH STATE PARK wants your input at tonight's meeting on future access and recreational use of the 300,000-acre park. 7-8:30pm. *REI Inc.*, 601 N. Lamar, 389-4661.

LADIES OF THE 80S SING-ALONG You know, Whitney Houston, Tiffany, Blondie, Cyndi Lauper, Joan Jett, Tina Turner ... the list goes on and on. Time to get out your hairbrush microphones. 9:45pm. *Alamo Drafthouse Downtown*, 409-B Colorado, 476-1320. \$10. www.originalalamo.com.

MIDWEEK AUSTIN FARMERS' MARKET (See Club Listings.) 8:30am-noon. *Whole Foods parking lot*, 525 N. Lamar. www.austinfarmersmarket.org.

WOMEN OF BORDEAUX WINE DINNER Talk shop with some of the wine industry's most talented experts at this five-course dinner honoring five female winemakers visiting from Bordeaux. Proceeds benefit the Texas Sommelier Association. 6pm. *Mirabelle Restaurant*, 8127 Mesa, 327-7555. \$125. www.winefoodfoundation.org.

SPECIAL SCREENINGS (See Film Listings.)

Austin Jewish Film Festival @ Arbor, www.austinjff.org
Inland Empire @ *Paramount*, 7pm
Stroszek @ *Alamo Drafthouse Downtown*, 7pm
The Rules of the Game @ *Dobie*, 7:30, 9:40pm

MUSIC (See Music Listings.)

Jeff Tweedy *Hogg Auditorium*
Texas Swing Kings *Broken Spoke*
New Riders of the Purple Sage *Stubb's*

until mid-February, but registration (*Jan. 22-26*) is coming up. Cost per team is \$385. E-mail for details. lisa.waters@ci.austin.tx.us.

TEXAS OUTDOORS WOMAN NETWORK Open to women of all ages interested in outdoor activities. Fishing, kayaking, camping, hiking, and more! No experience required. Free monthly meetings convene on the fourth Tuesday of each month. *Tue., Jan. 23, 6:30pm. The LCRA-Hancock Building board room, 3701 Lake Austin Blvd., across from the Hula Hut, 255-3645. www.townaustin.org.*

HILL COUNTRY OUTDOORS MONTHLY MEET & GREET Hang with Austin's most active outdoor, sport, and social club, and find out about their excellent upcoming events. *Thu., Jan. 18, 6pm. Opal Divine's North, 12709 MoPac, 733-5353. Free. www.hillcountryoutdoors.com.*

RUNS, WALKS, & RIDES

RIVER ROAD 12 MILE RUN is a 12-mile run down the beautiful River Road, north of New Braunfels. Enjoy the lovely rolling hills in this 6-miles-out-and-back run. *Sun., Jan. 21, 8am. Hueco Springs Campground, New Braunfels, 830/627-8401. www.seidelproductions.com.*

FROST YER FANNY DUATHLON Get your bike on and your run on as you freeze your buns off. *Sun., Jan. 21, 9am. Old Settler's Park, 3300 E. Palm Valley Blvd. www.frostyerfanny.com.*

Well, it's all about **David Beckham** this week, innit? And indeed, why not? Becks may not be a great player anymore, but he's still a great promotional value, especially if it's major sponsors who are footing the reported \$250 million bill.

Beckhamania even pushed **Chelsea manager Jose Mourinho** off the front pages of the British tabloids. Any other week, the juicy love/hate triangle between the mercurial Portuguese manager, billionaire Russian oilman/owner **Roman Abramovitch**, and high-dollar Ukrainian striker **Andriy Shevchenko** would be front and center. The short version? Mourinho won't likely be back after this year, even if he wins his third straight Premiership title.

On the local level, **pusillanimity** reigned (rained?), as officials called off all adult soccer games on the weekend, despite the lovely Scottish weather. **We niver dee'd o winter yit.**

- Nick Barbaro

Thursday 2 5

THE LANGUAGE OF THE UNCONSCIOUS is part of Pathwork Texas' free monthly lecture series. 7-9pm. *Austin Massage Center*, 1426-B Toomey, 535-8926. Free. www.pathworktexas.org.

STORAGE SOLUTIONS FOR HOLIDAY DECORATIONS 7pm. All Home Depot locations. www.homedepotclinics.com. (See Thursday 01/18.)

ART OPENINGS (See Visual Arts.)

Gallery 3

SPECIAL SCREENINGS (See Film Listings.)

Austin Jewish Film Festival @ Arbor, www.austinjff.org
The Rules of the Game @ *Dobie*, 7:30, 9:40pm

MUSIC (See Music Listings.)

The Places. That Damned Band *The Peacock*
Zeale 32, the Word Association *Red 7*
Arab League *Lovejoy's*
The Maybelles *Artz Rib House*

SUBMISSION INFORMATION:

The *Austin Chronicle* is published every Thursday. Info is due the Monday of the week prior to the issue date. **The deadline for the Feb. 2 issue is Monday, Jan. 22.** Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork. Include SASE for return of materials.

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

Kate X Messer or Kate Getty (The Gay Place): gayplace@austinchronicle.com.

Mark Fagan (Sports): gameplans@austinchronicle.com.

Nora Ankrum (everything else): calendar@austinchronicle.com.

Questions? Contact Wayne Alan Brenner, listings editor, 454-5766 or brenner@austinchronicle.com.

Sports

BY MARK FAGAN

THE MAIN EVENT

WORLD COMBAT LEAGUE SEASON CHAMPIONSHIP Chuck Norris brings his World Combat League to Austin for their inaugural season championship. For more, see "The Eyes of the Ranger Are Upon You," p.70. *Sat., Jan. 20, 8pm. Frank Erwin Center, 1701 Red River. \$25-100 (tax available at all Texas Box Office outlets). Sat., Jan. 20. www.worldcombatleague.com.*

THE HOME TEAMS

UNIVERSITY OF TEXAS Women's Swimming Vs. Arizona/SMU: *Fri., Jan. 19, 6pm; Sat., Jan. 20, noon. Men's Swimming* Vs. Arizona/SMU: *Fri., Jan. 19, 7pm; Sat., Jan. 20, noon. Lee & Joe Jamail Texas Swimming Center, 1900 E. Campus Dr. Women's Basketball* Vs. Texas A&M: *Sun., Jan. 21, 2pm. Vs. Baylor: Wed., Jan. 24, 7pm. Frank Erwin Center, 1701 Red River. www.texasports.com.*

AUSTIN ICE BATS The defending President's Cup champions the Laredo Bucks are the Bats next home opponent this Friday. Saturday's game is a matinee. Vs. Laredo: *Fri., Jan. 19, 7:30pm. Vs. Corpus Christi: Sat., Jan. 20, 3pm. Chaparral Ice Arena, 14200 N. I-35, 252-8500. \$15-35. www.icebats.com.*

ST. EDWARD'S UNIVERSITY Men's Basketball Vs. Incarnate Word: *Thu., Jan. 18, 8pm. Vs. St. Mary's (Texas): Sat., Jan. 20, 8pm. Women's Basketball Vs. Incarnate Word: *Thu., Jan. 18, 6pm. Vs. St. Mary's (Texas): Sat., Jan. 20, 6pm. www.stedwards.edu/athletic/athletic.htm.**

AUSTIN TOROS Former Longhorn P.J. Tucker returns with the 14ers on Wednesday for a matinee game. Vs. Tulsa: *Fri., Jan. 19, 7:30pm; Sat., Jan. 20, 7pm. Vs. Colorado: Wed., Jan. 24, 11am. Austin Convention Center, 500 E. Cesar Chavez. \$9-23. www.nba.com/dleague/austin.*

HUSTON-TILLOTSON Men's Basketball Vs. Jarvis Christian College: *Sat., Jan. 20, 4pm. Vs. Wiley College: Mon., Jan. 22, 7:30pm. Women's Basketball Vs. Jarvis Christian College: *Sat., Jan. 20, 5:30pm. Vs. Wiley College: Mon., Jan. 22, 5:30pm.**

RECREATION & FITNESS

FREE PICKUP KICKBALL GAME It might prove so fun you'll have to join the **World Adult Kickball Association** for the entire winter season of Thursday-night games (always followed by drinks at Freddy's). *Thu., Jan. 18, 6:45pm. Gillis Field, 2501 S. First www.kickball.com.*

FREE LADIES CLIMBING CLINIC Members and day-pass holders receive free rock-climbing instruction and get to meet other female climbers. *Mondays, 7:30pm. Austin Rock Gym, both locations, 416-9299. Free. www.austinrockgym.com.*

AUSTIN PARKS & REC FLAG FOOTBALL The 10-week season doesn't begin

upcoming events:

- jan 21 horseback riding
- 24 meet-n-greet
- 25 world travel 101
- 27 big thicket campout

"Best outdoor events."
- The Austin Chronicle Readers Poll



www.hillcountryoutdoors.com

A Beautiful View

The Off Center, through Feb. 3

Running time: 1 hr, 15 min

We're seekers, we human beings. From time immemorial it seems we've searched, pushing into forests, clambering over mountains, sailing across oceans, and finally launching into the depths of the waters and sailing into and past the skies. We've spent a lot of time reaching out into the world and the heavens, and we've spent a lot of time probing our own bodies, taking ourselves apart to try and understand what makes us run, delving into our own minds to try and understand what makes us such seekers and searchers in the first place. And through it all, we've come to understand a lot about ourselves and about the world and the mysteries that each contain, but there's one mystery we haven't quite solved, although we've moved all around it to examine it from every possible angle, taken it apart and put it back together again, one thing, one mystery, that still eludes our ever eager grasp, and that mystery is the mystery of love.

Liz and Mitch are seekers. As played by Sarah Boughton and Carra Martinez in this dirigo group world premiere, their eyes constantly dart around, looking here, looking there, almost never looking at each other, although each other seems to be exactly what they're looking for. When they first meet in a camping goods store, they are young, and they are liars. They tell stories about themselves – Mitch says she's in a band, although she really can't play an instrument, and Liz says she's a bartender, although she's really only a hostess. They tell these stories and others like them because they've looked at themselves through the eyes of others and found themselves wanting. So they try and make themselves more than what they are.

Director and designer Lowell Bartholomee stages Daniel MacIvor's play appropriately and well, highlighting Liz and Mitch's personal isolation with a series of spotlights that sometimes serves to bring the two together but most often serves to keep them apart. Sometimes one is in the light and the other is in the dark, doing something that we can't see. Sometimes the spots move around the stage as the characters move and thus become, in a sense, yet another character. And while Boughton as the gregarious Liz and Martinez as the reticent Mitch have moments that are individually effective, the most effective moments always come when the two



come together and connect, even though those connections often happen by accident, as when they first hold hands. The story is, in a sense, a series of accidents during which we are allowed to see Liz and Mitch find each other and then, out of fear, lose each other, only to find each other and, through betrayal, lose each other again – before losing each other finally, inexorably. Or perhaps not, for the beautiful view of the title is the view we have of those we love, the view that Shakespeare wrote of when he said that journeys end in lovers meeting. Which is how this journey ends – with something lost but something beautiful found again.

– Barry Pineo

Theatre

OPENING

★ IN ON IT Daniel MacIvor's funny and heart-breaking show – about the vicissitudes of love and life and car keys and the thematic influence of Leslie Gore – returns (double-featured with its female companion piece, *A Beautiful View*, even), with stars Scotty Roberts and the *Chronicle's* own Robert Faires under the direction of Lowell Bartholomee for the dirigo group. Recommended. Jan. 19-28. Fri.-Sun., 8pm. *The Off Center*, 2211-A Hidalgo, 371-0554. \$17. www.rudemechs.com.

THE GOAT OR WHO IS SYLVIA? Different Stages presents the controversial Edward Albee drama about a successful and happily married architect who's also a ... um, well, a goat-fucker. Yes, the main character is "in love with," and repeatedly engaging in intimate carnal knowledge of, a *Capra aegagrus hircus*. Certainly you've heard of this show, theatre maven? Now you can see it in Austin, with a sharp cast and all its unsettling humor under the direction of Norman Blumensaadt. Jan. 19-Feb. 10. Thu.-Sat., 8pm; Sun., 2pm. *play! theatre*, 1204 Cedar. \$15-30. www.main.org/diffstages.

BLITHE SPIRIT Out in Leander, Noel Coward's classic ghostly confection is parlayed into a night of delightful, spirit-filled comedy as directed by Thais Hardison for the Way Off Broadway Community Players. Jan. 19-Feb. 3. Fri.-Sat., 8pm. Extra show:



Thu., Feb. 1, 8pm. 10960 E. Crystal Falls Pkwy., Leander. 512/336-8966. \$10-12. www.wobcp.org.

PRESENT LAUGHTER This madcap (and partially autobiographical) farce is one of playwright Noel Coward's funniest works, in which a narcissistic and "self-dramatizing" middle-aged actor does vigorous social battle with a young playwright, his secretary, his ex-wife, his business partners, and possibly a potted palm or two. This show is, like, the ground zero of snark, and features TV soap star Jamie Goodwin as the self-obsessed Essendine. Directed by Dave Steakley. Jan. 20-March 11. Thu.-Sat., 7:30pm; Sun., 2:30pm. *Zachary Scott Theatre*, 1510 Toomey, 476-0541 x1. \$28-38 (\$12, student rush tickets). www.zachscott.com.

ONGOING

FRONTERAFEST 2007 See box, p.74.

365 DAYS/365 PLAYS The acclaimed playwright Suzan-Lori Parks wrote a play a day for an entire year back in 2002. Now every single one of those plays is going to be staged at various venues all across the U.S.: New York, Seattle, Los Angeles, and so on. But *Austin* is where the yearlong cycle begins, so get set for 10 weeks of theatre – with short plays of only 10 minutes, perhaps, and longer ones of 20 or more – as only Suzan-Lori Parks can write it. Watch this space for more. www.zachscott.com.

PAGEANT The drag show to end all drag shows returns to Austin to brighten your cross-dressing holidays. Who will be the winner in this beauty-pageant parody? Will it be Miss Bible Belt? Will it be Miss Industrial Northeast? Will it be Miss Small Town? Or will it be one of the other queenly contestants giving it their unmitigated, sequin-spangled all under the direction of Blake Yelavich for Naughty Austin? You'll have to be there to find out, because you, the audience, get to vote on who provides best evidence of fabulosity. Held over: *Through Jan. 27. Thu.-Sat., 8pm. Arts on Real Theatre*, 2826 Real (behind Flatbed Press), 472-2787. \$25. www.naughtyaustin.com.

◀ Scotty Roberts (l) and Robert Faires in *In On It*.

AN IDEAL HUSBAND is Oscar Wilde's other witty social comedy, overflowing old-school society's soup tureen of manners with *bons mots* and sharp insights into blue-blooded human nature. Austin Playhouse's Don Toner directs a top-notch cast (David Stahl and Bernadette Nason, anyone?) in this period piece of high-stakes blackmail and financial chicanery. *Through Feb. 18. Thu.-Sat., 8pm; Sun., 5pm. Special Valentine show: Wed., Feb. 14, 8pm. Austin Playhouse*, 3601 S. Congress, Bldg. C, 476-0084. \$22-25 (half price for students); \$35, Valentine show. www.austinplayhouse.com.

★ A BEAUTIFUL VIEW is the latest play from Daniel MacIvor, and it's getting a national debut from Austin's dirigo group (because they did such a terrific job with the playwright's *In On It* last year that MacIvor said they should premiere this new one – right before it goes up in NYC). In fact, this show, starring Carra Martinez and Sarah Boughton, is a sort of companion piece to *In On It*; and that latter, with the original dirigo cast of Faires & Roberts, will soon be joining the run to create a not-to-be-missed double feature. And all of it's directed by Lowell Bartholomee. *Thu., Jan. 18, 8pm; Fri.-Sat., Jan. 19-20, 10pm; Thu., Jan. 25, 8pm; Fri.-Sat., Jan. 26-27, 10pm; Thu.-Sat., Feb. 1-3, 8pm. The Off Center*, 2211-A Hidalgo, 476-7833. \$17. www.thedirigogroup.com.

★ TRICKSTER This comical romp into mythology, pop culture, and magic tricks, created and directed by Bonnie Cullum (of *Dark Goddess, Vampyrress*, and *The X&Y Trilogy* fame), seeks to discover who's the trickiest of the Tricksters. The exploration dazzles with magical illusions, lush music, hot dancing, and theatrical daring, featuring Matt Hislope as the Fool, Christopher Lee as Papa Legba, Michelle Flanagan, Traci Koesis, Greg Spencer, and Kira Parra as the Kitsune, Elizabeth Rast as Coyote, Gabriel Maldonado as Monkey King, Yvonne Reed as Raven, Mark Dupre as Loki, and Steven Fay as Krishna. Recommended. *Through Feb. 10. Thu.-Sun., 8pm. The Vortex*, 2307 Manor Rd., 478-5282. \$10-30. www.vortexrep.org.

DINNER THEATRE

A CRUISE SHIP CRIME comes to you from Gary Payne and his madcap Capital City Mystery Players, all interactive and comedic and with you helping to solve the mystery of thefts and murder aboard

"the luxury cruise ship *Titanium*." With, of course, full-course Italian fare sating your appetite as you go. *Sat., Jan. 20, 7pm. Spaghetti Warehouse*, 117 W. Fourth, 404-9123. \$29.95. www.meatballs.com.

AUDITIONS

WHO'S AFRAID OF VIRGINIA WOOLF? The Way Off Broadway Community Players seek actors for this Edward Albee classic. *Mon. Jan. 22, 7pm. Crystal Falls Playhouse*, 10960 E. Crystal Falls Pkwy., Leander. 512/336-8966. www.wobcp.org.

GIVE THEM A CHANCE is a "musical drama about three young adults with multiple conflicts," to be staged in Round Rock in June. They're seeking 50 singing males and females from 9 years old to adult. www.give-them-a-chance.com.

FUNNYHOUSE OF A NEGRO ACC and ProArts Collective are casting for this drama by Adrienne Kennedy under the direction of Marcus McQuirter. Seeking males and females, all ethnicities. Prepare a two-minute monologue. *Thu., Jan. 18, 6-10pm. ACC Main Theatre*, 1212 Rio Grande, 223-3240.

LETTICE AND LOVAGE Peter Shaffer's classic will be directed by Bob Talaro for Different Stages at the Vortex in April. Right now they're looking for performers, male and female, ages 25-60. All ethnicities encouraged to apply. *Mon.-Tue., Jan. 22-23, 7-9pm. Dougherty Arts Center*, 1110 Barton Springs Rd., 453-7943. www.ci.austin.tx.us/dougherty.

A THOUGHT IN THREE PARTS Rubber Repertory and the Vortex seek performers (male and female, ages 18-35) for the U.S. premiere of this legendarily "impossible to stage" Wallace Shawn play. NB: One of the female roles involves nudity and explicit sexual content. Call for appt. *Feb. 10-11. The Vortex*, 2307 Manor Rd., 825-3071. www.rubberrep.blogspot.com.

ZACH SCOTT: PROJECT INTERACT This fierce touring company (bringing theatre to Texas schoolkids) needs performers. These are *paid* positions, yes. African-American actors and Spanish-speaking actors strongly encouraged to audition. Come dressed to move and improv. *Sat., Jan. 27, noon-2:30pm; Mon., Jan. 29, 6:30-8:30pm. Zachary Scott Theatre*, 1510 Toomey, 476-0541 x1. deanna@zachscott.com.

Comedy

IN THE CLUBS

CAP CITY COMEDY CLUB 8120 Research Blvd. #100, 467-2333. www.capcitycomedy.com.

Leanne Morgan is one of them there MILFs. (Hey, that's *Mother I'd Laugh For*, you pernicious guttersnipe.) We hear she's like the mother of *invention*, too, comedically, and will make you laugh your ribs sore. Especially after opener **John Ramsey's** already tenderized your humor muscles. *Jan. 18-20. Thu., 8pm; Fri-Sat., 8 & 10:30pm.*

Open Mic Comedy Seasoned pros and up-and-comers knock themselves out to benefit the Austin Children's Shelter. *Sundays, 8pm. \$2 (free, college students).*

Bil Dwyer The host of GSN's *Extreme Dodgeball* and Comedy Central's *Battlebots* is also a stand-up comedian? See for yourself when he takes the stage at Cap City, with opener Theo Von. *Jan. 23-27. Tue-Thu., 8pm. Fri-Sat., 8 & 10:30pm.*

COLDTOWNE THEATER 4803 Airport Blvd. www.coldtowne.com. www.coldtowne.com.

See-Hear-Speak Festival Helluva lot of comedy goodness of all kinds in store for you this week at ColdTowne, O Lucky Austinite.

SEE is a night of short films from local and national acts, featuring work from **Studio8.net** and more. *Thu., Jan. 18, 8pm.*

HEAR features the musical comedy of **Jerm Pollet** of the late, lamented Sinus Show, string-alicious shenanigans from **Phil Aulie's Ukelele**, and much tuneful wit alongside the likes of **Cock Sound, Jeremy Lamb, Bill Stern, Terp 2 It**, and those swift & swingin' **Brobdingnagian Bards**. *Fri., Jan. 19, 8 & 10pm.*

SPEAK brings out the city's finest comedy auteurs speaking in monologues sure to set your heart's cockles aflame and your funny bone a-thrumming. *Sat., Jan. 20, 8 & 10pm.*

ESTHER'S POOL 525 E. Sixth, 320-0553. www.estersfollies.com.

Esther's Follies The most popular comedy troupe in town returns with their riotous musical send-ups of local and national politics and cultural phenomena, with the incredible and - *all! all! all!* - spicy illusions of master magician **Ray Anderson** an audience-galvanizing feature. *Reservations highly recommended. Thu., 8pm;*

SUBMISSION INFORMATION:

The *Austin Chronicle* is published every Thursday. Info is due the Monday of the week prior to the issue date. **The deadline for the Feb. 2 issue is Monday, Jan. 22.** Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork. Include SASE for return of materials.

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

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Trickster

The Vortex, through Feb. 10

“Extravaganza” is the word that comes to mind for the Vortex Repertory Company’s latest production. Aside from the fact that it’s just fun to say, “extravaganza” is defined as a musical or dramatic work with a plot structure that’s a bit shaky, a theme that’s a bit sardonic or even burlesque, and staging and costumes that are very elaborate. Bonnie Cullum’s concept of those weaselly mythological misfits who pull pranks and break rules, *Trickster*, is an extravaganza.

Usually in this kind of Vortex production, you are greeted by the characters as soon as the house opens. Here, instead of a being welcomed by a goddess enveloped with incense, you enter what feels like a jungle gym full of tricksters – characters bouncing about the place getting themselves twisted in aerial straps. All the tricksters have met here where there are no geographical or epochal boundaries, with pranksters from Africa, Asia, North America, and the Caribbean, as well as a popular Norse deity and a medieval jester.

The Raven, a woman all in black with feathers coiffed in her hair like Billie Holiday, perches on a swing, cawing. The Kitsune, three women and a man wearing kimonos and fox ears, smell the hot chocolate you just served yourself in the lobby. The Coyote wears rags and has a black button nose and her hair teased into a ‘fro. Sun Wukong, the Monkey King, who’s dressed like a gypsy, comes out with his assistant, who performs a PG version of an old striptease with a hanky. Aside from a questionable scene with the baby Krishna, the show is family-friendly.

With Matt Hislope as the Fool, we can suffer fools gladly. Wearing his best jester getup, he jumps into the rock & roll enough to pull you out of your seat. Hislope takes the stage juggling knives or glass orbs while smiling and holding a conversation, playing several accordions, or riding a unicycle, all with a fixed state of glee plastered over his face with its natural joker’s smile. While on an Oz-like journey with his four Kitsune, the Fool finds himself in the middle of a contest among the tricksters to see who is the trickiest. Each one recounts a legend of his or her past, displaying his or her anthropomorphic abilities and skill at disrupting the harmony of the forces of nature or simply conning others. For example, the Monkey King (Gabriel Maldonado), whose furtive glance gleams in bright gold and glittery make-up, twists deftly into the air in aerial straps. Katrina Ellsworth, the aerial choreographer, helped several of the actors including Anansi, the spider, played by Miriam Robinson Gould, who uses the straps to guide herself to her web.



Eric Schimel’s choreography of the fight between the Monkey King and the Fool is a passionate and graceful dance. Content Love Knowles gets it right again with the musical direction of the show. At some points it’s tribal rhythms; at others it’s satirical (a Beatles song pokes fun at Cirque du Soleil). The a cappella singing from some is fun and obviously not cast totally on singing ability.

Ultimately, the contest veers to the Krishna, whose adult form is Steven Fay, all in blue and awesomely calm in the middle of the storm, and whose infant form is also a trickster. He bestows enlightenment on the Fool. Instead of a metaphysical question – “What is consciousness?” – the more apt question would be, “Are you paying attention?” – Patti Hadad



FronteraFest 2007

The 14th year of this alternative theatre festival begins with an offering of **Short Fringe** programming. In other words, night after night filled with four or five works (of around 25 minutes each) of new – possibly brilliant, probably strange, most likely theatrical – performances by troupes or solo acts or duos or, well, check the schedule to better grok all of what’s happening at Hyde Park Theatre and elsewhere in the scope of this multipartite event. Next, of course, the **Long Fringe**, with its slate of longer works, kicks in. And then **Mi Casa es Su Teatro** and **Bring Your Own Venue**. But here’s what’s up first:

SHORT FRINGE:

Thu., Jan. 18, 8pm: “The Rubric,” by Cris Edwards; “A Modern-Day Duel,” by Marc Frost; “Yellow Line,” by Meg Haley; “Mama’s Boy Magnet,” by Anna Maria Garcia; Peter Snoad’s “My Name Is Art,” by Susie Gidseg.

Fri., Jan. 19, 8pm: “Thanks for the Add, Love Tom: A MySpace Monoblog,” by Joanna Ebz & Matt Dy; “The Dangers of Tobacco,” by Anton Chekhov, as translated by Paul Schmidt; “Today I Am Happy,” by Cristina Merelli, performed by SONAV’s Marisa Varela; “Living Underwater,” by David Hendler; “Life Sentences,” by Drema Albin.

Sat., Jan. 20, 8pm: Best of the Week

Tue., Jan. 23, 8pm: “Parachute,” by Tom Coiner; “Spinning the Bottle,” by Krissi Reeves; “Rivals,” by sketch troupe Hoover’s Blanket; “Passion Club,” by Carolyn and Charley Devany; “Having It Out With Frank O’Hara,” by Liz Jones.

Wed., Jan. 24, 8pm: “Chanteuse: New Talent,” by Louise Richardson; “Like Meat Love Salt,” an ASW commission by Adrienne Dawes; “Dating Big Poppa,” by Eirik Ott; “Rabid Eye Movement,” by Kelley Estes; “Bigly Huge (Hugely Big),” by master improviser Jeremy Lamb.

Thu., Jan. 25, 8pm: “Honey in the Heart,” by Patricia Fiske; “Improv-a-Go-Go,” by Parallelogramophonograph; “Bastille Dreams,” by Clair LaVaye; “Time,” by Austin Poetry Slam; “Austin in Denial,” by Stuart Hersh.

Hyde Park Theatre, 511 W. 43rd, 479-PLAY.

LONG FRINGE AT THE BLUE THEATRE

916 Springdale

Dance Carousel Spank Dance Company and Austin Independent Choreographers present a showcase of new works by 10 local dance artists. *Wed., Jan. 24, 7pm.*

Synechdoche blends “the ennui of the MTV generation with post-technological paranoia,” as presented by MEME. *Tue., Jan. 23, 7pm.*

Dolly Would is Zenobia Taylor’s newest dance/theatre work, set to the music of Dolly Parton and performed by the Getalong Gang. *Tue., Jan. 23, 8:45pm.*

Against My Will The Humdrum Collective stages the crisis of faith of a girl called G. *Thu., Jan. 25, 9:15pm.*

Nothing’s On J. Jimenez-Smith’s satirical farce examines pop culture via television. *Wed., Jan. 24, 9pm.*

LONG FRINGE AT CITY THEATRE

3823 Airport

St. Nicholas Ken Webster performs Conor McPherson’s tale of vampires and theatre critics. *Wed., Jan. 24, 7pm.*

Rain Alex Garza’s play about a woman confronting her dead husband’s ghost, performed by Starlex Theatre Company. *Tue., Jan. 23, 9pm.*

Vivisections of Chaotic Unrest is Uprise! Productions’ exploration of artists’ “volatile instability.” *Tue., Jan. 23, 7pm.*

Blue Note Company II presents a musical adaptation of *Othello*, as set in the 1950s Philly jazz scene. *Thu., Jan. 25, 7pm.*

The Boiuler Room Teatro Vivo stages Reuben Gonzalez’s drama of a family on the brink of destruction. *Thu., Jan. 25, 9:15pm.*

Appeal/Apela is a cabaret of tunes by Amparo Garcia and Arthur Shayne. *Wed., Jan. 24, 9:15pm.* www.hydeparktheatre.org.

Fri.-Sat., 8 & 10pm. \$20 (discounts available Thursdays & Fridays for seniors, students, military.) Additional \$5 for special reserved seats.

THE HIDEOUT THEATER 617 Congress, 443-3688. www.heroescomedy.com.

AUSTIN IMPROV Let the Austin Improv Collective and friends take away some of the season’s chill with a little extemporaneous comedifyin’:

Friday: Improv Threefer features **Leading Brands**, **Polite Society**, and **Spawndoodle**. *8pm. \$7-10.* The **Double Barrel** features **Curtis Needs a Ride** and the **Knuckleball Now** *10pm. \$7-10.* And late night’s **Cage Match** brings as **McChallengers**, **McGill & McKenna**. *11:30pm. \$7-10.*

Thursday Night Awesome: ColdTowne’s Chris Trew and **Dave Buckman** of the **Frank Mills** host an Ed Sullivan-style show of stand-up, improv, and sketch comedy to start your pre-weekend off on the right rockin’ foot. This week: The music of **Scott Chester**, the indefatigable **Erika May** inaugurating her stand-up career, sketch comedy from **Mr. Taco**, and the improvisational hijinks of **\$10 Bourbon**.



Saturday: The Available Cupholders will be inventive, random, cute, audacious, and frequently funny – and, no, there’s not a damned thing you can do about it. *8pm. \$7-10.* **Maestro** is a fierce, multipartite battle for supremacy among improvisers, scored by you, the audience. Highly recommended. *10pm. \$7-10.* This week’s Blank Show is all about the **Tee Bee Dee**. *11:30pm. \$7-10.*

VELVEETA ROOM 521 E. Sixth, 469-9116. www.thevelveetaroom.com.

Tom Hester The old-school outlaw comic, taking a breather from writing gags for Tater Salad, returns to the Cheese Palace with a frothy bucket o’ funny. **Justin Sanders** and **Todd Merriman** open. *Fri.-Sat., Jan. 19-20, 9:30 & 11:30pm. \$5.*

Comedy Open Mic is hosted this week by **Todd Merriman**, yes, we wouldn’t kid you. *Thursdays, 10pm.*

BUT WAIT – THERE’S MORE!

AVAILABLE CUPHOLDERS: FOUR NEW FORMATS Over the four Saturdays in January, Austin’s most outlandish improv troupe unleashes a new format with each show. Coming up next in this inspired series is **Confessions**, based on tapes of earlier-gathered interviews with locals, transformed into scenes of (possibly embarrassing) hilarity. *Sat., Jan. 20, 8pm.* And finally, **Crass Menagerie** goes all filmschool stylee as the Cupholders screen a few short movies that they’ve started and the audience decides which one they’ll perform to completion onstage. *Sat., Jan. 27, 8pm. The Hideout Theater, 617 Congress, 443-3688. \$7-10.* www.availablecupholders.com.

CHELSEA HANDLER is a stand-up comedian making quite a name for herself via that old-school medium called television. Why, she’s even got an eponymous show on the E! network. Now here she is, gonna be in Downtown Austin doing her stuff onstage this Saturday night. *Sat., Jan. 20, 8pm. Paramount Theatre, 713 Congress, 472-5470. \$31.50-41.50.* www.austintheatrealliance.org.

◀ Comedian Tom Hester warms up the Velveeta Room with some fiery material this weekend.

Dance

UPRISE! PRODUCTIONS: VIVISECTIONS OF CHAOTIC UNREST Another FronteraFest Long Fringe item, this world premiere is co-directed by Zell Miller III, Ananda Mayi Moss, and Dashade Moonbeam. It's an "exorcise" in idiosyncratic insanity in an explosion of hip-hop, dance, spoken word, stage combat, song, and capoeira. *Tue., Jan. 23, 7pm; Sat., Jan. 27, noon; Sat., Feb. 3, 6:15pm; Sun., Feb. 4, 4:15pm.* City Theatre, 3823 Airport Ste. D. Reservations: 479-7529; Information: 206-0070. \$12 (\$6, seniors, students). www.fronterafest.org.

GETALONG GANG: DOLLY WOULD Part of this year's FronteraFest Long Fringe, this new dance/theatre work is set entirely to the music of Dolly Parton, choreographed by Zenobia Taylor, and features seven actors who stumble, fight, and dance their way through a series of obstacles, searching for love, happiness, and a little peace and quiet. *Tue., Jan. 23, 8:45pm; Sat., Jan. 27, 8:15pm; Mon., Jan. 29, 9pm; Sun., Feb. 4, 4pm.* The Blue Theater, 916 Springdale, 479-7529. www.fronterafest.org.

SPANK DANCE COMPANY & AUSTIN INDEPENDENT CHOREOGRAPHERS: DANCE CAROUSEL Now in its fourth year as part of the FronteraFest Long Fringe, the Dance Carousel offers audiences 40 new (modern) dances in 40 minutes, a super sampler if ever there was one. Choreographers whose work is showcased this year include Ellen Bartel, Michele Owens-Pearce, Chell Garcia Trias, Sharon Marroquin, Allison Orr, Mendy Holliday, Lisa Nicks, Komo Danceworks-Prism, Elsewhere Dance Theater, and Molly Roy. *Wed., Jan. 24, 7pm; Fri., Jan. 26, 9pm; Sat., Feb. 3, 2:15pm; Sun., Feb. 4, 9:15pm.* The Blue Theater, 916 Springdale, 479-7529. \$8. www.spankdance.com.

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CLEOPATRA Belly dancing with true Egyptian flavor. *Fri.-Sat., 8pm-2am.* Cleopatra, 2620 S. I-35. 947-9462.

TWO LEFT FEET

CONTACT IMPROVISATION DANCE JAMS Participants move in and out of contact with one or more people through a common center of gravity. All are welcome. *Tuesdays, 8-10pm; Sundays, 4:30-6pm.* Austin Yoga School, 1122-C S. Lamar. \$5.

INTERMEDIATE/ADVANCED MODERN DANCE CLASS Ellen Bartel (artistic director of Spank Dance Company) leads classes in modern dance. *Wednesdays, 7-8:30pm.* Dance Discovery, 2110-A White Horse. \$10. www.spankdance.com.

ESTUDIO FLAMENCO Get fired up with flamenco dance classes for beginners and intermediates. Handy central location to boot. Call for times. 2801 W. 45th. 382-1366. \$10 per class (private lessons available). www.estudioflamenco.com.

PUERTO RICAN FOLKLORIC DANCE & CULTURAL CENTER: CLASSES & AUDITIONS A new year of classes and auditions have PRFD revving up its 2007 season. All events take place at the Puerto Rican Folkloric Dance & Cultural Center, 701 Tillery. Check their Web site for details and schedules.

Dance Classes High-energy traditional dance classes, for ages 5 to adult, from beginners to professionals. **Company Auditions** Throughout the month, PRFD is seeking new dancers and musicians interested in joining the performing company. Men and entry-level women are particularly sought. *Ongoing through January.* 251-8122. www.prfdance.org.

AUSTIN BALLROOM DANCERS ABD sponsors ballroom dancing with DJ-ed music weekly, year-round. *Saturdays, 8-11pm; minilession, 7:30pm.* Austin Recreation Center, 1301 Shoal Creek. 989-3939. www.austinballroomdancers.org.

DANCE INTERNATIONAL Open to all, these Ballroom and Latin sessions are a great way to practice or learn new steps. Each night features a variety of dances; each month sees the start of a new, progressive course. No partner necessary. *Sundays, 6-8pm.* Dancers Workshop, 183 & Balcones Woods. *Weeknights, times vary.* Hills Fitness Center, 4615 Bee Caves Rd. 32-DANCE. Fees vary. www.dancein.org.

BELLYDANCE CLASSES Twyla & the Twilight Star Ensemble offers a variety of belly-dance classes out in Leander. *Class times vary, Mon.-Wed., 7:30-9:30pm; Fri., by appt. 971-0188.* www.twylabellydance.com.



Minneapolis' Catalyst Dance Company brings their incendiary *Heat and Life* to Austin's Gallery Lombardi. (Photo by Cameron Wittig for the Walker Art Center.)

LUCILA DANCE PRODUCTIONS: CLASSES FORMING Classes are forming now in Bellydancing (all levels), Flamenco, Salsa/Merengue, Creative Movement for kids 5 to 10 years old, and T'ai-Chi. Check the Web site for more. *Lucila Dance Studio, 1700 S. Lamar. 416-8800.* www.luciladance.com.

DESERT PASSION MIDDLE EASTERN DANCE COMPANY: CLASSES Two classes are up and running: **Raks Sharqi Class** introduce you to classical Egyptian techniques and choreography taught in a fast-paced format. Think of it as a workout but with belly dance movements. *Mondays, 6:30-8pm. \$13 per class or \$66 for 6 classes.* **Folkloric Dance Classes** currently feature the "Fellahin" routine, and there are spaces for men and women in this weekly class. No prior experience necessary. *Mondays, 8-9pm. \$3.* Casa de Luz, 1701 Toomey, 750-7037. www.desertpassion.com.

AUSTIN SCANDINAVIAN DANCING *Thursdays 7:30-9:45pm. Lessons every first and third Thursday at 7:30pm.* First Unitarian Universalist Church, 4700 Grover, 454-0598. \$3. www.austinscandi.org.

AUSTIN BARN DANCERS: CONTRA DANCE With live music. *Wednesdays, 7:30pm.* Hancock Recreation Center, 811 E. 41st, 453-4225. \$3. www.ci.austin.tx.us/parks/hancock.htm.

AUSTIN INTERNATIONAL FOLK DANCERS Learn a variety of couples' and line dances from around the world before the open dance session. Beginners and experienced dancers welcome. No partner required. *Saturdays, 7:30pm (lessons); open dance 8:15-11pm.* Hancock Recreation Center, 811 E. 41st, 481-9362. \$5. www.yastreb.com/tiff/aifd.html.

AUSTIN SCOTTISH COUNTRY DANCERS Come alone or with a partner; beginners welcome (kilts optional). *Thursdays, 7-9pm.* Quicksilver Dance Studio, 8711 Burnet. First session free. www.austinscd.org.

SATURDAY NIGHT SOCIAL DANCE Austin Contra Dance and Austin Friends of Traditional Music present an evening of participatory, social dance. If you can walk fast and follow instructions, you can dance. Live music by Onion String Band; dance instruction by Chuck Roth. No partner needed; casual dress; beginners welcome. Hey, look: This month there's a potluck dinner, too! Yum! Main dishes and drinks provided, but you're requested to bring a side dish. *Sat., Jan. 20, Doors open at 6pm; 6:30pm potluck dinner; 7:30pm beginners lessons; 8-11pm main dance.* St. Paul's Lutheran Church, 3501 Red River, 402-0221. \$8 with discounts available.

MODERN JAZZ DANCE CLASS A stylized choreographic blend and technique class targeted toward the intermediate/advanced dancer. *Tuesdays, 8:30pm.* Tapestry Dance Company, 507-B Pressler, 458-6336. \$10. www.tapestry.org.

AUSTIN SWING SYNDICATE A couple hundred swingers hit the dance floor once a week for DJ-spun sounds of past blasts. A beginners' lesson starts the evening. *Thursdays, 8pm-12mid.* Texas Federation of Women's Clubs Ballroom, 2312 San Gabriel, 476-5845. \$4 (\$2, members). www.austinswingsyndicate.org.

FOUR ON THE FLOOR: CLASSES Ongoing classes for various levels of expertise in Swing and Lindy

Hop culminate in a weekly dance. New classes usually start the first Tuesday of the new month. *Tue., 7pm (classes), 9:30pm (open dance).* Texas Federation of Women's Clubs Ballroom, 2312 San Gabriel, 453-3889. Prices vary. www.fouronthefloor.com.

Classical Music

NOTES & ENCORES

PUERTO RICAN FOLKLORIC DANCE: AUDITIONS It's a new year, so PRFD is looking for talented musicians to join the ensemble: percussion, acoustic guitars, cuatro and accordion players, horns, winds, and singers are all needed. Piano and bass players who play additional instruments are also sought. See the Web site for details about scheduling your audition. *Ongoing through January.* Puerto Rican Folkloric Dance & Cultural Center, 701 Tillery. 251-8122. www.prfdance.org.

STARLIGHT SYMPHONY ORCHESTRA: OPEN REHEARSALS SSO resumes rehearsals for its 2006-2007 season with an eye toward adding musicians to this Wimberley-based outfit. The orchestra is open to advanced students through adults. Openings in various sections vary so call or e-mail for current needs. Upcoming concerts include March's Young Artist Showcase and a Pops concert later this spring. *Thursdays, 7-9pm.* Wimberley Jr. High School. 858-0324. www.starlightsymphony.org.

CHORUS AUSTIN: OPEN SINGER AUDITIONS Chorus Austin is the umbrella organization for the Austin Vocal Arts Ensemble and the Austin Civic Chorus, and both are holding ongoing auditions. You can go online and submit an audition request, or send an e-mail with your name, contact information, and experience. Dr. Kenneth Sheppard is artistic director of both groups, and he'll lead them in upcoming performances that include works by American composers Lauridsen, Barber, and Copland (AVAE) as well as Schubert's *Mass in A-Flat* (ACC). 719-3300. www.chorusaustin.org.

OPENING

AUSTIN CHAMBER MUSIC CENTER: PORTRAITS OF GENIUS AND ECCENTRICITY: THE MUSICAL PSYCHO-GRAPHIES OF ROBERT SCHUMANN AND GLENN GOULD Pianist Michelle Schumann explores the torment of musical genius with special guests, the Carpe Diem String Quartet, in concerts that offer a glimpse into the creative minds of composers who shared the visionary tendencies of romanticism, modernism, and eccentricity, along with an insatiable musical and intellectual appetite. In addition to pieces for piano and strings, Gould's "So, you want to write a fugue," featuring vocalists Gitanjali Mathur, soprano; Elizabeth Petillot, mezzo-soprano; David Stevens, tenor; and Steve

What are your demons? vivisections of chaotic unrest

UpRise! Productions - Frontera Fest Long Fringe City Theatre, 3823 Airport, Suite D
Tuesday 1/23 - 7pm
Saturday 1/27 - 12pm
Saturday 2/3 - 6:15pm
Sunday 2/4 - 4:15pm

the show
Hip hop. Dance. Spoken word. Stage combat. Song. Capoeira.
"Vivisections" is an exercise in multidisciplinary artistic insanity.

uprise
UpRise! Productions is a collaboration between members of Xenogia Spoken Word Collective, Public Offenders, Capoeira da Rua, Ballet East, and Foundation Stage Combat.

This project is funded in part by the City of Austin through the Cultural Arts Division and by a grant from the Texas Commission

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Seth Alverson's apocalyptic narratives wreak a painted future on this tentative present, as seen in his new show at Art Palace.

Olivares, bass; is on the tantalizing bill. **Intimate Concert** Fri.-Sat., Jan. 19-20, 7:30pm. A private home, call for directions. \$40 (\$32, APMC members). **Synchronism concert** Essentially the same fare, just a different venue. Sun., Jan. 21, 3pm. First Unitarian Universalist Church, 4700 Grover. \$20. 454-0026. www.austinchambermusic.org.

AUSTIN LYRIC OPERA: WAITING FOR THE BARBARIANS Based on Nobel Laureate (and UT alum) John Coetzee's novel, which, in turn was based on an early-20th century poem by Constantine Cavafy, this Philip Glass opera concerns the Magistrate, a loyal civil servant at odds with his fellow townspeople over their treatment of the barbarians. The sympathy he shows one young barbarian girl casts him as an enemy of the state. Richard Buckley conducts, Guy Montavon directs. Sung in English with English supertitles. Fri., Jan. 19, 7:30pm; Sun, Jan. 21, 3pm; Sat. & Mon., Jan. 27 & 29, 7:30pm. Bass Concert Hall, UT Campus, 23rd & East Campus Drive, 472-5992, 800/31-OPERA. \$15-109. www.austinlyricopera.org.

UT SCHOOL OF MUSIC Among the highlights of the UT School of Music's classical program this week: **Sacred Music Workshop** The UT School of Music hosts its third annual Sacred Music Workshop, this time commemorating the life and music of French organist and composer Jean Langlais. The workshop features scholar Ann Labounsky and organists Kathleen Thomerson, B. Glenn Chandler, and James Morrow. Registration for the conference includes the full day of events including admission to the Labounsky concert and a catered luncheon. Sat., Jan. 20, 8:30am-5:15pm. Music Recital Hall. Concert 4pm. Bates Recital Hall.

\$45 (\$40, in advance; \$10, concert only). **Western Wind Quintet** Innovative programming that mixes classics with compositions expanding the boundaries of traditional chamber music. Mon., Jan. 22, 4pm. Bates Recital Hall. \$10 (\$5, UT students). **Starling Series** brings violinist Glenn Dicterow to UT, accompanied by pianist Gerald Robbins, for a program of masterpieces from several different musical periods: Mozart, Debussy, Korngold, and Brahms. Thu., Jan. 25, 8pm. Bates Recital Hall. \$17 (\$15, UT faculty, staff; \$10, UT students). 471-5401. www.music.utexas.edu.

CHAMBER SOLOISTS OF AUSTIN: BASICALLY BAROQUE Violinist Stephen Redfield and harpsichordist Ellen Deffner join members of the chamber ensemble for a program of mostly 18th century music featuring works by Bach, Vivaldi, Krommer, and Matin. A reception follows the performances, offering everyone a chance to meet, and eat, excellently in ensemble. Sat., Jan. 20, 8pm. First Presbyterian Church, 8001 Mesa, 380-0065. \$20 (\$10, students with ID). www.chambersoloists.com.

AUSTIN CLASSICAL GUITAR SOCIETY: ALEKSANDR TSIBOULSKI Ukrainian (by way of Australia) Tsiboulski is a student of Adam Holzman at the University of Texas at Austin and recently won top prize in the Tokyo International Guitar Competition. His concert programs reflect a broad range of pursuits, with a special interest in the music of the early 19th century, as well as the works of Tansman, Ponce, and the great contemporary Cuban composer, Leo Brouwer. Sun., Jan. 21, 2:30pm. Austin History Center, 810 Guadalupe, 300-2247. Free. www.austinclassicalguitar.org.

Visual Arts

EVENTS

ART ON 5TH: GRACE SLICK The former singer with Jeffersons Airplane and Starship is in town to present her paintings in a series of receptions: Jan. 26-28. Fri., 7-9pm; Sat., 7-9pm; Sun., 1-3pm. Exhibition: Jan. 23-Feb. 3. 1501 W. Fifth, 481-1111. www.arton5th.com.

OPENING

ARTHOUSE AT THE JONES CENTER: THE SIRENS' SONG is an exhibition, curated by Kelly Baum, about artists and one of the oldest and most powerful forms of communication: the story. Curator talk: Sat., Jan. 20, 3pm. Exhibition: Jan. 20-March 4. 700 Congress, 453-5312. www.arthouseatjones.org.

SOUTH AUSTIN MUSEUM OF POPULAR CULTURE: CARNAVAL POSTERS Thirty years of colorful posters promoting this wintertime celebration adorn the walls of South Austin's focal point for the celebration of local graphic arts. Reception: Sat., Jan. 20, 7:09pm. Exhibition: Jan. 20-Feb. 10. Thu.-Sun., 1-6pm. 1516-B S. Lamar, 440-8318. www.awhq.com/austintatious.

ART PALACE: GHOST SURVIVOR OF THE FINAL PLAGUE Through the use of narrative and a lexicon of troubling and fantastical imagery, Seth Alverson challenges us to question an individual's agency in a moral landscape where time has unwound, and the logic of the universe is unraveling. Reception: Sat., Jan. 20, 8-10pm. Exhibition: Through Feb. 17. 2109 Cesar Chavez, 496-0687. www.artpalacegallery.com.

CREATIVE RESEARCH LAB: LAND ARTS 2006 EXHIBITION Recent work by students in studio art at the University of New Mexico and design at UT Austin. Reception: Sat., Jan. 20, 6-9pm. Exhibition: Jan. 20-Feb. 20. 2830 E. MLK, 477-9328.

STUDIO 107: RISING STARS VOL. 3 Curator Till Richter's concept for the series is to place a bet on the historical and market success of emerging artists. Artists include printmaker Adreone Henry, photographer Fernando Lafuente, and painter Alonso Rey. Reception: Sun., Jan. 21, 3-7pm. Exhibition: Jan. 21-Feb. 17. 411 Brazos #107, 477-9092.

GALLERY 3: TELEPHONE is a collaborative exhibition by UT-Austin undergraduate students. The familiar children's game was used as a template to describe art production and overlapping schedules of four studio art students. Reception: Thu., Jan. 25, 7pm (gallery talk at 5:30pm). Exhibition: Jan. 25-Feb. 24. 2246 Guadalupe, 476-7211. www.gallery3atthecoop.com.

CLOSING

WINN & WINN @ PENN FIELD The twins strike again! Walker Winn's small, geometric, highly polished, resin-enhanced paintings and Taylor Winn's giant (up to 14 feet) canvases of pure paint will refresh you. Through Jan. 20. 3601-C S. Congress, 693-0562.

OKAY MOUNTAIN: NO AMERICAN TALENT The indefatigable Mountain's first installment in this series features the showy, irreverent work of Benito Laren, one of the key figures in Argentina's "Art Light" movement. Through Jan. 12-20. 1312 E. Cesar Chavez Ste. B. www.okaymountain.com.

ONGOING

EYE CONTACT ART showcases the work of Joshua Garcia and others. 12400 Amherst #102. 825-8577. www.eyeccontactart.com.

★ **AMOA: RADICAL NY!** is a two-part exhibition presenting "The Downtown Show: The New York Art Scene, 1974-1984" and "Abstract Expressionism: 1940s-1960s" with works by more than 200 groundbreaking artists, including Jean-Michel Basquiat, Willem de Kooning, Cindy Sherman, and hundreds of paintings, sculptures, drawings, videos, and photographs. Through Jan. 28. 823 Congress, 495-9224. www.amoa.org.

ART ON 5TH: THE SECRET ART OF DR. SEUSS 1501 W. Fifth, 481-1111. www.arton5th.com.

ARTAMICI FINE ART GALLERY is featuring work by artists from Argentina, Mexico, Chile, and Peru; paintings by Augustina Rodriguez, Oscar Riquelme, and Pablo Taboada; drawings by Gilberto Ramirez; and metal sculpture by Augusto Brocca. 78 San Marcos, 457-0171. www.plabotaboadastudio.com.

ARTSPOKEN GALLERY: WINN & WINN AGAIN Two solo exhibitions by artists Walker and Taylor Winn.

Walker Winn: Through Jan. 20. Taylor Winn reception: Thu., Jan. 25, 6:30-8:30pm. Exhibition through Feb. 3. 1507 W. Koenig. www.walkerwinnart.com.

ATELIER 3-D The former Austin Sculpture Center hosts an open house for public viewing. Wednesdays & Thursdays, 4-10pm. 2209 Pasadena, 374-0580.

AUSTIN ART GLASS This glassblowing studio and gallery offers functional and decorative glass art, and other classes and free demonstrations. 1608 S. Congress, 916-4527. www.austinnartglass.com.

BLANTON: MATTHEW DAY JACKSON @ WORKSPACE Jackson makes highly idiosyncratic objects and installations that combine natural, hand-crafted, and recycled materials with imagery and allusions. Through March 25. MLK & Congress, 471-7324. www.blantonmuseum.org.

BLUE MOON GLASSWORKS Unique handmade glass art and jewelry made by the staff and friends of the studio. 5241 N. Lamar, 380-0770; 108 W. 43rd. www.austinbluemoon.com.

TEXAS STATE HISTORY MUSEUM: MISS IMA'S QUILTS Ima Hogg was a visionary collector, preservationist, and philanthropist; this exhibition presents an extraordinary selection of Miss Ima's quilts, ranging from the late 1700s to the early 1900s. 1800 Congress, 936-4600. www.thestoryoftexas.com.

CAPITOL VISITORS CENTER: ON THE PLAINS WITH PASTELS, PENCILS, AND PAINTS Frank Reaugh captured the rugged beauty and vastness of the frontier and documented the people, landscapes, and animals of a vital period of American history. Through May 28. 112 E. 11th, 305-8400. www.tspb.state.tx.us/tspb/spbt/history/chistory.htm.

THE CATHEDRAL OF JUNK is approximately 60 tons of junk wired together over 15 years to form intricate towers and rooms in the back yard of an, we guess you might say, average South Austin home. Hours: Sundays, 11am-2pm, or by appt. 4422 Lareina, 299-7413. www.keepaustinweird.com.

CORONADO STUDIOS The Serie Project, a non-profit Latino arts organization hosted by Coronado Studios, produces, promotes, and exhibits serigraph prints created by diverse artists. 6601 Felix, 385-3591. www.serieproject.org.

D BERMAN GALLERY: ISLANDS is a vibrant show of new paintings by Christopher Schade. Through Feb. 17. 1701 Guadalupe, 477-8877. www.dbermangallery.com.

DAVIS GALLERY: HOLIDAY GROUP SHOW includes constructions by Chris Dial, paintings by Melissa Grimes, sculptures by Caprice Taniguchi, and more surprises from all of the gallery artists. Through Jan. 31. 837 W. 12th, 477-4929.

DIBONA STUDIO Here's a studio/gallery devoted exclusively to the work of Joyce DiBona, including her newest oil paintings and a sculptural tattoo series. 404 W. Milton, 851-2646.

BUTRIDGE GALLERY @ DOUGHERTY ARTS CENTER: LOS CUATRO VIENTOS La Pena brings together the artwork of Santa Barraza, Cecilia Colome, Sam Coronado, Luis Gutierrez, and many more. Reception: Thu., Jan. 18, 6-8pm. Exhibition: Through Feb. 20. 1110 Barton Springs Rd., 397-1468. www.ci.austin.tx.us/dougherty.

ELISABET NEY: HOMES AND STUDIOS features an exhibition depicting six homes and studios that artist Elisabet Ney established in Portugal, Bavaria, Georgia, and Texas from 1863 to 1902. Ney's last studio-home, in Austin, is, today, the Elisabet Ney Museum, a national, state, and local historic landmark. 304 E. 44th, 458-2255. www.ci.austin.tx.us/elisabetney.

FIRE ISLAND HOT GLASS STUDIO Functional and decorative works in glass for home and garden. Glassblowing demos: Saturdays, 9am-noon. 3401 E. Fourth, 389-1100. www.fireislandglass.com.

FRANCOIS PHOTOGRAPHY GALLERY 309-B Bowie, 320-0072.

GRAVITY CONSTANT STUDIOS: TERRY BEUTLER New paintings by Beutler depict an autobiographical journey. 301 Chicon Ste. F, 415/254-5222.

KATHY WOMACK GALLERY Art by Kathy Womack. 411 Brazos #100. www.kwomack.com.

LORA REYNOLDS GALLERY: KAREN BRENNEMAN Breneman's paintings are an exploration of discipline and endurance, drawing from a wide range of interests. Through Jan. 27. 300 West Ave. #1318, 215-4965. www.lorareynolds.com.

MEXIC-ARTE MUSEUM: VESSELS AND INSPIRATIONS features the diverse ceramic and sculptural metalworks of influential artist Ishmael Soto. Ceramics by Soto's workshop students will also be on display in the back gallery. Through April 1. 419 Congress, 480-9373. www.mexic-artemuseum.org.

MITCHIE'S FINE BLACK ART has an eclectic selection of African and African-American artwork

Letters From Iwo Jima

D: Clint Eastwood; with Ken Watanabe, Kazunari Ninomiya, Shido Nakamura, Tsuyoshi Ihara, Ryo Kase, Yuki Matsuzaki, Hiroshi Watanabe, Takumi Bando.
(R, 141 min., subtitled)

In his companion film to *Flags of Our Fathers*, which was released this fall, Eastwood again shows the process by which young soldiers become unwitting fodder for their country's war effort. The flawed *Flags* tells the story of the three American men who obeyed their superior officers and willingly accepted the guise of heroic



mascots in a public relations blitz to raise support for the war on the home front. *Letters From Iwo Jima* instead looks at the story of the 36-day World War II battle for the island of Iwo Jima from the Japanese perspective. Yet, here again, we are confronted with images of military men who not only are expected to serve their emperor and suffer starvation, disease, and overwhelming odds in his name but also die by either their own hand or the enemy's rather than face the cultural ignominy of defeat. Of the two films, *Letters From Iwo Jima* is the more accomplished and more satisfyingly told one. Again, Eastwood uses the muted color palette employed in *Flags*, rendering the island's muck and caves in nearly black-and-white tones, brightened only by the flash of a gun muzzle or iconic flag. The script, whose Japanese dialogue is translated through subtitles, is by newcomer Iris Yamashita, with story input from one of *Flags*' screenwriters Paul Haggis, and credit given to Tadamichi Kuribayashi's *Picture Letters From Commander in Chief*. Ken Watanabe (*The Last Samurai*) plays the enlightened Japanese general Kuribayashi, who revamps the Japanese strategy for the island's defense. In *Flags* we saw how the Americans were lured onto the beaches of Iwo Jima by the silence of the Japanese who were holed up in the island's mountain caves while holding their fire until the troops became sitting ducks. *Letters* takes us inside those caves, where the outnumbered Japanese soldiers – suffering from dysentery, hunger, and demoralization – still held onto their ideals of



dying honorably for their country. There are but a handful of men we are shown who think through their objectives for themselves. One is Kuribayashi, an original military thinker who was clearly disappointed by his superiors' decision to doom his plan. The other strategic character is Saigo (Ninomiya), a conscripted soldier taken from the arms of his pregnant wife, who wants to survive in order to return home to the child he has yet to meet. The impulse to survive despite dishonor is shown to be unpatriotic to the Japanese warrior code, and it is this aspect of the film that most humanizes these soldiers. These are not the Japanese of American war movies, who are generally portrayed as barbaric others, nor are they exactly the harsh and inhumane fighters and captors that history has revealed them to be in places like Bataan, China, and the notorious POW camps. Eastwood's movie shows us at least a handful of warriors who resisted their orders to die in suicide missions, who wanted to return alive to their loved ones, and whose capacity to think for themselves put them at odds with their orders. The humanistic approach makes Eastwood's movie a war story for the ages.

– Marjorie Baumgarten

★★★★ AMC Barton Creek Square, Gateway

New Reviews

ARTHUR AND THE INVISIBLES

D: Luc Besson; with Freddie Highmore, Mia Farrow; with the voices of David Bowie, Madonna, Snoop Dogg, Jimmy Fallon, Robert De Niro, Anthony Anderson, Chazz Palminteri, Jason Bateman, Harvey Keitel, Emilio Estevez.
(PG, 94 min.)

So I saw this movie this morning. *Invisible* something? Funny, nothing in it turned out to be invisible – only very, very small. Anyway, I was optimistic because Besson wrote and directed it, based on his own series of children's books. Bowie is the voice of an evil wizard, and a computer-animated Snoop Dogg serves our heroes a bright green and mysteriously smoldering beverage that "always brings good luck." Sure, it all sounds good on paper, but I had forgotten the whole terribly expensive thing by the time it was over and my burrito was ready. And I'll tell you why: It doesn't make a lick of goddamn sense. Perhaps the *Arthur* books do a better job of explaining the story in their original French. Here 10-year-old Arthur (*Finding Neverland* wunderkind Highmore) must save his grandmother (Farrow) from foreclosure by retrieving

a fortune in rubies hidden within the kingdom of tiny people living in his yard. He makes himself tiny, as well, via some obscure magical process involving a telescope, a full moon every 10 months, and a tribe of African warriors. Then he meets a generically kickass tiny princess (Madonna) and kind of helps her save herself. There's a sword in a stone, something called the Seven Lands (some of which are forbidden – perhaps waiting for a sequel?), a couple of *Pulp Fiction* jokes, and lines like "Your heart is the strongest of weapons." As if the movie weren't confusing enough, Besson shoehorns in the backstory for his evil wizard through dialogue with Madonna. It just doesn't stick. A children's story can and probably should be fantastical but not without its own internal logic underneath the whimsy. Before we can suspend disbelief, we have to trust in the author's ability to fool us with a fully-realized artificial reality. Children are no exception; the savvy school-agers in Besson's target audience might be even more the rule. The film is probably unsuitable for younger children, unless you're already watching action movies with them. (Nobody's head gets blown off, but there's quite a bit of sword-play and sharp teeth.) But the real prob-

lem is that the story is just incoherent, and the faster it moves, the more frantic it seems.

– Marrit Ingman

★ AMC Barton Creek Square, Cinemark Round Rock, Gateway, Lakeline, Tinseltown North, Tinseltown South, Westgate

GURU

D: Mani Ratnam; with Abhishek Bachchan, Aishwarya Rai, Madhavan, Vidya Balan.
(NR, 150 min., subtitled)

Not reviewed at press time. This historical film tells the story of a visionary entrepreneur in India during the decades of the Fifties through the Eighties and his success in business and difficulties in love.

– Marjorie Baumgarten

Tinseltown South

THE HITCHER

D: Dave Meyers; with Sean Bean, Sophia Bush, Zachary Knighton, Kyle Davis, Neal McDonough.
(R, 90 min.)

Not reviewed at press time. Filmed in and around Austin, this horror film is a remake of the 1986 film written by former Texas resident Eric Red.

– Marjorie Baumgarten

CM Barton Creek, Cinemark Round Rock, Highland, Gateway, Lakeline, Metropolitan, Tinseltown North, Westgate

SPIKE & MIKE'S SICK & TWISTED FESTIVAL OF ANIMATION 2007

D: Various. (NR)

I hate to say it, but Spike & Mike and their annual compilation of hyper-filthy animations may have finally met their match. Virtually all of the 20 or so films listed as part of S&M's 2007 lineup are already sitting on your lap- or desktop at this very second as part of online video depository-cum-soulsucker YouTube's infinite overload of clips. What does this mean for *Spike & Mike's* touring program? Well, for starters, their core audience no longer has to go through the hassle of getting baked before heading out to the theatre, where they'll endure a lengthy wait in line before jockeying for the coveted aisle seat, which, of course, is necessitated by all the beer they'll alternately quaff and spew, the latter during those unanticipated jolts of onscreen hilarity that always crop up mid-swallow. All of which, let's face it, isn't so much of a hassle as great fun of the sort generated years ago by the late, lamented midnight movie circuit. But suddenly, this year, there's that 800-pound gorilla online, and I fear for the future of the Spike & Mike franchise. Unlike the solitary (or near-solitary) act of punching up obscene little animations via YouTube, S&M's live, in-theatre show comes complete with purebred goofballs sporting truly awful headgear who alternately introduce the main attractions and egg on the audience to often X-rated acts of boisterous, alcohol-fueled tomfoolery. It's a kick to laugh both at them and with them, your fellow filmgoers, and in that sense Spike & Mike's animation festivals are a nifty, modernized take on the bawdy vaudeville shows of yore. You won't get that with YouTube, but you won't get splashed with airborne Shiner Bock by the totally trashed co-ed sitting next to you, either. (Nor, it must be noted, will you get her digits, you soggy Romeo, you.) But enough about that sozzled chippie. What about this year's films? Frankly, like every year's films, it's a schizophrenic, scatologic mishmash. There's the good: The Sad Little Stars' music video for "Don't Fuck With Love" and Brad Neely's genius presidential rap "Washington" (sample lyric: "On a horse made of crystal he patrolled the land, with a Mason ring and schnauzer in his perfect hand.") There's the bad: festival staple "No Neck Joe" is just plain played-out and should have been retired years ago. And then there's the ugly, which here arrives via John E. Goras' horrifying, mesmerizing bestiality romance "Chirpy," wherein the avian and the equine get nastier than Janet Jackson at a Bukkake factory on National Freak-a-Leek Day. (No exaggeration, that.) So: YouTube at home, stoned and alone, or Spike & Mike at the Alamo, totally drunk and potentially drenched but maybe, just maybe, going home with that – now that the lights have come up and you've got a good peep at her – awesomely hot, beer-sailing wench? Score one for Spike & Mike. And maybe you, too, you dirty, soggy dog, you. (Thursday-Sunday only.)

– Marc Savlov

★★★ Alamo Drafthouse Downtown

First Runs

*Full-length reviews available online at austinchronicle.com. Dates at end of reviews indicate original publication date.

ALPHA DOG

D: Nick Cassavetes; with Ben Foster, Shawn Hatosy, Emile Hirsch, Christopher Marquette, Justin Timberlake, Anton Yelchin, Bruce Willis, Sharon Stone. (R, 115 min.)

This true-crime yarn beaded with hot young actors is like watching McG's *Fastlane* on Xanax. Because it has the Cassavetes label and premiered at last year's Sundance, it flaunts a certain indie cred (also look for Harry Dean Stanton, who seems to have been rented by the day), but this film is way more about tits and ass and drugs and guns and California muscle cars and busting up house parties with kung fu than it is about deep characterization or the epic scale of *Scarface*. Cassavetes directs his own script as contemptively as if he's channeling his father John but with two full hours of wine coolers, absent parents, and threesomes. During an escalating feud, a drug dealer impulsively kidnaps the relatively innocent teenage brother of scary tweaker. It's a soggy drama said to be inspired by actual events - too serious to be trashy, too trashy to be serious. (01/12/2007) - *Marrit Ingman*

APOCALYPTO

D: Mel Gibson; with Rudy Youngblood, Dalia Hernandez, Jonathan Brewer, Raoul Trujillo, Rodolfo Palacios, Morris Birdyellowhead, Fernando Hernandez, Maria Isabel Diaz. (R, 137 min., subtitled)

Think and say what you will about the beliefs and actions of Mel Gibson. One conclusion, however, is undeniable: He's a powerfully effective filmmaker. The films Gibson has directed demonstrate an increasingly deft understanding of epic scope, narrative mechanics, and visceral response. With his fourth feature film as a director, Gibson continues his (probably unintentional) study of the mortification of the flesh through the ages. *Apocalypto*, which emphasizes the barbarity of late Mayan culture at the expense of its accomplishments in the sciences, written language, and city-building, is rife with assaults on the body. These details have the desired visceral effect on the viewer, and when combined with Gibson's command of the film's basic story of a husband and father's heroic journey to rescue his family, *Apocalypto* becomes an absorbing drama. However, despite showcasing a civilization little seen on the silver screen, there are several historical aspects of the film that just don't jibe. (12/08/2006) - *Marjorie Baumgarten*

BABEL

D: Alejandro González Iñárritu; with Brad Pitt, Cate Blanchett, Adriana Barraza, Gael García Bernal, Rinko Kikuchi, Kōji Yakusho, Said Tarchani, Boukri Ait El Caid, Elle Fanning, Nathan Gamble. (R, 142 min.)

The sheer volume of linguistic and societal back-splatter promises discontinuity that only ends in one of two ways: silence or babble. Working in one of the few media that resist geographic and cultural borders, Iñárritu and screenwriter Guillermo Arriaga (*Amores Perros*, *21 Grams*) have woven together four

Openings

Guru (NR)

The Hitcher (R)

Letters From Iwo Jima (R)

Spike & Mike's Sick & Twisted Festival of Animation 2007 (NR)

Ratings

★★★★★ As perfect as a movie can be

★★★★ Slightly flawed, but excellent nonetheless

★★★ Has its good points, and its bad points

★★ Mediocre, but with one or two bright spots

★ Poor, without any saving graces

La bomba

disparate, interrelated stories amid this overarching theme and, in doing so, have crafted an eloquent and electrifying depiction of mankind's increasingly fractured state, where small acts of kindness are freighted with unpredictable and often disastrous repercussions and desperate hours are never more than minutes away. Exquisitely crafted from its jarring musical score (by Argentinian composer Gustavo Santaolalla) to its famous faces (here scrubbed clean of the protective veneer of the West) and legions of unknown and nonprofessional actors (revelation upon revelation), *Babel* is an incendiary piece of cinematic ordnance, backlighting incipient chaos and the random yet infinitely complex nature of human events. Arriaga confounds expectations throughout. (11/10/2006) - *Marc Savlov*

★★★★ Arbor, AMC Barton Creek Square, Highland, Metropolitan, Tinseltown North

BLOOD DIAMOND

D: Edward Zwick; with Leonardo DiCaprio, Djimon Hounsou, Jennifer Connelly, Arnold Vosloo, Antony Coleman, David Harewood. (R, 143 min.)

As a means to drive home its argument - that the 14-carat rock on your fiancée's ring finger might be little more than a blood-drenched byproduct of an African civil war - the stringent verisimilitude of *Blood Diamond* includes endless sequences of slaughter, bloodthirsty child soldiers, and politically motivated dismemberment, which is rough, gory stuff. You can view Zwick's action-packed take on the issue as a social critique masquerading as cineplex fodder, but in this case, the Hollywood tropes of the storyline very nearly overwhelm the subject matter. DiCaprio plays a former mercenary who now operates a lucrative diamond-smuggling trade in war-torn Sierra Leone and has a crisis of conscience that arrives

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SAT, JAN 20	SPIKE & MIKE	7:00, 9:30, MIDNIGHT
SUN, JAN 21	STROSZEK: STARRING BRUNO S. SPIKE & MIKE SICK & TWISTED 2007	4:30 7:00, 9:30
MON, JAN 22	GLAMOROUS LIFE OF SACHIKO HANAI COLD HEARTS: ICELANDIC MUSIC SHORTS	7:00 9:45
TUES, JAN 23	BRUNO S.: ESTRANGEMENT IS DEATH JOHN ERLER'S ONE-MAN HE-MAN SHOW	7:00 9:45
WED, JAN 24	STROSZEK: STARRING BRUNO S. LADIES OF THE 80s SING-ALONG ♦ WEIRD WEDS (FREE) GET MEAN	7:00 9:45 MIDNIGHT
THU, JAN 25	SPIKE & MIKE SICK & TWISTED 2007 TERROR THURS (FREE) THE INCUBUS	7:00, 9:30 MIDNIGHT

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Guru



CODE NAME: THE CLEANER

D: Les Mayfield; with Cedric the Entertainer, Lucy Liu, Nicollette Sheridan, Will Patton, Mark Dacascos, Callum Keith Rennie. (PG-13, 91 min.)

For anyone venturing to see *Code Name: The Cleaner*, it will be hard to remember that Cedric the Entertainer is actually funny. Or rather, he can be. In this entirely forgettable comedy, the talented comedian mugs his way through an utterly deflated film. Cedric plays Jake, a janitor who unwittingly becomes entangled in superspy espionage. There's some business about a computer chip, video game manufacturers, and double-crossing FBI agents, but it's all just the silliness on which to hang Cedric's antics. Ultimately, the jokes just aren't funny, and the whole effort becomes lazy with predictability and cheap shots. Sheridan and Liu perform adequately in roles that offer little depth and less comedic possibility. The most poignant point in the whole painful endeavor is when the credits roll. It's here that we see the outtakes and watch Cedric riffing as he improvises variations on his dialogue. These outtakes are genuinely funny. (01/12/2007) - *Toddy Burton*
 AMC Barton Creek Square, Tinseltown North, Tinseltown South

CURSE OF THE GOLDEN FLOWER

D: Zhang Yimou; with Chow Yun-Fat, Gong Li, Jay Chou, Liu Ye, Chen Jin, Ni Dahong, Li Man, Qin Junjie. (R, 114 min., subtitled)

This Chinese royal-family drama is set in the decadent last days of the Later Tang Dynasty, a time, apparently, when no interior-design expense was spared and even the most insignificant daily activities were accompanied by a gong soundtrack. The emperor (Chow) relies on elaborate ceremonies to cover up the dysfunction and precariousness of his rule, and inside his imperial palace, court intrigue is taken to new heights of muted animosity, as he and his empress (Gong) conspire against each other and their three sons. No inch of the palace's labyrinth of hallways, curtains, and bedchambers goes unglided, and no moment of the film's many fight scenes is less than balletic. But just as the emperor's own misrule is shrouded in ceremony, so too is the rather emotionally insignificant melodrama at the center of the film given only minimal cover from scrutiny by Zhang's visual virtuosity, and that only for a while. (01/12/2007) - *Josh Rosenblatt*

★★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse South, Arbor, AMC Barton Creek Square, Dobie, Tinseltown North, Tinseltown South

THE DEPARTED

D: Martin Scorsese; with Jack Nicholson, Leonardo DiCaprio, Matt Damon, Mark Wahlberg, Ray Winstone, Martin Sheen, Vera Farmiga, Alec Baldwin. (R, 149 min.)

Watching this new film by Scorsese is tantamount to falling in love with the director all over again. Scorsese was (and now confirms he still is) the most red, white, and blue filmmaker since Frank Capra washed up on Ellis Island. Which makes it all the more interesting that *The Departed* is a remake of the 2002 Chinese film *Infernal Affairs*. Working from William Monahan's deeply layered, immensely satisfying script, Scorsese's film expands on the (already excellent) original, moving the action from the director's home base to the not-dissimilar mean streets of Boston. This is a dream cast for both Scorsese and the viewer. Scorsese doesn't have much to say about the Irish mob, or how their immigrant experience echos that of their Italian counterparts in New York, but this isn't *Gangs of New York*, or even *Gangs of South Boston*: It's *Them vs. Us*, with no I to speak of. (10/06/2006) - *Marc Savlov*

★★★★ Alamo Drafthouse Lake Creek, Tinseltown South

DREAMGIRLS

D: Bill Condon; with Jamie Foxx, Beyoncé Knowles, Eddie Murphy, Jennifer Hudson, Anika Noni Rose, Keith Robinson, Danny Glover, Hinton Battle. (PG-13, 131 min.)

This euphoric adaptation of the hit Broadway backstage musical about an all-girl singing group loosely modeled on the Supremes, is an infectious experience of sequins and songs. Spanning the musical spectrum from the pre-Motown Sixties to the disco era in the late Seventies - when black music and pop music finally converged - *Dreamgirls* is a glittery, slick melodrama about how show business can cultivate egos and destroy friendships, all in the quest to be at the top of the heap. A great deal of the credit for the film's success must go to screenwriter and director Condon,

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 9:00 pm ATASH

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The Rules of the Game

The Rules of the Game (1939) *D: Jean Renoir; with Marcel Dalio, Nora Grégor, Jean Renoir, Mila Parély, Gaston Modot, Roland Toutain, Paulette Goddard. (NR, 106 min.)* Renoir's masterpiece *The Rules of the Game*, which is always cited on lists of the greatest movies of all time, is nevertheless fortunate to have survived in reasonable enough shape to support this new digital transfer. A biting critique of French society, Renoir's film (in which he also co-stars) is cloaked in the froth of a comedy of manners. Prior to its release in 1939, the distributor chopped the running time. Then Renoir shortened it further following violent audience reactions. The French Vichy government banned the film as demoralizing; then the Nazis lent force to that edict. Although the original print was destroyed in an Allied bombing raid, the film was reassembled from various prints in the late 1950s. This new digital print makes Renoir's revolutionary use of deep focus even more evident and breathtaking. Renoir's story of various classes of French society mingling during a retreat to a hunting chateau (beware the brutal but pertinent hunting sequence, which can seem interminable) never fails to reveal new dimensions with each repeated viewing. **AFS@Dobie** (*) @Dobie, Fri., 4, 7:30, 9:40; Sat.-Sun., 1, 4, 7:30, 9:40; Mon.-Thu., 7:30, 9:40.



FREEDOM WRITERS

D: Richard LaGravenese; with Hilary Swank, Patrick Dempsey, Scott Glenn, Imelda Staunton, April Lee Hernandez, Jason Finn. (PG-13, 123 min.)

The success story of English teacher Erin Gruwell (Swank) and her students is true, yet in the hands of writer/director LaGravenese it becomes indistinguishable from what my colorful friend-of-a-friend Bishop calls "them movies where the cute little white lady goes in and makes everybody love learnin' just because she cares so much." Gruwell implements classroom techniques that are not supported by her administration by buying her kids books and field trips (she's got two extra jobs, see) and complaining directly to the school board about her pickle-sucking, bureaucratic boss (the redoubtable Staunton, who's a hoot) without getting fired. As her neglected spouse, Dempsey stares off vacantly and suffers from a lack of his own calling. LaGravenese comes dangerously close to suggesting that the answer to the education crisis is workaholic superteachers who can personally compensate for their students' poverty and social problems — leaving no room for family. Nonetheless double Oscar-winner Swank is a pleasure to watch. (01/05/2007) — *Marrit Ingman*

★★★ Alamo Drafthouse Lake Creek, CM Barton Creek, Cinemark Round Rock, Highland, Gateway, Metropolitan, Tinseltown North, Westgate

THE GOOD SHEPHERD

D: Robert De Niro; with Matt Damon, Angelina Jolie, John Turturro, Alec Baldwin, William Hurt, Billy Crudup, Joe Pesci, Michael Gambon, Keir Dullea, Tammy Blanchard, Gabriel Macht, Timothy Hutton, Robert De Niro. (R, 160 min.)

Matt Damon here abandons the cat-and-mouse theatrics of his Bourne identity to play Edward Wilson, the reserved fictional functionary whose life serves as the prism through which *The Good Shepherd* examines the early years of the CIA. Damon plays Wilson as a tight-lipped professional, the kind of bright and dependable guy the WWII-era OSS and later the fledgling, postwar CIA would recruit to oversee their shadowy and covert spy operations. Screenwriter Eric Roth (*Munich*) has clearly done his homework. There's fascinating material in this behind-the-curtain look at the early formation of our nation's spy agencies, however, *The Good Shepherd* slogs through most of its lengthy running time. Adding to the film's problems is its nonlinear structure and wholly melodramatic storyline about Wilson's loveless marriage to Margaret "Clover" Russell (Jolie). The conundrum is how to make a movie about close-to-the-vest characters without making a movie that's drained of all life. (12/22/2006) — *Marjorie Baumgarten*

★★★ Alamo Drafthouse South, Alamo Drafthouse Village, AMC Barton Creek Square, Cinemark Round Rock, Gateway, Lakeline, Metropolitan, Tinseltown North, Westgate

Looking at: Jazz: "New Orleans: The Birthplace of Jazz"

Looking at: Jazz: "New Orleans: The Birthplace of Jazz" **Austin Public Library.** The six-part series continues through June 11, and is a project of National Video Resources in collaboration with the American Library Association and Jazz at Lincoln Center. This first part includes episode one from Ken Burns' *Jazz* series. Dr. James Polk will moderate the evening. @Howson Library, Mon., 7pm; free.



HAPPILY N'EVER AFTER

D: Paul J. Bolger; with the voices of Sigourney Weaver, Sarah Michelle Gellar, Freddie Prinze Jr., George Carlin, Michael McShane, Patrick Warburton, Andy Dick, Wallace Shawn, Jon Polito. (PG, 85 min.)

Happily N'Ever After is a lame, gratefully unfunny attempt at "Fractured Fairy Tale"-type humor. Ella (Gellar), the nominal focus of the film, is animated in a schizophrenic mix of hand-drawn animation and CGI. She pines for the attentions of the vapid Prince Humperdink (a very typecast Warburton) and all but ignores those of her erstwhile "friend," the mumbly Rick (Prinze Jr.), who looks something like Sufjan Stevens were he a Satanist. Enter the wicked stepmother (Weaver), who schemes to abolish happy endings once and for all while Fairy Tale Land's rightful ruler (of sorts), George Carlin's Wizard, is off golfing in Scotland. Seriously. And that's about it, except for some phoned-in vocal turns from Andy Dick and *Princess Bride* alumnus Wallace Shawn (who should know better). (01/12/2007) — *Marc Savlov*
★ CM Barton Creek, Cinemark Round Rock, Highland, Lakeline, Metropolitan, Tinseltown North

HAPPY FEET

D: George Miller; with Elijah Wood, Robin Williams, Brittany Murphy, Hugh Jackman, Nicole Kidman, Hugo Weaving, Anthony LaPaglia. (PG, 108 min.)

Who knew that we'd turn out to be a nation hooked on penguins? *Happy Feet* treads material common to kids films and cartoons: A young animal stands out because of his inability to perform like the other animals, although he seemingly compensates for this defect by demonstrating a certain skill that sets him apart from the others, who ostracize him for his weirdness. Mumble, the young penguin, spontaneously tap-dances like, well, like Savion Glover (whose acclaimed footwork was filmed with motion-capture techniques and grafted onto the penguin's body). This film's prominent ecological themes steer clear of more complex questions but are refreshing nevertheless. The constant singing and dancing is charmingly presented, and the CGI re-creations are stunning. The chase sequences might prove a bit scary for some of the younger viewers, and the opening and closing sections of the film are a little bumpy. Still, you'll most probably find yourself raising your flippers in praise of these flightless fowl. (11/17/2006) — *Marjorie Baumgarten*
★★★ Cinemark Round Rock, Lakeline, Metropolitan, Tinseltown North

THE HOLIDAY

D: Nancy Meyers; with Cameron Diaz, Kate Winslet, Jude Law, Jack Black, Eli Wallach, Ed Burns, Rufus Sewell. (PG-13, 138 min.)

If "talking about relationships" is equivalent to "being in love," this is the most romantic movie ever. Writer/director Meyers' follow-up to *Something's Gotta Give* mines the same go-girl terrain but is far less interesting narratively, with stock characterizations and a blandly upbeat vibe. It's cute enough, but it lacks any sort of spontaneity or surprise. Of course you know there will be a happy ending, but you also know you'll cut to a roomful of properly matched white people dancing ecstatically to Motown; freed of the crippling inhibitions and self-doubt they have discussed at length in the talky script, they will do the bump and laugh uproariously, and the camera will trickle backward out a snowy window. If this is what you want in a movie about love, the most important topic on Earth, you will not be disappointed. In any event, it's hard to find fault with the cast, who provide much-needed elements of freshness and emotional authenticity. (12/08/2006) — *Marrit Ingman*
★★★ AMC Barton Creek Square, Cinemark Round Rock, Gateway, Tinseltown North, Tinseltown South

THE LAST KING OF SCOTLAND

D: Kevin Macdonald; with Forest Whitaker, James McAvoy, Kerry Washington, Gillian Anderson, Simon McBurney, David Oyelowo. (R, 121 min.)

At the heart of this movie is a ferocious performance by Whitaker as the ousted Ugandan dictator Idi Amin. Yet, the movie observes the despot through the eyes of a callow young doctor (McAvoy) who gradually grows thoroughly disillusioned after spending years as the chosen bosom buddy of the erratic dictator. Aside from the fictional invention of the doctor, this narrative device feels like the same sort of miscalculation that marred the civil-rights drama *Mississippi Burning*: Both films are stories about black populations that are told through the eyes of white interlopers. Furthermore, Garrigan is not a particularly likable character; his naive self-interest is unforgivable in this dangerous milieu, and his late-stage transformation and illicit love affair never have the ring of truth. With an unsympathetic Everyman as our stand-in and an evil despot at the center of the story, *The Last King of Scotland* struggles to win our hearts. (10/13/2006) — *Marjorie Baumgarten*
★★★ CM Barton Creek, Gateway, Metropolitan

LITTLE CHILDREN

D: Todd Field; with Kate Winslet, Patrick Wilson, Jennifer Connelly, Gregg Edelman, Jackie Earle Haley, Phyllis Somerville, Noah Emmerich, Sadie Goldstein, Raymond J. Barry, Jane Adams. (R, 130 min.)

All is not well in suburbia. At the heart of Field's complexly interwoven film is Sarah (Winslet), a wonderful, woeful creature of sly intellect and a disappointing marriage, who meets cute with handsome stay-at-home dad Brad (Wilson). Soon the modern Emma Bovary and her should-have-been Mr. Right are getting down in Sarah's laundry room only to discover that while their archetypically American lives may yet have a second act, it could well end up as a tragedy. *Little Children* is emotionally riveting, with converging storylines, and some of the best acting of the past year. To its credit, the script (by Field and Tom Perrotta, from the latter's novel) never takes the easy way out. What keeps the film from being the emotional powerhouse it could have been lies less with the direction than with the story's sheer girth, which has so many interrelated paths and so much suburban angst that it bogs down midway through. (01/05/2007) — *Marc Savlov*

★★★ Gateway

NIGHT AT THE MUSEUM

D: Shawn Levy; with Ben Stiller, Carla Gugino, Robin Williams, Dick Van Dyke, Ricky Gervais, Mickey Rooney, Paul Rudd, Owen Wilson, Bill Cobbs, Steve Coogan, Jake Cherry. (PG, 108 min.)

Stiller stars as a would-be schemer and all-but-deadbeat dad who finds a job as a night watchman at the American Museum of Natural History. On his first night, after inheriting the instruction manual from the "downsized" Cecil (Van Dyke, who looks like he's having a blast), Reginald (Cobbs), and Gus (Rooney), Larry discovers that the place goes apeshit after dark: The Tyrannosaurus rex skeleton reanimates, as do Attila the Hun, an Easter Island Moai, and the entire Hall of African Mammals. Credit Levy — who shoots everything imagination-size, larger than life, and set against amber tones — for unleashing the beasts almost immediately. Amid crummy sight gags and predictable physical comedy, sputtering scenes, and the stale and watered-down talent that is Stiller in another nonsense story, *Night at the Museum* is at best a rotation of backdrops for its parade of visual effects. (12/22/2006) — *Shawn Badgley*

★ Alamo Drafthouse South, Alamo Drafthouse Village, AMC Barton Creek Square, Cinemark Round Rock, Highland, Gateway, Lakeline, Tinseltown North, Tinseltown South, Westgate

Hudson's turn as the proud, stubborn, and self-destructive Effie is a revelation; you can't imagine this movie without it. Pop star Knowles holds her own, although the male actors fare less well, largely because their characters are not as interesting comparatively, speaking, with the exception of Murphy. (12/22/2006) — *Steve Davis*

★★★★ Alamo Drafthouse Lake Creek, CM Barton Creek, Cinemark Round Rock, Highland, Gateway, Metropolitan, Tinseltown North, Westgate

ERAGON

D: Stefan Fangmeier; with Edward Speleers, Sienna Guillory, Djimon Hounsou, Jeremy Irons, John Malkovich, Robert Carlyle, Garrett Hedlund. (PG, 104 min.)

Dear George Lucas: What gives with this *Eragon* jazz? I mean, gee whiz, did you seriously think that we wouldn't recognize you, the Great Man, as the guiding, um, force behind this dull retelling of *Star Wars*? C'mon, man, give us a little credit: An orphaned farm boy, raised by his uncle, who harbors a secret destiny as the last of a magical breed of warriors? An evil king and an imperiled princess? A sage old mentor and a cocksure sidekick? A rebel alliance, and a desperate, final airborne assault on the forces of darkness? Dude, we've been over this before. Enough, already. It's bad enough that you've cloaked your true identity behind that of 15-year-old bestselling novelist Christopher Paolini — which, frankly, is totally creeping us out — but did you have to remake *Episode IV* all over again? With frigg'n dragons?! Trust me, the X-Wings were infinitely cooler. (12/15/2006) — *Marc Savlov*

★ CM Barton Creek, Cinemark Round Rock, Metropolitan, Tinseltown North

FLAGS OF OUR FATHERS

D: Clint Eastwood; with Ryan Phillippe, Jesse Bradford, Adam Beach, Barry Pepper, John Benjamin Hickey, John Slattery, Paul Walker, Jamie Bell, Robert Patrick, Neal McDonough, Melanie Lynskey, Judith Ivey, Tom McCarthy. (R, 132 min.)

When Eastwood's new film about the heroes of Iwo Jima sticks to its central concept — articulated in the following statement: "The right picture can win or lose a war" — his film is on fertile soil. The story soon detours from this quintessentially Eastwoodian theme of the deconstruction of the hero myth into a repetitive road tour of the American home front that merely marches in place while adding uncharacteristically sentimental mulch to Eastwood's earlier thematic assault. The picture in question is of course Joe Rosenthal's Pulitzer Prize-winning photo of six faceless soldiers — five Marines and one Navy Corpsman — raising the American flag on Iwo Jima's Mount Suribachi. The bulk of the film focuses on the subsequent discomfort the three surviving soldiers faced, knowing that the flag-raising was hardly a heroic moment, but rather a randomly captured image of soldiers carrying out symbolic orders. Not helping the film's coherence is its out-of-order chronology. (10/20/2006) — *Marjorie Baumgarten*

★★★ Round Rock

NOTES ON A SCANDAL

D: Richard Eyre; with Judi Dench, Cate Blanchett, Bill Nighy, Andrew Simpson, Juno Temple. (R, 91 min.)

This movie is a hothouse psychodrama, full of outrageous and florid sentiments that are made semipalatable by the quality of the craftsmanship involved. Adapted by Patrick Marber (*Closer*) from the novel by Zoë Heller, the film also features two of the best thespians in the world: Dench and Blanchett. The actresses' work is riveting and ratchets up the film's overall quality, yet there is nothing they can do to make their characters believable or sympathetic. It's not until late in the film that we begin to doubt the sanity of Dench's character as her histrionic fervor morphs into a clichéd rendering of an aggressive lesbian, and the music (by another "quality" name, Philip Glass) sounds more and more like a refined Bernard Herrmann score. On a certain level, *Notes on a Scandal* can be fun viewing, but, odds are, you'll find you won't respect yourself in the morning. (01/12/2007)

— Marjorie Baumgarten

★★★ Arbor

★ THE PAINTED VEIL

D: John Curran; with Naomi Watts, Edward Norton, Liev Schreiber, Diana Rigg, Anthony Wong. (PG-13, 125 min.)

This melodic adaptation of W. Somerset Maugham's novel is the story of many things — such as an epidemic in the rural corners of China, circa 1925 — but it is most of all the story of a marriage. British socialite Kitty (Watts) marries Walter Fane (Norton), a timid bacteriologist. "I think I improve greatly upon acquaintance," he offers, but life together is boring despite a sojourn in Shanghai, China, where Kitty chases cheap thrills with a fellow expat (Schreiber). The changes in China's political and cultural landscape mirror Kitty's and Walter's own hopes of redemption and vice versa. Meanwhile, Ron Nyswaner's ambitious script marries Hollywood appeal and literary sensibility. Beneath the veneer of pretty chinoiserie (Jones as a debauched civil servant gone native, the obligatory scene of Peking opera, and pastoral beauty shots by Stuart Dryburgh) there is a bitterly observant indie movie — acted with such venomous restraint that it hurts to watch. (12/29/2006)

— Marrit Ingman

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Stroszek

Stroszek (1977) *D: Werner Herzog; with Bruno S., Eva Mattes, Clemens Scheitz. (NR, 115 min.)* Herzog's "found" hero, Bruno S., teams this grown naïf with Mattes, as they travel from Germany to Wisconsin to begin a new life. They live in a trailer in the barren wilderness, eke out a living, and suffer disappointment. It is one of Herzog's most heartfelt dramas. @Alamo Drafthouse Downtown, Sun., 4:30pm, Wed., 7pm; Combo ticket available for admission to *Stroszek* and *Bruno S: Estrangement Is Death*.



fairy tale aspects hew toward the dark disquiet these tales underscored in the decades before their Disneyfication took hold. There are no happily-ever-afters here despite the exquisite beauty inherent in the face of the young actress Baquero. *Pan's Labyrinth* catapults del Toro to the top ranks of international filmmakers. His fertile imagination appears to have no limit. (01/12/2007) — Marjorie Baumgarten ★★★★★ Alamo Drafthouse South, Arbor, CM Barton Creek, Dobie

PERFUME: THE STORY OF A MURDERER
D: Tom Tykwer; with Ben Whishaw, Alan Rickman, Dustin Hoffman, Rachel Hurd-Wood. (R, 147 min.)
Adapted from Patrick Süskind's heretofore unadaptable cult novel about an olfactory

vampire in 18th century France, *Perfume* is a gorgeous but woefully overlong and ultimately misguided mess of a film that attempts to recreate Süskind's memorably overripe novel via the visual (and to a lesser degree, audio) nature of film. Visually, Tykwer does all he can to pack our 20th century nasal cavities with phantom, long-ago horrors, and for this reason the film becomes, midway through, less the tale of the attempts of its morally blind antihero (Whishaw) to catalog the myriad fragrances of his time than a detailed lesson in period filmmaking of the hyperrealistic sort. The grimy art direction is a wonder to behold. The wan, jug-eared Whishaw acquits himself admirably, and Hoffman, as a dethroned perfumer who takes the burgeoning madman beneath his wing, is awash in tics, harumphs, and all manner of bizarre Hoffmannisms. (01/12/2007) — Marc Savlov

★★ AMC Barton Creek Square

PRIMEVAL

D: Michael Katleman; with Dominic Purcell, Brooke Langton, Orlando Jones, Jürgen Prochnow. (R, 94 min.)
Not reviewed at press time. A news crew goes upriver in South Africa to capture a fearsome 25-foot crocodile, which proves to be the least of their problems after a local warlord puts a price on their heads. (01/12/2007) — Marjorie Baumgarten

THE PURSUIT OF HAPPYNESS

D: Gabriele Muccino; with Will Smith, Jaden Christopher Syre Smith, Thandie Newton, Dan Castellana, Brian Howe, James Karen, Kurt Fuller. (PG-13, 117 min.)
If you've seen the trailer for *The Pursuit of Happiness*, you've seen a better version of the actual film. Based on a true story, the movie follows Chris Gardner (Smith), a self-made success who trained as a stockbroker while homeless and raising a young son on the streets of San Francisco. Although it's clear that their situation is bad, the filmmakers are relentless in their portrait of just how awful it is. As Gardner works incessantly to keep his dream alive and his son cared for, the humanity of his character remains absent. He ceases to be a person in exchange for a goal-oriented machine. Truly, Gardner's real-life story is one of unbelievable triumph against insurmountable odds, yet the film so relentlessly pursues the character's obstacles that when hope does come, it's simply a case of too little too late. And as likable as Smith is, his character is never fleshed out beyond that of the self-made superhero. (12/15/2006) — Toddy Burton

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THE QUEEN

D: Stephen Frears; with Helen Mirren, Michael Sheen, James Cromwell, Sylvia Syms, Alex Jennings, Helen McCrory, Roger Allam, Paul Barrett. (PG-13, 97 min.)

The Queen provides a glimpse of the British monarchy at a contemporary crossroads between supreme dominance and utter irrelevancy. Frears' movie is something of a backstage palace drama, a work of speculative history in which we are privy to some of the thoughts and conversations that might have occurred in the palace's inner chambers in 1997 during some particularly chaotic and unrehearsed moments of Queen Elizabeth II's rule following the death of Diana, the "people's princess." The screenwriter, Peter Morgan, is also responsible for another movie out currently, *The Last King of Scotland*, and curiously, *The Queen* succeeds in its speculative history in ways that Morgan's Idi Amin drama never does. This story's responsibility to show a public face at all times – a responsibility that grows ever more cumbersome and unrealistic in this electronic age. It also helps that Mirren is magnificent in the role. (10/27/2006) – Marjorie Baumgarten

★★★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse Village, Arbor, Metropolitan

ROCKY BALBOA

D: Sylvester Stallone; with Stallone, Burt Young, Antonio Tarver, Geraldine Hughes, Milo Ventimiglia, Tony Burton, A.J. Benza, James Francis Kelly III. (PG, 102 min.)

Rocky Balboa, the final chapter in this saga, is terrific. Maybe not great, like that first kiss of fist in '76, but good, solid, exhilarating entertainment of the stand-up-and-cheer variety. "I'm fallin' apart," the now-59-year-old Rocky confides to Paulie (Young). "So's the whole world, Rocco." But, yo, it's worse for Balboa, who in the interim has lost his beloved Adrian (Talia Shire, seen in flashback) to the "women's cancer," his son (Ventimiglia, replacing Stallone's real-life offspring, Sage) to the corporate world; and, most importantly, his passion for living (what he calls "the beast inside") to the unstoppable wallop of time. Stallone infuses *Balboa* with a sense of soulful urgency not fully evinced in the character in ages, and for this reason – despite some clunky melodramatics and questionable, MTV-esque editing barrages – the film swings, stings, and sings. It is one of the sweetest of the sweet-science pictures, as well as one of the most doleful. (12/22/2006) – Marc Savlov

★★★ AMC Barton Creek Square, Cinemark Round Rock, Highland, Gateway, Tinseltown North, Tinseltown South

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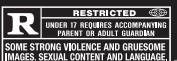


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RUNNING WITH SCISSORS

D: Ryan Murphy; with Annette Bening, Brian Cox, Joseph Cross, Alec Baldwin, Evan Rachel Wood. (R, 116 min.)

There are plenty of similarities between this adaptation of Augusten Burroughs' memoir of family dysfunction and Wes Anderson's *The Royal Tenenbaums*, not least of which is a plot that revolves around a wildly out-of-control family in a garishly over-art-directed manse. That Anderson's smart and hopeful film comes off as the more accurate depiction of family strife and the dangers of mis- or noncommunication speaks volumes. Where Anderson's film was sly and knowing and hilarious, Murphy's take on Burroughs' hellish childhood is tonally fractured, featuring performances that pitch and yaw between "normal" and utterly mad. *Running With Scissors* takes place in the Seventies and gets a lot of mileage out of that decade's more nightmarish fashion disasters; I realize that they're meant to underline Bening's disintegration – and point out young Augusten's (a sympathetic Cross) own fragile mind-set – but there's only so much canary-yellow art direction you can witness before you, too, head south for the winter. (10/27/2006) – Marc Savlov
★★ Round Rock

STOMP THE YARD

D: Sylvain White; with Columbus Short, Meagan Good, Ne-Yo, Darrin Henson, Brian J. White, Laz Alonso, Valerie Pettiford, Jermaine Williams. (PG-13, 109 min.)

Equal parts *Footloose*, *Drumline*, and 1,001 other movies about a poor kid from the wrong side of the tracks who's long on talent and rebelliousness but short on social graces and opportunity, *Stomp the Yard* won't ever be accused of breaking new ground; it's too busy entertaining to worry about being original. The film's hero, D.J. (Short), is a dancing prodigy with a chip on his shoulder, who catches the eye of the gorgeous April (Good) and runs afoul of her angry boyfriend, Grant (Henson). Everyone will realize 15 minutes into the movie that a dance-off is brewing between Grant and DJ, between old and new. The path the film takes to get there is littered with clichés and shopworn manipulations, but the intervening dance sequences are so exciting, so captivating, so full of life, it's almost possible to forget you've seen this movie a hundred times before. (01/12/2007) – Josh Rosenblatt
★★★ AMC Barton Creek Square, Cinemark Round Rock, Highland, Gateway, Lakeline, Tinseltown North, Tinseltown South



We Are Marshall

STRANGER THAN FICTION

D: Marc Forster; with Will Ferrell, Emma Thompson, Dustin Hoffman, Maggie Gyllenhaal, Queen Latifah, Tony Hale, Tom Hulce. (PG-13, 113 min.)

Harold Crick – IRS auditor, milquetoast, and poster child for obsessive-compulsive disorder – wakes up one morning to the rather unsettling realization that he has the voice of an Englishwoman narrating his life. A good movie but not a great one, *Stranger Than Fiction* is reminiscent of the films of Charlie Kaufman (*Eternal Sunshine of the Spotless Mind*) but lacks that writer's conceptual rigor and imaginative power. Too often the movie gets lost in the thicket of its own ideas and fails to tackle the juiciest questions those ideas raise. As Harold, Ferrell is deadpan almost to the point of lifelessness. Unable to fall back on his trademark frat-boy boorishness and chronic nudism, the former *Saturday Night Live* star retreats into somnolence. Thompson, on the other hand, is excellent, and Hoffman is clearly having a ball as the unflappable professor who helps Harold get a handle on the sudden literary significance of his meager little life. (11/10/2006) – Josh Rosenblatt
★★★ Round Rock

★ VOLVER

D: Pedro Almodóvar; with Penélope Cruz, Carmen Maura, Lola Dueñas, Blanca Portillo, Yohana Cobo, Chus Lampreave, Antonio de la Torre, Carlos Blanco, María Isabel Díaz. (R, 121 min., subtitled)

No working male director loves the community of women more than Almodóvar, and *Volver* is his ode of love to women's congress and fortitude. A delightful blend of melodrama and comedy, the film is the most luscious yet restrained example of the filmmaker's recent work. *Volver* also returns Cruz to the Almodóvar fold, and the actress has never been more magnificent. Her performance is captivating – not only as we gaze at her glorious body (which is celebrated from every angle by Almodóvar's camera) but as she emerges as a real person with money trouble, husband trouble, sister squabbles, parenting problems, and unresolved issues from her past. Although the film is realistic, Almodóvar's touch of the absurd and the mad-cap infiltrates everything, and his candy-colored visual palette lends a brightness to what in other hands might have taken the form of a sordid tale. (01/12/2007) – Marjorie Baumgarten
★★★★ Arbor

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WE ARE MARSHALL

D: McG; with Matthew McConaughey, Matthew Fox, Anthony Mackie, David Strathairn, Ian McShane, Kate Mara, Kimberly Williams-Paisley, January Jones. (PG, 127 min.)

There are football movies, and then there's this gridiron weepie, which should be penalized for roughing the viewer. Helmer McG's full-throttle, swish-pan stylings dominate this true story of a chartered-jet crash that killed all but four of the 1970 Marshall University Thundering Herd. The tragedy has been slavishly translated to the sports-movie formula by newbie scribes Jamie Linden and Cory Helms. There's a hesitant administrator (Strathairn), a Guy Who Quits (Huntley Ritter), quietly supportive wives (January Jones and Williams-Paisley), and bone-crunching footage – all of it handsome – of the underdogs' training and rebuilding season. More mechanical than nuanced, the movie gives us one naysayer (McShane). With 75 people dead – an entire chunk of a small West Virginia town – circumspection seems appropriate, but the movie will have none of that foolishness. It wants you to pump your fist and cheer your grief away, no exceptions. (12/22/2006) – *Marrit Ingman*

★★ CM Barton Creek, Cinemark Round Rock, Metropolitan, Tinseltown North

Also Playing

*Full-length reviews available online at austinchronicle.com.

CASINO ROYALE ★★★★★ AMC Barton Creek Square, Gateway, Lakeline, Tinseltown South

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FLUSHED AWAY ★★★★★ Millennium, Round Rock

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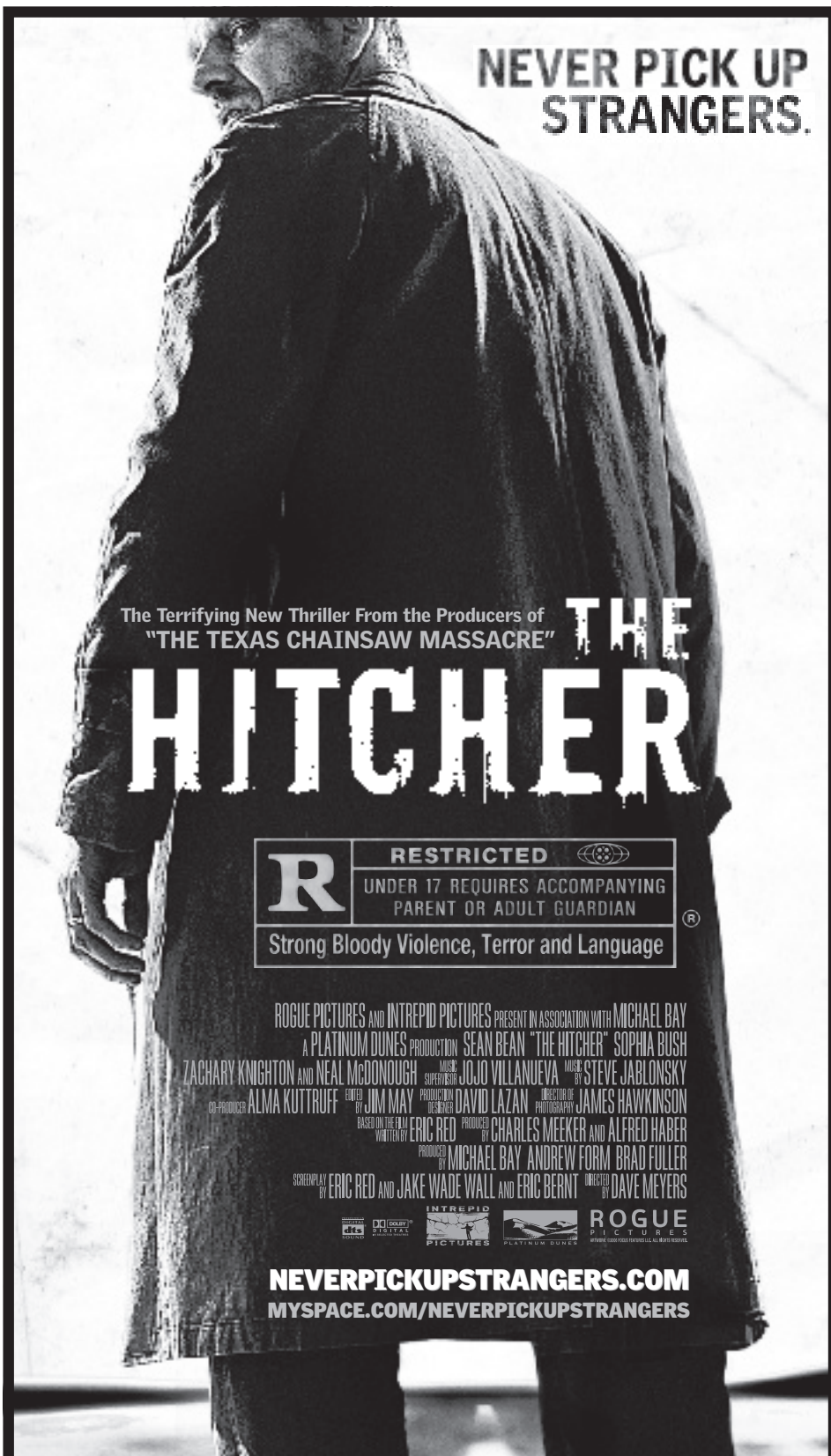
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The symbol (*) indicates full-length reviews available online: austinchronicle.com/film.



Austin Jewish Film Festival:
Natalie Portman in *Free Zone*

Austin Jewish Film Festival

This fifth annual festival offers an international selection of films, many of which will screen with the directors in attendance. A great many narrative features are among the selection along with documentaries whose topics range from women in the rabbinate, Jews in Iran, and biographical portraits of Cantor Jackie Mendelson and Toots Shor. Screenings take place daily at the Arbor and Sat.-Thu. (1/25) @ the Hideout Theatre. For a complete schedule and descriptions, see www.austinjff.org.

THURSDAY 18

Revenge From Planet Ape (1971) D: Amando de Ossorio; with Lone Fleming, César Burner, María Elena Arpón. (PG, 86 min.) **Terror Thursday.** This grisly Spanish film about the occult was repackaged to appear as though it was part of the *Planet of the Apes* series. @Alamo Drafthouse Downtown, 12mid; free.

SPACES

The Graduate (1967) D: Mike Nichols; with Anne Bancroft, Dustin Hoffman, Katharine Ross, William Daniels, Elizabeth Wilson, Murray Hamilton, Walter Brooke, Norman Fell. (NR, 105 min.) **Waterloo Video.** Free. (*) @Rounders Pizzeria, 8pm.

FRIDAY 19

The Rules of the Game (1939) See p.82.

SPACES

Legend (1985) D: Ridley Scott; with Tom Cruise, Mia Sara, Tim Curry, David Bennent. (PG, 114 min.) Free. @Austin Java Cafe & Bar (1608 Barton Springs Rd.), 9pm.

SATURDAY 20

Playing With Rage (2007) D: Sean Pamphilon and Royce Toni. (NR, 89 min.) A disillusioned television sports producer rekindles his love for sports and storytelling when he befriends a women's professional football team from Austin. @Alamo Drafthouse Downtown, 4pm; \$7.50.

The Rocky Horror Picture Show (1975) D: Jim Sharman; with Richard O'Brien, Barry Bostwick, Susan Sarandon, Tim Curry. (R, 95 min.) Austin Rocky Horror fans have been dressing up and doing the "Time Warp" thing live for 30 years straight. For more info, see www.austinrocky.org. @Alamo Drafthouse Village, 12mid.

The Rules of the Game (1939) @Dobie, 1, 4, 7:30, 9:40. (See Fri., 1/19.)

SUNDAY 21

Moonstruck Feast (1987) D: Norman Jewison; with Cher, Nicolas Cage, Vincent Gardenia, Olympia Dukakis, Danny Aiello. (PG, 102 min.) Dukakis and Cher both won Oscars for their Italian-American, mother-daughter act in this fun romantic comedy about a widow who falls for her new fiancé's brother back in the old country. See menu, and make reservations at www.drafthouse.com. @Alamo Drafthouse Lake Creek, 7pm; \$60.

Stroszek (1977) See p.84.

The Rules of the Game (1939) @Dobie, 1, 4, 7:30, 9:40. (See Fri., 1/19.)

MONDAY 22

24 TV Party. TV on the big screen. @Alamo Drafthouse Village, 7pm.

Cold Hearts: Icelandic Music Shorts D: Various. (NR, 90 min.) **Music Monday.** Beyond Björk and Sigur Ros. @Alamo Drafthouse Downtown, 9:45pm; \$2.

Heroes TV Party TV on the big screen. @Alamo Drafthouse Village, 9:45pm.

Heroes Mid-Season Premiere TV on the big screen. @Alamo Drafthouse Lake Creek, 8pm.

The Glamorous Life of Sachiko Hanai (2003) D: Mitsuru Meike; with Emi Kuroda, Yukijiro Hotaru, Takeshi Ito. (NR, 91 min.) A popular favorite at this year's Fantastic Fest, this film belongs to a Japanese softcore genre called "pink film." The heroine is a call girl who receives a bullet in her head, which, instead of killing her, gives her psychic powers and a craving for sex. She also comes into possession of a cylinder containing a finger belonging to George W. Bush, which ups the political ante. @Alamo Drafthouse Downtown, 7pm.

The Rules of the Game (1939) @Dobie, 7:30, 9:40. (See Fri., 1/19.)

SPACES

Drugstore Cowboy (1989) D: Gus Van Sant; with Matt Dillon, Kelly Lynch, James Remar, James Legros, Heather Graham, Beah Richards, Grace Zabriskie, Max Perlich, William S. Burroughs. (R, 100 min.) Free. @Rounders Pizzeria, 8pm.

Fearless (1993) D: Peter Weir; with Jeff Bridges, John Turturro, Rosie Perez, Isabella Rossellini. (R, 122 min.) Free. (*) @Cafe Mundi, 8pm.

Jesus Camp (2006) D: Heidi Ewing and Rachel Grady. (PG-13, 86 min.) **KOOP Radio Monthly Film Benefit.** A documentary about evangelical summer camp, one of whose boosters is Ted Haggard. (*) @MonkeyWrench Books, 8pm; \$5 suggested donation.

Legend (1985) @Austin Java Co. (1206 Parkway), 9pm. (See Fri., 1/19.)

Looking at Jazz: "New Orleans: The Birthplace of Jazz" See p.82.

Napoleon Dynamite (2004) D: Jared Hess; with Jon Heder, Efrén Ramirez, Jon Gries, Aaron Ruell, Tina Majorino, Diedrich Bader, Sandy Martin. (PG, 86 min.) **Waterloo Video.** Free. (*) @Rounders Pizzeria, 8pm.

TUESDAY 23



Beautiful Boxer (2003) D: Ekachai Uekrongtham; with Asanee Suwan, Sorapong Chatree, Orn-Anong Panyawong, Nukkid Boonthong. (NR, 118 min.) **Austin Film Society: South by Southeast - Films From Thailand and Vietnam.** This story about a graceful Muay Thai boxer who competed in order to earn money for a sex-change operation is based on the real-life story of Parinya Charoenphol. For more on the series, see austinchronicle.com/gyrobase/issue/story?oid=oid%3A432120. @Alamo Drafthouse South, 7pm; AFS members free, \$4 nonmembers; reserve tickets at www.austinfilm.org.

Bruno S.: Estrangement Is Death (2003) D: Miron Zownir. (NR, 60 min.) A documentary about the odd life of Bruno S., an abused and institutionalized German child who grew up to become a street musician and character in two Werner Herzog movies. @Alamo Drafthouse Downtown, 7:30pm; combo ticket available for admission to Stroszek and Bruno S.: Estrangement Is Death.

The Gilmore Girls and Veronica Mars TV Party. New episodes. @Alamo Drafthouse Village, 7:30pm.

The One-Man He-Man Show (1985) D: Ed Friedman, Lou Kachivas, Marsh Lamore, Bill Reed and Gwen Wetzler. (G, 100 min.) John Erler's live redubbing of the animated *The Secret of the Sword*. @Alamo Drafthouse Downtown, 9:45pm.

The Rules of the Game (1939) @Dobie, 7:30, 9:40. (See Fri., 1/19.)

Offscreen

2007 Winter Registration: The Screenplay Workshop Registration has begun for four-week and 10-week workshops. Each is taught by a professional screenwriter and is limited to 14 students. See their Web site for more. www.thescreenplayworkshop.org.

Austin Woman's Film, Music, and Literary Festival: Call for Entries The festival formerly known as Blowin' Up a Spot!: A Woman's Perspective is having an open call for female filmmakers, musicians, actors, workshop presenters, spoken-word artists, and screenwriters to submit their work and perform. This event is wholly focused on the contributions of women, with a special emphasis on showcasing women of Latin, African, African-American, Asian, and Native American descent. See their Web site for details and applications. Deadlines: Feb. 17 and March 17. www.blowinupspot.com.

Beats Per Minute: 48-Hour Music Video Contest You know how those Alamo peeps do their Bloodshots horror-movie-in-a-heartbeat contest? This is like that, except the creative teams (one of which could be yours) will be given a song from some random CD to turn into a work of video brilliance. In 48 hours, yes. And the results will be screened at the Alamo Downtown in February and March. Think you and your media-savvy pallies have what it takes to pull this caper off? Register online now. Deadline for registration: Jan. 25. www.originalalamo.com.

Classes at Austin School of Film? Yes: Precisely what you need to learn to get that filmic masterpiece in the can and distributed. All aspects of the industry covered and presented by professionals for your edification and artistic progress. **Film-making with Kat Candler**, for example, and **Acting with Dana Wheeler-Nicholson**, **Editing Film with Jacob Vaughn**, and more. See their Web site for details. www.austinfilmsschool.org.

Flicker Film Festival: Call for Submissions There's still time to submit your 8mm, 16mm, 35mm, or Super-8 shorts for this sixth annual festival! \$250 cash prizes and much notoriety await! Check their Web site for details! www.flickeraustin.com.

Seeing Film Afresh Hey, film buffs, view and discuss a film a week using fresh perspectives on the visual, audio, dramatic, and thematic aspects of movies. Led by Richard Cutler, Ph.D. *Through Feb. 27. Tuesdays, 6-9pm. Dougherty Arts Center, 1110 Barton Springs Rd., 397-1458. \$135. www.doughertyartscenter.org.*

Indie Music Video Festival The sixth annual shindig shifts into high gear in all its cross-continent, cross-genre glory, looking for independent music videos of fewer than six minutes, on VHS, DVD, DV Codec (high res), and mini DV. (Screenings in 2006 included Vancouver, Victoria, Baltimore, Calgary, Toronto, Los Angeles, Austin, New York, Tel Aviv, London, and Chicago.) See their Web site for details. www.imvf.com/submissions.html.

SXSW 2007 Call for Volunteers Jobs range from Festival production to Conference activities, including registration, information, trade show, technical support, and more. Day and night positions are available during the Conference. Volunteers must be able to work a minimum of 30 hours or four nights during the event, depending on their crew type. See their Web site for applications. Volunteer call: Sun., Jan. 21, 3:30-5:30pm. Hilton Hotel's Grand Ballroom, 500 E. Fourth. www.sxsw.com/volunteer.

The Austin Movie Show: Film Tournament 3.0 Submit your short films to the *Austin Movie Show* for possible screening on local access TV at 6-8pm on Sunday nights, with a live screening to follow. Drama, comedy, docs - you name it. For submission details, check their Web site. www.austinmovieshow.com.

The Custom Car and Hot Rod Show is referenced here because, well, it's got some filmic overlap. That is, the General Lee, from *The Dukes of Hazzard* will be on display, as will the Teenage Mutant Ninja Turtle Assault Vehicle from that upcoming movie, in the Cars of Hollywood section. Cowabunga, dude. Jan. 19-21. Fri., 4-10pm; Sat., 10am-10pm; Sun., 10am-7pm. Palmer Events Center, 900 Barton Springs Rd., 404-4020. \$12 (\$10, students; \$6, ages 6-11; free, ages 6 and younger). www.texasshotrodshop.com.

The Texas Black Film Festival presents three days of films, workshops, and events programmed for family entertainment and inspired by the African-American experience, providing filmmakers an opportunity to reach audiences seldom recognized through major theatrical release. In Dallas. See their Web site for details. Feb. 1-3. www.texasblackfilmfestival.com.

Wanted: Grindhouse Trailer SXSW Film wants you to submit your best "grindhouse" trailer (made for a fictional feature film, just like those being made by celebrity directors Eli Roth and Rob Zombie for the Tarantino/Rodriguez film, *Grindhouse*.) Trailers, the best of which will be screened at SXSW, must be fewer than two minutes long and made within the last 12 months; director Rodríguez will be judging. Submit to: SXSW Grindhouse Trailers, PO Box 4999, Austin, TX 78765. Deadline: Feb. 12. www.sxsw.com.

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Deep Sea 3D (2006) D: Howard Hall; narrated by Johnny Depp, Kate Winslet. (G, 40 min.) Fabulous underwater footage complements this educational documentary geared toward kids. Instead of using the dog-eat-dog approach common to nature docs, *Deep Sea 3D* emphasizes the harmonious balance of the underwater ecosystem.

Happy Feet: The IMAX Experience (2006) D: George Miller. Digitally remastered version of the new animated musical.

Texas: The Big Picture (2003) D: Scott Swofford; narrated by Colby Donaldson. (NR, 39 min.) Panoramic shots of Texas grace the screen as Texas is shown to be a land capable of growing everything from grapefruit to microchips.

WEDNESDAY 2 4

Get Mean (1976) D: Ferdinando Baldi; with Tony Anthony. (NR, 84 min.) **Weird Wednesday.** Gimmick spaghetti western in which the anti-hero roams medieval Europe fighting barbarians. @Alamo Drafthouse Downtown, 12mid.

Inland Empire (2006) D: David Lynch; with Laura Dern, Jeremy Irons, Justin Theroux, Harry Dean Stanton. (R, 172 min.) **Austin Film Society.** A screening of fabled filmmaker Lynch's latest cinematic reverie will be accompanied by Lynch's attendance and a Q&A after the screening. @Paramount, 7pm; \$20, \$15, \$10, AFS members; \$25, \$20, \$15, nonmembers.

Ladies of the 80s Sing-Along @Alamo Drafthouse Downtown, 9:45pm; \$10.

Stroszek (1977) @Alamo Drafthouse Downtown, 7pm; Combo ticket available for admission to *Stroszek* and *Bruno S: Estrangement Is Death*. (See Sun., 1/21.)

The Rules of the Game (1939) @Dobie, 7:30, 9:40. (See Fri., 1/19.)

SPACES

Thumbsucker (2005) D: Mike Mills; with Lou Pucci, Tilda Swinton, Vince Vaughn. (R, 96 min.) **Waterloo Video.** Free. (*) @Rounders Pizzeria, 8pm.

Ugly American Entertainment The group will showcase some clips and videos, including, a Peaches show and a Beerland show from last year, featuring the Reatards and others. @Beerland, 7pm; free.

THURSDAY 2 5

The Incubus (1981) D: John Hough; with John Cassavetes, Kerrie Keane, Helen Hughes, John Ireland. (R, 94 min.) **Terror Thursday.** Top-liner John Cassavetes goes slumming for cash in this grizzly horror outing about a sleepy New England town beset by the wretched deeds of a serial rapist and murderer. (*) @Alamo Drafthouse Downtown, 12mid; free.

The Rules of the Game (1939) @Dobie, 7:30, 9:40. (See Fri., 1/19.)

SPACES

Lost in Translation (2003) D: Sofia Coppola; with Scarlett Johansson, Bill Murray, Giovanni Ribisi, Anna Faris. (R, 102 min.) **Waterloo Video.** Free. (*) @Rounders Pizzeria, 8pm.

SUBMISSION INFORMATION:

The *Austin Chronicle* is published every Thursday. Info is due the Monday of the week prior to the issue date. **The deadline for the Feb. 2 issue is Monday, Jan. 22.** Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork.

Send submissions to the *Chronicle*, PO Box 49066, Austin 78765, fax 458-6910, or e-mail.

Contact Marjorie Baumgarten (Special Screenings): specialscreenings@austinchronicle.com; Wayne Alan Brenner (Offscreen): calendar@austinchronicle.com.

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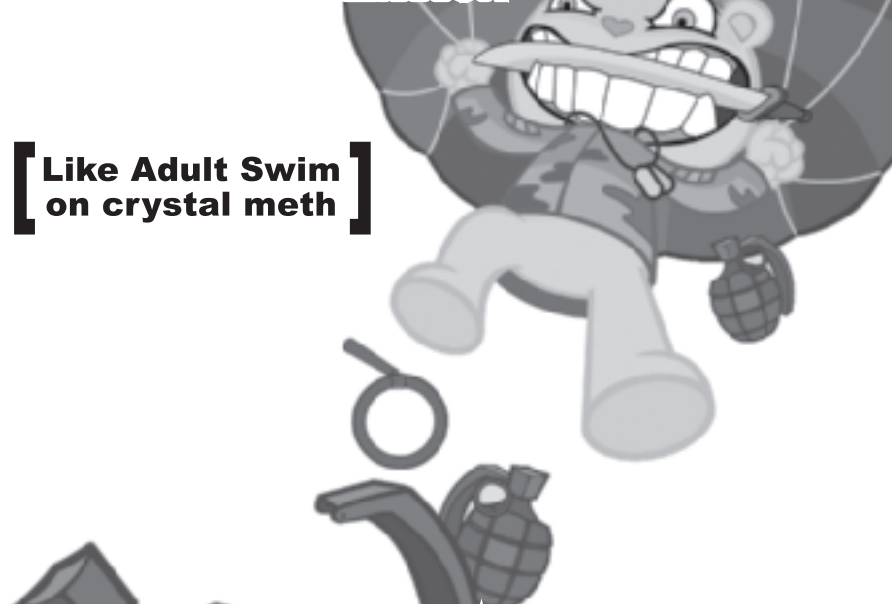
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Patty Griffin GRUENE HALL, FRIDAY 19

This should be Patty Griffin's year. On Feb. 6, she'll release *Children Running Through* (ATO), an album that might just be her masterwork: It magnificently splits the difference between *Impossible Dream's* blues/gospel whirl and the ballsy rock & roll of *Flaming Red*. She'll offer a preview and perhaps work out the kinks of a new set list at this intimate Gruene Hall gig – a must-see, since it's the only local date before a proper tour that'll keep her on the road until well after SXSW. – *Andy Langer*



Lost Bayou Ramblers

CONTINENTAL CLUB, FRIDAY 19 & SATURDAY 20

In 1927 and 2005, Louisiana nearly washed away, but not the music. Lost Bayou Ramblers (and brothers) Louie and Andre Michot grew up in deep Cajun country, where the soil itself is musical, learning fiddle and accordion from family members and Floyd's Record Shop. Second album *Bayou Perdu* (Swallow) could be a Library of Congress recording, Cajun music's 21st century rebirth, or both. Hot-jazz hooligans White Ghost Shivers close Friday and open Saturday. – *Christopher Gray*

Clap! Clap!, Foot Foot

INDEPENDENCE BREWERY, SATURDAY 20

Double your pleasure, double your fun, double your booze intake. The first in a series of monthly throw-downs, local soiree-starters Party Ends present Draft Sessions at South Austin's favorite (eh ... only?) brewery. In addition to delicious complimentary Independence Pale Ale (and a \$5 suggested donation), clap-happy electro-misfits Clap! Clap! and full-contact sonic stuntband Foot Foot tops this frothy bill. In other words, double trouble. – *Audra Schroeder*

Basic, Yellow Fever, Shapes Have Fangs

MOHAWK, SATURDAY 20

Wincing away the days until the Shins' release? Tiding you over with pop perfection is this trio of melody-centric Austin bands. Local duo Basic headlines with its simple brand of rock & pop. Austin threepiece Yellow Fever hits second with Isabel Martin and Jennifer Moore – a frequent Voxtrof collaborator – on double vocal harmonies. Super Shinsian quartet Shapes Have Fangs open with jubilant tunes that will change your life. – *Darcie Stevens*

Solillaquists of Sound EMO'S, TUESDAY 23

Instructions to quit your dead-end job should never be taken lightly. The possibilities presented by Orlando, Fla.'s Solillaquists of Sound bristle with organic alternatives reminiscent of the Roots meeting Arrested Development. Sol vocalists Swamburger, Alexandrah, DiVinci, and Tonya Combs amplify their breakthrough debut, *As If We Existed* (Anti-), songs spilling over with utopian suggestion. Local mainstay Tee Double adds his own open-minded spice to the free-form rap palette. – *Robert Gabriel*



While Red River rocked and SoCo raged, round about the West End, with *The "I" of TX* surveying all like Sauron's eyeball, the Heartless Bastards rang in Austin's New Year with Erika Wennerstrom's gold Les Paul.

"We've never played on New Year's, and I've also never ever been out of town on New Year's, so it was a first," says the trio's demure frontwoman.

It was a first for Lamberts as well, now in the JP Schneider Building, which once anchored Liberty Lunch's hallowed lot. When the Bastards air out Lamberts' larger, also wood-floored precursor this weekend, it'll be a familiar stomping ground for the 29-year-old's post-blues combine. The Drive-by Truckers' Dirty South tour in 2004 was the Cincinnati group's first swing through Sixth Street's Parish, but with a first cousin here and an aunt in San Marcos, Wennerstrom's deep, raw boom of a voice feels right at home here in Janis Joplin's old stomping grounds.

"Since I was little, I've always said I wanted to sing, but I was really shy, so I didn't really sing," she explains. "In junior high, I was in a choir and not very confident and singing really quiet. I still told people and myself, 'I want to be a singer.' Somehow I didn't actually sing, but something in me believed that I could."

And how. Then came the electric guitar, clanging long and loud on the Bastards' two albums, *Stairs and Elevators* (2004) and 2006 Top 10 fave *All This Time*, both on Fat Possum.

"My dad had sent me a guitar when I was 16, and even though it was really hard to press down the strings, I found it easier to sing while playing guitar, because then I wasn't like, 'What do I do with my hands?'"

"After that, a friend was like, 'C'mon, I know you can sing louder. C'mon, belt.'" – *Raoul Hernandez*

Sound Team's Matt Oliver opens.

New Riders of the Purple Sage

STUBB'S, WEDNESDAY 24

Return to the *Marin County Line* with the latest edition of California country-rock pioneers New Riders of the Purple Sage. Original guitarist David Nelson and pedal steel maniac Buddy Cage will be joined by young'uns Michael Falzarano (guitar), Johnny Markowski (drums), and Ronnie Penque (bass) for a romp through their dusty, electrifying catalog. For this night at least, Panama Red will be back in town, so hide your women. – *Jim Caligiuri*

Zeale 32, the Word Association

RED 7, THURSDAY 25

When considering alt-rap, visions of rappers in shiny space-suits share billing with lessons on proper dietary and shopping habits. Existing outside of the all-too-common realm of ghetto transcendence, MCs such as Austin's Zeale 32 march to the tune of an already-liberated drummer. As a former Western Hemisfear lyricist once put it, "Expect the unexpected," as fellow locals Word Association, Passenger, and Paradox further accentuate the value of creative abnormalities in hip-hop. – *Robert Gabriel*



Zeale 32

IN-STORES

Friday: **Blue Cartoon**, Waterloo Records, 5pm

Saturday: The **Flood**, **Rubber Robot**, **Chinga Bueno**, **Prison Folk Rock**, Snake Eyes Vinyl, 5pm; **ST 37 LP** release, End of an Ear, 6pm

FELICIA GRAHAM



Heartless Bastards

PARISH, FRIDAY 19



The Places PEACOCK, THURSDAY 25

Austinite Amy Annelle, aka the Places, brings her haunted folk to the Peacock for a night of Freaky Sounds and Sights From Around Our Planet (and Some From Outer Space). Desert gypsy souls That Damned Band start off the live portion of the night, followed by Low Rent's puppet show, the aforementioned Places, and a late-night kalimba freak-out by Ralph White. – *Darcie Stevens*

Soundcheck BY AUDRA SCHROEDER

Public Offenders



TODD Y. WOLFSON

RAY WYLIE HUBBARD, BILLY JOE SHAVER
Antone's, Saturday 20
Up against the wall.

PUBLIC OFFENDERS
Red Eyed Fly, Sunday 21

ATX's freedom fighters, plus Phillez Beats and Smoke Jumpers.

JEFF TWEEDY
Hogg Auditorium, Tuesday 23 & Wednesday 24
Tuesday's sold out; Wednesday's still live.

TEXAS SWING KINGS
Broken Spoke, Wednesday 24
Floor it!

ARAB LEAGUE
Lovejoys, Thursday 25
Homeland security's fave band.

THE MAYBELLES
Artz Rib House, Thursday 25
Bluegrass ladies hoot, holler.

WS BURN, PLUTONIUM FARMERS
Peacock, Friday 19
Eastside. Electro. Experimental.

PAUL GREEN SCHOOL OF ROCK MUSIC'S LED ZEPPELIN TRIBUTE
Ruta Maya, Friday 19 & Saturday 20

For the second time this month, the hilltop HQ gets dazed and confused. 6pm.

BONES & BLUES FEST
Beerland, Friday 19 & Saturday 20

Austin Music Foundation fundraiser with Carolyn Wonderland, Meagan Tubb Band, Jimmy Pettit, and more.

live music VENUES ▶ p.92

CLUB LISTINGS + roadshows ▶ p.94

STUBB'S

WALLER CREEK AMPHITHEATER

SUN FEB 18

TUE FEB 20

Lamb of God
TRIVIUM
MACHINE HEAD
GOJIRA

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THE ROOTS
 with special guest
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 WITH **MATSON BELLE**
 AND **EAROFANON**

FRI JAN 19
CARBON LEAF
 WITH **THE CUT*OFF**

SAT JAN 20
WILL HOGE
 WITH **THE DRAMS**
 AND **DIMLIT DAYLIGHT**

SUN JAN 21
GOSPEL BRUNCH WITH **SISTERS IN CHRIST**

TUE JAN 23
RON SEXSMITH
 WITH **KIM TAYLOR**

WED JAN 24
NEW RIDERS OF THE PURPLE SAGE
 WITH **RED WINGS SHOES**

THU JAN 25
GREEN POTATO VENTURES
 PRESENTS **THE LAUGHING BELLORAGAZZO**
 WITH **SHAPESHAVE FANGS**
 AND **DJBRIANTWEEDY**

FRI JAN 26
DEFECTED
 WITH **DEE JER**

SAT JAN 27
SCHOOL OF ROCK
BEST OF SEASON

SAT JAN 27
MIKE DILLON'S GOGO JUNGLE
 WITH **BRIAN HAAS OF JACOB FRED JAZZ ODYSSEY**
 SUN JAN 28
WRITER'S LEAGUE OF TEXAS BIRTHDAY BASH
 WITH **GUY FORSYTH**
 FRI FEB 2
DAVE BARNES
 WITH **ANDY DAVIS** AND **JOSH HOGE**



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FRIDAY 1/19
SHY BLAKEMAN
 10-CLOSE

SATURDAY 1/20
FONDUE MONKS
 10-CLOSE

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 THE GREATEST BLUES SHOW ON PLANET AUSTIN
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1/29 DENNY FREEMAN

THURSDAY 1/25
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FRIDAY 1/26
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 10PM-CLOSE
BLUES HAPPY HOUR
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ABIA: HILL COUNTRY BAR, 3600 Presidential, 530-6508
ABIA: LEFTY'S BAR ON SIXTH, 3600 Presidential, 530-6508
AGAVE, 415 E. Sixth, 469-7892
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Kallisti Gold, Robbie & the Robots 9pm
- Sa 20 Bloodshot Pyramid, Subtle Creeps, Soloist 10pm
- Su 21 Open Mic w/ Pat, Holly & Nate 8pm
- Mo 22 Pat Pankratz & Gerry Burns 6pm
Smarty Pants - Trivia Contest 8pm
- Tu 23 Bruce Curtis Band 6pm
The Dedringers 9pm
- We 24 Robbie Doyen 6pm
San Marcos River Rat Brass Band 9pm
- Th 25 Carley Wolf & Faith 6pm
Adam Hilton, The Mediums,
Boone Graham 9pm
- Fr 26 Mark Jungers 6pm
Eta Carinae, Ethereal Architect,
Powderburn 9pm
- Sa 27 Scott Biram, The Beaumonts 9pm

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MON JAN 22
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THURS
JAN 18
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TUESDAY JAN 23
HAPPY HOUR

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FRIDAY & SATURDAY JAN 19 & 20



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THURSDAY JAN 25
H. H. THE MOTHER TRUCKERS
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TAPES**

FRIDAY JAN 26
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BROTHERS
and SISTERS
THE GARY NEWCOMB
TRIO**

FRI MIDNITE &
SAT 10PM
MATINEE 3-7PM
**ELANA JAMES
AND THE CONTINENTAL TWO**
SUNDAY JAN 21
WITH REDD VOLKAERT
AND EARL POOLE BALL
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EARL

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FRI 19
Megan Melara
Shawn Nelson

SAT 20
**Matt
the Electrician**
Lee Barber • Seela

SUN 21 - Viva DeConcini • Melissa Greener
MON 22 - Blacktop Bend • Audio Pium • Andrea Broussard
TUE 23 - Erik Hokkanen's Laboratory
WED 24 - David Hamburger
"S2 Bear Humpty Hump Night!"
THU 25 - King Tears • Kevin Carroll • The Skeletons
FRI 26 - Will T Massey & George Enslie (Double CD Release)
SAT 27 - Lanky • Journey to the Center of the Sun

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TEXAS ARTISTS**

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Workbench Songs
- 2) BOB SCHNEIDER
The Californian
- 3) BLACK ANGELS
Passover
- 4) GHOSTLAND
OBSERVATORY
Delete Delete | Eat Meat
- 5) SLAIDCLEAVES
Unsung
- 6) WILLIE NELSON
Songbird
- 7) AND YOU WILL KNOW US
BY THE TRAIL OF DEAD
So Divided
- 8) IDGY VAUGHN
Origin Story
- 9) KASHMERE STAGE BAND
Texas Thunder Soul 1
- 10) MIDLAKE
Trials of
Van Occupanther

Shiner
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Reid Wilson
The Gunhands

FRIDAY, JANUARY 19 **8:30**
Larry Lange

WEDNESDAY, JANUARY 24 **8:00**
AUSTIN HOWL

THURSDAY, JANUARY 25 *and every Tuesday in October* **8:00**
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ALICE SPENCER
AND HER MONKEY BUTLERS

--- FRI, JANUARY 19 --- 8PM ---
BALMORHEA

--- SUN, JANUARY 21 --- 12:30PM ---
ANDREW NAFZIGER TRIO

--- TUES, JANUARY 23 ---
AARON BARERRA 8PM

 **AMY COOK**
WITH AMAZING BLUE HORSE — 9PM

--- WED, JANUARY 24 --- 8PM ---
DJ BYRNE

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club listings

Thu 1 8

219 WEST Acoustic Jungle (8:00)

311 CLUB Joe Valentine & Lynn (8:30)

ABIA: HIGHLAND LAKES BAR Texas Renegade (3:30)

ABIA: HILL COUNTRY BAR Adam Raven (3:30)

ABIA: LEFTY'S BAR ON SIXTH Teri Joyce & Roger Wallace (1:00)

ANTONE'S Two Guy Trio, Anagen, Damesviolet (9:00)

ARTZ RIB HOUSE Mark Rubin

AUNT TILLY'S ISLAND CAFE & BAR Open Mic w/ Rusty Wier (9:30)

B.D. RILEY'S IRISH PUB The Rustones

BECK'S ON CONGRESS Brent Adair (8:00)

BEERLAND Flash Boys, Friends of Dennis Wilson, White Barons

BENNIGAN'S Andy Fiegal (7:00)

BROKEN SPOKE Chaparral w/ Jeff Hughes

BROWN BAR mr.ripley

BUFFALO EXCHANGE Daniel Francis Doyle (9:00)

CACTUS CAFE Jeff Daniels
CAFE MUNDI Johann Wagner & Aimee Bobruk (7:00)

CAROUSEL LOUNGE The Hummingbirds, Rice Morehead

CEDAR STREET Gaila Kenneally, Les & the Funk Mob (6:00)

CENTRAL MARKET SOUTH Mashea (6:30)

CHEATHAM STREET WAREHOUSE Rick Turcotte (5:30)

CONTINENTAL CLUB Gallery: Paris '49; In the Club: Ryan Bingham, the Black, Grand Champeen, Moonlight Towers (6:30)

COPA BAR & GRILL Salsa Lessons w/ Tony, the Brew (8:00)

COTTON CLUB Texas All-Stars

CYPRESS CREEK CAFE Mo Pair

DONN'S DEPOT Murphy's Inlaws

Acts are chronologically listed. Schedules are subject to change, so please call clubs to confirm lineup. Times are given where known and are PM unless otherwise noted.

LISTINGS ARE FREE AND ARE PRINTED ON A SPACE-AVAILABLE BASIS.

HELLO, CLUBS AND BANDS: Club listings deadline is Monday, 9am, for that week's issue, published on Thursday. Send venue name, address, phone number, acts, and times to: Club Listings, PO Box 49066, Austin, TX 78765; fax 458-6910; phone 454-5766 x159; or e-mail clubs@austinchronicle.com.

EDDIE V'S EDGEWATER GRILLE

Kat's Meow (6:00), Mark Goodwin Trio (7:30)

EGO'S Walter Tragert, Grant Ewing, Freewave (8:30)

ELEPHANT ROOM Django's Mustache, Snarky Puppy

EMO'S Lounge: Kosmodrome, Supercontinent, Spaceinvader Orchestra; Inside: The Sleepwalkers, Darling New Neighbors, the Carrots

roadshows

JANUARY

THU 18

White Barons, Friends of Dennis Wilson, Beerland Jeff Daniels, Cactus Cafe Ryan Bingham, Continental Club

Snarky Puppy, Elephant Room

The Sleepwalkers, Kosmodrome, Emo's

Incubus, Albert Hammond Jr., La Zona Rosa

Laura Gibson, the Mohawk Porsches on the Autobahn, Trophy's

Robbie & the Robots, Troubadour Saloon

FRI 19

Rhett Butler, Cactus Cafe

Lost Bayou Ramblers, Continental Club

Caustic Christ, Emo's

Patty Griffin, Gruene Hall

Scattered Pages, Hole in the Wall

Black Tie Dynasty, the Mohawk

Heartless Bastards, the Parish

White Barons, the Parlor

Guitar Shorty, Ruta Maya

Carbon Leaf, Stubb's

The Cheatin' Hearts, Woody's South

SAT 20

Billy Joe Shaver, Jay Boy Adams, Antone's

Lost Bayou Ramblers, Central Market Cafe

Shake Russell, Cypress Creek Cafe

Nite Owl, the Dirty Dog

Ultra High Frequency, Güero's Taco Bar

Army of Anyone, Hurt, Dropping Daylight, Neurosonic, La Zona Rosa

Sounds of Blackness, Riverbend Centre

Jucifer, Room 710

Will Hoge, the Drams, Dim Lit Daylight, Stubb's

SUN 21

Static Radio, Red 7

MON 22

This Love Machine, De Soto, Red 7

TUE 23

Leatherhand, Darwin's Pub

Sol.iLLaquists of Sound, DJ J. Storm, Emo's

Jeff Tweedy, Hogg Auditorium

Ron Sexsmith, Kim Taylor, Stubb's

WED 24

Team Gina, Chain Drive

Peter Case, Continental Club

Sir Prize Fighter, Laserhead, Emo's

Jeff Tweedy, Hogg Auditorium

The Maybelles, the Parlor

New Riders of the Purple Sage, Stubb's

THU 25

Pimpadelic, Miss Crazy, Antone's

The Maybelles, Artz Rib House

Pleasures of Merely Circulating, Carousel Lounge

Student Film, Continental Club

Lindsey Buckingham, Hogg Auditorium

Ottmar Liebert, Paramount Theatre

Meryll, the Parish

That Damned Band, the Peacock

The Word Association, Red 7

for your benefit

THU 18

Writers' League of Texas Birthday Fundraiser w/ Guy Forsyth, Stubb's

FRI 19

Bones & Blues Festival, Austin Music Foundation Benefit w/ Jack Michaels Band, Johnny O. Band, Meagan Tubb, Carolyn Wonderland, Beerland

SAT 20

Bones & Blues Festival, Austin Music Foundation Benefit w/ Pamela Ryder, Derral Gleason, Bobby McChrystal, Jimmy Pettit, Beerland

MON 22

AFM Local 433 Benefit w/ Denim, Albert & Gage, Ruta Maya

WED 24

Ron Flynt Benefit w/ 20/20, Dwight Twilley, Peter Case, Bill Lloyd, Monte Warden, Troy Campbell, Penny Jo Pullus, Fire Marshalls Of Bethlehem, Walter Tragert, Small Stars, Bonny Holmes & John Stark, David Newbould, Chip Dolan Band, Jon Dee Graham & Scrapy Jud Newcomb, Continental Club

See austinchronicle.com for complete listings.

Ruta Maya
Fresh Roasted Organic Coffee

Open All Star Jam 8 PM
Featuring D-Madness!
SIGN UP AT 7:30 NO COVER

AFM FREE Concert Series
Mondays 7 PM NO COVER
ALBERT & GAGE and DENIM

CUBAN DANCE NIGHT
FREE Salsa Lesson 7:30-8:30
Live Salsa Music 9-11 PM With CIENFUEGOS
FREE RIDES SHOW 10:30 AM SUNDAY JAN 21 FEATURING CONNIE COYOTE AND HER KALEIDOSCOPE CIRCUS RODEO
TUESDAY Open Mike Music & Poetry - NO COVER
FREE COMMUNITY WELLNESS & LANGUAGE CLASSES - SEE WEBSITE FOR DETAILS
361 S. Congress, Suite D 20, Penn Field, South Austin, (Behind Expose), 512-707-9637, Rutamaya.net for details

AUSTIN DAZE
PRESENTS THURSDAY THRU SATURDAY

TONIGHT!!!
8:30 PM ASYLUM STREET SPANKERS

7PM The Paul Green School of Rock Presents:
A TRIBUTE TO LED ZEPPLIN

10PM GUITAR SHORTY

6PM The Paul Green School of Rock Presents:
A TRIBUTE TO LED ZEPPLIN

9:30 PM HIP HOP NIGHT MC THEORY BLACK LISTED D-MADNESS

NEXT WEEK
1/25 Asylum Street Spankers
1/26 John Rath's Birthday & Aquarian Party Leroi Brothers & MORE
1/27 Kids Rock & Romp / MCO Band CD Release Party

THE AUSTIN DAZE WILL MAKE ANYONE SMILE

480-9562 spiderhousecafe.com 2908 Fruth St.

FULL BAR
AMAZING PATIO
OPEN TIL 2AM

Spiderhouse
patio bar & café



To sign up for a chance to win a pass to this screening, go to austinchronicle.com/contests by 4pm, Tuesday, JANUARY 23.

No purchase necessary. Passes are limited and available on a first-come, first-served basis. Seating is limited. Passes do not guarantee admission.

OPENS FRIDAY, FEBRUARY 2

GHOST HOUSE
PICTURES



SCREEN GEMS

COLUMBIA
PICTURES



There is evidence to suggest that children are highly susceptible to paranormal phenomena.

They see what adults cannot. They believe what adults deny.

And they are trying to

THE MESSENGER

IN THEATERS FEBRUARY 2ND

austinchronicle.com/contests

Antone's

THIS WEEKEND!

DAMESVIOLET 10-30



ANAGEN 12 • TWO GUY TRIO 8

THU 25 JAN
PIMP ADELIC
DIRTY WORMZ • MISS CRAZY

93.7 KLBJ
FRI 26 JAN
KENNY WAYNE SHEPHERD
WITH
DOUBLE TROUBLE
PINETOP PERKINS & BRYAN LEE
ON SALE NOW! • WWW.ANTONES.NET

FRI 19 JAN
EARLY SHOW 8pm
PINETOP PERKINS
EARLY SHOW

SAT 27 JAN
CHARLIE SEXTON
WITH
HUNDRED YEAR FLOOD
ON SALE NOW! • WWW.ANTONES.NET

93.7 KLBJ ON SALE NOW!
WWW.ANTONES.NET
CRUEL & UNUSUAL COMEDY WITH
FRI 19 JAN
2 SHOWS 10&12
DOUG STANHOPE
with BRENDON WALSH
DATE CHANGED

SPARKLEHORSE
with special guests
Jesse Sykes & The Sweet Honey
BILL BAIRD (OF GROUND TEAM)
FRI 02 FEB
ON SALE NOW!
FRONTGATETICKETS.COM

SAT 03 FEB
MONTE MONTGOMERY

BILLY JOE SHAVER
SAT 20 JAN
RAY WYLIE HUBBARD
LATE SET BY
JAY BOY ADAMS
ON SALE NOW! • WWW.ANTONES.NET

.....COMING SOON!.....
30 JAN **ERIC TESSMER**
01 FEB ME TELEVISION / AUSTIN MUSIC FOUNDATION
LIVE RECORDING
15 FEB **RUTHIE FOSTER**
16 FEB **VALLEJO**
16 FEB *Coco Montoya*
17 FEB **PATRICE PIKE**

SAT 03 MAR **MATT WERTZ & STEPHEN KELLOGG** & THE SIXERS
with JON McLAUGHLIN
ON SALE NOW! • WWW.FRONTGATETICKETS.COM

213 W. 5TH STREET • AUSTIN TX • WWW.ANTONES.NET
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Special **ADVANCE** Screening
Thursday, January 30, 7:30pm

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◆ Austin Chronicle's BEST OF AUSTIN WINNER SINCE '97 ◆

speakeasy

CALL 47-PARTY

THURSDAY, JAN. 18 **ERIC TESSMER BAND** 9:30PM
 FRIDAY, JAN. 19 **LOVE MACHINE** 9:30PM
 SATURDAY, JAN. 20 **DYSFUNKSHUN JUNKSHUN** 9:30PM
 TUESDAY, JAN. 23 **TEXAS TUESDAYS SCOTT WIGGINS BAND** 9:30PM
 WEDNESDAY, JAN. 24 **LATIN WEDNESDAYS THE BREW** 9:30PM
SALSA LESSONS 10:30PM
 412-D CONGRESS AVE. • 476-8017 (entrance in the alley) • speakeasyaustin.com
 GIRARD DIVERSIFIED INTEREST

TEXAS TUESDAYS **DOORS @ 8:00 PM** **SPEAKEASY MUSIC LOUNGE**
NO COVER
 EVERY TUESDAY NIGHT
 Check out the Speakeasy website for bands!
www.speakeasyaustin.com
 KVVU 98.1 FM AUSTIN
 Downtown Austin Warehouse District 412-D Congress Ave (entrance in the alley)
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 Thursdays 5-10
 martinis & manicures
 eyebrow threading
 Austin vendors
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cubalibreAustin.com
 Questions? Call 47-PARTY
Cuba Libre

CACTUS CAFÉ AND BAR

Thu. Jan 18
 MUSICIAN/ACTOR **JEFF DANIELS** 

Fri. Jan 19
 GUITARIST EXTRAORDINAIRE **RHETT BUTLER & HIS 8 PIECE BAND** 

Sat. Jan 20
 CACTUS DEBUT **8:30pm AIN'T MISBEHAVIN'** 

Mondays: Jan. 22, 29, & Feb. 5, 12, 19, 26
OPEN STAGE
 hosted by Abi Tapia & Graham Weber
 ★7pm sign up★

Tue., Jan. 23
HONEYDEW
 featuring Graham Wilkinson
 Free show ★ 8:30pm

Wed., Jan. 24
 TWO TIME GRAMMY AWARD WINNER **JOEL GUZMAN** 
SARAH FOX 8:30pm

Thu., Jan. 25
 WINTER CACTUS CELT FEST 
POOR MAN'S FORTUNE
THE TEA MERCHANTS
 RICHARD KEAN (MASTER PIPER)
 Free show! ★ 8pm

Fri., Jan. 26
IAN MOORE
 GUEST STAR ★ 
RAY BONNEVILLE 

Sat., Jan. 27

THE GOURDS

Tue., Jan 30
 BLUEGRASS DUET **BILLY BRIGHT**
 (from Two High String band)
SARAH JAROSZ 8:30pm

Wed., Jan 31
 THE RETURN OF **CLANDESTINE** 8:30pm

Thu., Feb. 1
 RESCHEDULED FROM JAN 16
GEORGE HARRISON TRIBUTE
 HOSTED BY KY HOTE & OWL

Fri., Feb. 2 & Sat., Feb. 3
 LIVE AT THE CACTUS **ROBBEN FORD & HIS BAND** 
 tix on sale 1/20 @ noon. All Heb's, Central market, Erwin Center Box office (No Service Charges @ the Erwin Center). (512) 477-6060 to charge or @ texasboxoffice.com

Tue., Feb. 6
 VHT CLASSIC PRESENTS **HOWARD JONES** 
 8:30pm

Wed., Thurs., Fri. Feb. 7 - Fri., Feb. 9

 THREE BIG CACTUS NIGHTS
TODD SNIDER 
 w/ special guests
 Wed & Thu ★ 8:30pm
 Fri ★ 9pm
 tix on sale 1/20 @ noon. All Heb's, Central market, Erwin Center Box office (No Service Charges @ the Erwin Center). (512) 477-6060 to charge or @ texasboxoffice.com

Sat., Feb. 10
 AUSTIN'S OWN **JIMMY LAFAVE** 
 W/ SPECIAL GUEST

Tue., Feb. 13

 LIVE @ THE CACTUS! VALENTINES EVE ★ CACTUS 28TH ANNIVERSARY SOIREE
NANCI GRIFFITH
 ★ Two Shows: 7pm & 9:30pm ★
 tix now sale at all Heb's, Central market, Erwin Center Box office (No Service Charges @ the Erwin Center). (512) 477-6060 to charge or @ texasboxoffice.com

Thu., Feb. 15
 CD RELEASE 8:30PM
PORTER RELEASE

Fri., Feb. 16
BRUCE ROBISON 

Sat., Feb. 17
TERRI HENDRIX 

Tue., Feb. 27

 MODERN LOVER
JONATHAN RICHMAN
 8:30pm

Sat., March 3
 CACTUS PRESENTS 8pm 
RICHARD THOMPSON
 guest star
ELIZA GILKYSON
 TEXAS UNION BALLROOM
 tix on sale 1/20 @ noon. All Heb's, Central market, Erwin Center Box office (No Service Charges @ the Erwin Center). (512) 477-6060 to charge or @ texasboxoffice.com

MORE 2007 CACTUS COMING : 2.24 RAY WYLIE HUBBARD • CHRIS KNIGHT • 3.2 SOUTH AUSTIN JUG BAND • INFAMOUS STRINGDUSTERS • 3.7 TVZ BODAY SALUTE • 3.20 THAT ONE GUY • 3.21 BATTLEFIELD BAND • 3.23 TOM RUSSELL • 4.26 SOLAS • 5.11 ELLIS PAUL • 6.21 DOC WATSON

THE CACTUS IS LOCATED INSIDE THE TEXAS UNION. Happy Hour is 4-7pm, Monday-Friday. Tickets @ the door & all shows @ 9pm unless otherwise noted. 23rd & Guadalupe. 475-6515. www.utexas.edu/student/txunion/ae/cactus

club listings << FROM THURSDAY

EVANGELINE CAFE George Enslé (7:00)
FADÓ Patrick Fleming Power Duo (10:00)
FLAMINGO CANTINA The Jinx, Kazki & the Electric Children, Dirty Hearts, Aster (8:30)
FLIPNOTICS COFFEESPACE Barry Ingle, Lee Simmons, Adam Sultan
GIDDY UPS Open Mic w/ Ted & Roy (8:00)
GUERO'S TACO BAR Fabulous Chevelles (6:30)
HANOVER'S Karaoke w/ Dan the Man
HEADHUNTERS Gatesville, Earthtone Players, Mike Davis & His Broken-Hearted Band, Supercrash, Mastery, Chadd Thomas & the Crazy Kings
HILL'S CAFE Ricky Calmbach (7:00)
HOLE IN THE WALL Combo Mahalo, Two Timing Three, Anthony Deasantos & the Cougars, Kevin McKinney, Sheboygan (6:00)
HOMER'S BAR & GRILL Karaoke w/ Brian
IRIE BEAN COFFEE BAR Whole Latte Music Campfire Open Mic (8:00)
JO'S HOT COFFEE DJ fStar
JOVITA'S Cornell Hurd Band (8:00)
LA PALAPA Latin at Heart
LA ZONA ROSA Albert Hammond Jr., Incubus (8:00)
LAMBERTS Christine Albert (6:30)
LUCKY LOUNGE Ian McLagan & the Bump Band, Anagen (6:00)
MAGGIE MAE'S Shy Blakeman
MARIA'S TACO XPRESS Michael Clay (7:00)
MERKABA LOUNGE & GRILL Hamende Brothers (5:30)
THE MOHAWK Laura Gibson
MOMO'S The Hudsons, Will Evans, Johnny O Band, Nathan Singleton (8:00)
MOTHER'S CAFE Doc Grauzer (6:00)

NORTH BY NORTHWEST Cameron Road
THE OLD ALLIGATOR GRILL Third Coast Songwriters Series w/ Edge City, Ken Gaines, Bill Ward, Bow Brannon (8:00)
THE PARISH Rapid Ric, Trae, Chingo Bling (*Chrontourage event*)
PUSH Get Broke! w/ Merrick Brown
RADISSON Winton Reynolds Jazz Trio
RANCH 616 Lucas Hudgins & the First Cousins (8:00)
RED 7 The Canvas Waiting, Whitman, Jack in the Pulpit, the Still Life, Buckley
RED FEZ Nuthin' New All-Stars (10:30)
RIO GRANDE MEXICAN RESTAURANT Cienfuegos (8:00)
ROMEO'S Jacinta
ROOM 710 Ultra Wolf, Blackholicus, Ezra's Free Range Bastards, Quick & the Dead
RUTA MAYA Asylum Street Spankers
SAXON PUB Rob Roy Parnell (6:00), Carolyn Wonderland, George Devore (8:00)
SHAKESPEARE'S PUB Kelly Doze (10:00)
SHENANIGANS Billy Dee
SPEAKEASY Eric Tessmer
STUBB'S Writers' League of Texas Birthday Fundraiser w/ Guy Forsyth (4:00), Ear of Anon, Matson Belle, Shuttle Debris (10:00)
TROPHY'S Boxing Lesson, Porsches on the Autobahn, Mayo, Scorpio Rising
TROUBADOUR SALOON Loss Rayne, Larriassa & the Burn, Robbie & the Robots, Rhyme Mind Theory
UNCLE FLIRTY'S DJ Ashen
WHISKY BAR Ben Craven & Friends, Learning Secrets, Ume
WOODY'S SOUTH Natalie Zoe & Phil Brown (7:00)

Fri 19
ABIA: HIGHLAND LAKES BAR David Chenu (3:30)
ABIA: HILL COUNTRY BAR Vanessa Peters (3:30)
AGAVE Randy Pavlock (7:30)
BEERLAND Bones & Blues Festival, Austin Music Foundation Benefit w/ Jack Michaels Band, Johnny O. Band, Meagan Tubb, Carolyn Wonderland
BLIND PIG PUB Todd Phelps & His Southern Comfort Experience (10:30)
'BOUT TIME DJ Kim Hicks
CACTUS CAFE Rhett Butler
CAFE CAFFEINE Joni Laurence (9:00)
CAFE MUNDI King Tears (6:00)
THE CANARY ROOST Karaoke w/ Nicole
CEDAR STREET Shawn Phillips (6:00)
CENTRAL MARKET CAFE Stephen Bruton (6:30)
CHEATHAM STREET WAREHOUSE Gregg Andrews (5:30)
CIPOLLINA Cienfuegos (8:00)
CLEMENTINE COFFEE BAR Idiorthack, Lux Divon (9:00)
CLUB 973 DJ Karaoke
CONTINENTAL CLUB Gallery: Mike Flanigin's B-3 Trio; Club: The Blues Specialists (6:30), Lost Bayou Ramblers, White Ghost Shivers (10:00)
CYPRESS CREEK CAFE Hundred Year Flood
DONN'S DEPOT Donn & the Station Masters
EGO'S Todd Deatherage, the Boxspring Hogs, Mr. Lewis & the Funeral Five (8:30)
EMO'S Sacred Shock, Signal Lost, World Burns to Death, Caustic Christ
FINN & PORTER Benny Ignacio (7:00)
FLAMINGO CANTINA Mau Mau Chaplains, Rokka-Tone, Clinton Feron
GRUENE HALL Patty Griffin

THE PARISH ROOM

214 E. 6TH ST., AUSTIN, TX 78701, ABOVE JAZZ KITCHEN
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www.theparishroom.com

tix@theparishroom.frontpaticket.com

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 a world video premiere and performance
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FRI 1.19 DOORS 7PM
HEARTLESS BASTARDS
SOUND TEAM'S
MATT OLIVER

SAT 1.20 DOORS 9PM
GREEN POTATO VENTURES PRESENTS
THE BOXING LESSON
HOUSEWIFE
FEATHERWEIGHT BURDEN

THUR 1.25 DOORS 9PM
MERYLL
THE LOVELY SPARROWS

FRI 1.26 DOORS 9PM
KNIFE IN THE WATER
QUIEN, ES BOOM!
HELLO LOVERS

SAT 1.27 DOORS 9PM
AM SYNDICATE
CLAP! CLAP!
GOLDEN BEAR
YOUR BLACK STAR

MON 2.5 DOORS 9PM
POSSESSED BY PAUL JAMES
PALEO
ANDY KLIER
RALPH WHITE

2.9 GRUPO FANTASMA w/ DJ CHICKENGEORGE
2.12 AUTUMN DEFENSE w/ MIKE BOOHER & CATHERINE DAVIS OF ZYKOS
2.13 YOUNG LOVE w/ MOROS EROS & THE PHOTO ATLAS

BROKEN SPOKE
 PHOTO BY M. DAPRA
3201 SOUTH LAMAR • 442-6189
 THU, JAN 18 **CHAPARRAL w/ JEFF HUGHES**
 FRI, JAN 19 **ALVIN CROW**
 SAT, JAN 20 **DERAILERS**
 TUE, JAN 23 **HARDCORE COUNTRY w/ ALVIN CROW & JAMES M. WHITE** NO COVER
 WED, JAN 24 **TEXAS SWING KINGS w/ HOWARD KALISH**

Nuno's on Sixth
BLUES
 seven days a week!

1/18 8pm WES JEANS
 10pm ALAN HAYNES "Texas Blues"
 1/19 7pm WES JEANS
 10pm JO HELL & THE RED ROOSTERS
 1/20 7pm THE RUST TONES
 10pm WILL HANAOK
 1/21 8pm FRANK GOMEZ
 10pm JO HELL & THE RED ROOSTERS
 1/22 8pm LITTLE STEPH & FRIENDS
 10pm OPEN MUSICIAN JAM
 1/23 8pm SWAMP SAUCE
 10pm ALAN HAYNES "Texas Blues"
 1/24 8pm GUY JERRY
 10pm SUGARBACK

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ASTER DIRTY HEARTS
 KAZKI & THE ELECTRIC CHILDREN, THE JINX

FRI 1/19: REGGAE 8:30 DOORS, 9 SHOW
MAU MAU CHAPLAINS
 CLINTON FEARON (BLA BLA BLA) ACOUSTIC SET
ROKKATONE

SAT 1/20: HIPHOPISKA 8:30 DOORS, 9 SHOW
DANGER'S MOVIN TO DALLAS SHOW!
BROKEBREAD
JONNY DANGER
 THE ROAST OF JONNY DANGER
 CREW 54, 2 MENTAL
 TA WRECKEDBOYS, THE LABRATZ, ROYAL CUSTOMS

EVERY TUESDAY
BASS THERAPY
 w/ McPULLISH & GRIMY SELECTA

WED 1/24: ROCK 8:30 DOORS, 9 SHOW
101X HOMEGROWN LIVE CONCERT SERIES
NEW DISASTER
 NEAR MISS, REDEFINING THE MOMENT

01/25: Trip 7, Tee Double, Texican
 01/26: Misprint Issue Release Party
 w/ Sons Of Hercules, Amplified Heat
 and The Oklahomas 01/27: Max's B
 Day Party with Groeven Ground,
 Jabervy & Moving Matter 01/30:
 Bass Therapy with McPULLISH

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MON. 1/22 @ 8PM
ELIZABETH MCQUEEN & JASON ROBERTS
From Asleep At The Wheel

WED. 1/24 @ 7PM No COVER
CHEATIN' HEARTS
 WED. 1/31 @ 7PM No COVER
PAUL LEMOND BAND
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If you are a bartender and would like to compete, please visit our website at sherlockspubco.com

It's Elementary My Dear Watson, Drink Responsibly!

SMOKE SIGNAL 
 UPCOMING EVENTS @ THE MOHAWK AUSTIN

Thursday 1.18

LAURA GIBSON, FISHBOY, THE CHANNEL, THE DRAWING BOARD

Friday 1.19

BLACK TIE DYNASTY, CORTO MALTESE, ALWAYS ALREADY

Saturday 1.20

BASIC, YELLOW FEVER, SHAPES HAVE FANGS, DJ HOBBO D

Wednesday 1.24

CUT CLUB :: CUT CLUB :: CUT CLUB

Thursday 1.25

EARLY: GRIZZLY BAR SOFT OPENING (5-8), FEATURING: THE RETURN OF DAY DRINKING LATE: PANIC ATTACK, NEW BERLIN, JOHN GOMI

Friday 1.26

ALL HAIL CD RELEASE, FEATURING: SPAIN COLORED ORANGE, CRAWLING W/ KINGS

Saturday 1.27

UME, TIA CARRERA, WHITE DENIM

Wednesday 1.31

CUT CLUB :: CUT CLUB :: CUT CLUB



NATIVE. AMERICAN. MOHAWK.
 THE GRIZZLY BAR APPROACHES: FEB 1, 2007

COMING SOON

*Fuse TV Band Battle

*Amy Cook CD RELEASE

*little brazil

*hotel, hotel

*SXSW baby

DAY DRINKING IS BACK:



club listings ◀ ◀ FROM FRIDAY

GÜERO'S TACO BAR Erin Jaimes & Her Bad Habits (6:30)
HEADHUNTERS The Van Buren Boys, Peter Elliott & the Sellouts, Shinola
HI-LO DJ Honeycomb (11:00)
HOGG AUDITORIUM Black Angels, Ghostland Observatory (9:00)
HOLE IN THE WALL Brooks Alan Brannon, Black Water Gospel, Scattered Pages, the Steed
HOMER'S BAR & GRILL Karaoke w/ Brian
IT'S A GRIND COFFEEHOUSE Willie B
LA PALAPA Karaoke w/ Big Jim (8:00)
LAMBERTS Kat Edmonson (6:30)
LUCKY LOUNGE The Handsomes (9:00)
MAGGIE MAE'S Devolver
MARIA'S TACO XPRESS Leeann Atherton (7:00)

THE MOHAWK Black Tie Dynasty
MOTHER'S CAFE Doc Grauzer (6:00)
NORTH BY NORTHWEST Stephen Doster & Will Sexton
ONE WORLD THEATRE Jerry Jeff Walker (7:00, 9:30)
THE PARISH Matt Oliver, Heartless Bastards
THE PARLOR White Barons
THE PEACOCK W-S Burn, Plutonium Farmers
RACK DADDY'S Karaoke w/ Robert Wagner (10:00)
RADISSON Haydn Vitera
RED 7 Firekills, Near Miss, Exeter, Sedium, Screaming at the Sky
RHINOS & JOCKS ROUND ROCK Brandon Raines, Karaoke w/ Billy D. (9:00)
ROMEO'S Rob Greenfield
RUTA MAYA Led Zeppelin Tribute w/ the Paul Green School of Rock Music, Guitar Shorty (6:00)

SAM'S TOWN POINT Nate Vancil (9:00)
SAXON PUB The Regulars (6:00)
SHAKESPEARE'S PUB Trey Stapleton Band (10:00)
SHOOTERS BILLIARDS The Accused (9:00)
SPEAKEASY Love Machine
STUBB'S The Cut-Off, Carbon Leaf
TAMBALEO DJ Jah Mighty (6:00)
TROPHY'S Stanley Roy, Beau Charron, the Seas
TROUBADOUR SALOON Jeff Daily, Bloodshot Pyramid, Open Chapter, Boca Abajo (8:00)
UNCLE FLIRTY'S DJ Ashen
WATERLOO RECORDS Blue Cartoon (*Chrontourage* event) (5:00)
WHISKY BAR DJ Tats, DJ Hannibal Beretta
WOODY'S SOUTH The Cheatin' Hearts (7:00)

LIVE MUSIC
Wednesday
 Brandon Jenkins
 9:00-11:00
Friday
 The Bumps
 9:00-11:00
Saturday
 HiFi Scenery
 9:00-11:00

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VEHICULAR
 THURSDAYS
 9:00-11:00

THU	Vehicle 9:00-11:00	Martin New 4-Store 11:00-2:00
FRI	1 Head Man Gov Ball 8:00-11:00	DJ In/Venue 11:00-2:00
SAT	DJ Navy 10:00-2:00	
SUN	DJ Kavage 10:00-2:00	
MON	DJ Jeff Jupiter 10:00-2:00	
TUE	Twist Up with DJ Navy 10:00-2:00	
WED	The Barbs 10:00-2:00	

209 B West 5th St • 478.5120
www.red-fez.com
 Visit us at MySpace.com/redfezaustin and become a friend.
 Check out DJ updates, event listings and photos.



477-EMOS
603 RED RIVER

*TICKETS ARE SOLD ONLINE AT www.emosaustin.com
OR YOU CAN BUY THEM AT WATERLOO RECORDS & END OF AN EAR RECORDS

THURSDAY, JANUARY 18

CARROTS
DARLING NEW NEIGHBORS
THE SLEEPWALKERS
LOUNGE:
SPACEINVADER ORCHESTRA
SUPERCONTINENT • KOSMODROME

FRIDAY, JANUARY 19

CAUSTIC CHRIST
WORLD BURNS TO DEATH
SIGNAL LOST • SACRED SHOCK
(EX-ARMY OF JESUS)

SATURDAY, JANUARY 20

INSIDE:
POCKETFUL OF DENG
FATBACK CIRCUS
SKELETONS • THE LAST GASP
LOUNGE:
SOUL CLUB: FREE/21+
SOUL, GARAGE AND RNR OF THE PAST.

SUNDAY-MONDAY, JANUARY 21-22

CLOSED

TUESDAY, JANUARY 23

SOL-ILLAQUISTS OF SOUND
DJ J.STORM • CHIEF AND JAYSIN OF
THE WORD ASSOCIATION • TEE DOUBLE
TICKETS AVAILABLE

WEDNESDAY, JANUARY 24

PARTY GARAGE
(MEMBERS OF J CHURCH)
SIR PRIZE FIGHTER
LASERHEAD • ADULT SONS

THURSDAY, JANUARY 25

INSIDE:
YELLOW FEVER
FINALLY PUNK • ABBY BIRDS
LOUNGE:
MANY BIRTHDAYS • SKIESFALLING
THE RON TITTER BAND

FRIDAY, JANUARY 26

TAMMANY HALL MACHINE
LOMITA
TIL WE'RE BLUE OR DESTROY

SATURDAY, JANUARY 27

INSIDE:
LOWER CLASS
BRATS
the APPLICATORS
THE SCORE

LOUNGE:
PSYCHEDELIC SATURDAY WITH
ATTIC TED • CONFUZATRON • NOVICE

SUNDAY, JANUARY 28

DOSH (ANTICON) • SOLE
SKYRIDER • SIGMA PRIME
(FROM THE WORD ASSOCIATION)
TICKETS AVAILABLE

MONDAY, JANUARY 29

INSIDE:
HIDDEN HAND • KYLESA • TBA
TICKETS AVAILABLE
LOUNGE:
UNWED SAILOR • BAYTA DARELL
THE TWILIGHT LIEUTENANTS

THURSDAY, FEBRUARY 1

INSIDE:
THE PAPER CHASE
RED X RED M
TRE ORSI
(MEMBERS OF SHEARWATER,
SOUTH SAN GABRIEL, LITTLE GRIZZLY)
TICKETS AVAILABLE

LOUNGE: **THE GATHERING**
DJS AND OPEN MIC HIP HOP • FREE/21+

FRIDAY, FEBRUARY 2

INSIDE:
WORLD BURNS TO DEATH
IRON AGE • BITTER END • REPERCUSSIONS
LOUNGE:

CAGE • YAK BALLZ
C-CHAN AND THE GOVONE
(OF SLOW SUICIDE STIMULUS)
WITH DJ KRAZY GLUE
STARVING MARTYRS W/ DJ KURLEY KUE • DUBB SICKS
PLUS WIN A FREE SKATEBOARD
DONATED BY UNION SKATE SHOP!
TICKETS AVAILABLE

SATURDAY, FEBRUARY 3

OUTSIDE:
GET KINKY WITH THE ALMOST
THERE PRESERVATION SOCIETY
(A NIGHT OF MUSIC BY THE KINKS)
PERFORMED BY:
GRAND CHAMPEEN • MOONLIGHT TOWERS
GLEESON • LIL CAPN TRAVIS
TAMMANY HALL MACHINE • GOLDEN APPLES
THE HACKBERRIES • MIKE NICHOLAI
ONE MISSISSIPPI • YOUNGMOND GRAND
THE MISSING TAPES • MANDIBLE

INSIDE:

BLOOD FEAST 5:
CONCOMBRE ZOMBI
7 SHOT SCREAMERS
CORPSE SHOW CREEPS • THE LIVENDS
MARIACHIS DEL INFERNO • THE GHOST STORYS
SHOW @ 8PM

FEBRUARY 4-5

CLOSED

TUESDAY, FEBRUARY 6

METAL CHURCH
IGNITOR
DISFIGURED
DOORS 6:30, SHOW 7PM

WEDNESDAY, FEBRUARY 7

EARLY SHOW:
EPITAPH TOUR:
THE MATCHES • I AM GHOST
ESCAPE THE FATE • THE HIGER
TICKETS AVAILABLE
DOORS 5, SHOW 5:30

LOUNGE:
ADRIAN CROOM PRESENTS
THE IPA BEAT BATTLE

THURSDAY, FEBRUARY 8

INSIDE:
RED TEAM GO • SECULAR END
CONSIDER THE SOURCE

LOUNGE: **FREE!**
PRE-TOX THURSDAY'S WITH
THE PROMISE BREAKERS
SPECIAL GUEST
SALLY CREWE & THE SUDDEN MOVES
INCREDIBLE DRINK SPECIALS

FRIDAY, FEBRUARY 9

OUTSIDE:
LEMON TENDS
VIETNAM
THE FALL COLLECTION
TICKETS AVAILABLE

INSIDE:
BLITZ COMPLETE CONTROL
RESILIENCE • THE FALL COLLECTION
TICKETS AVAILABLE

LOUNGE: AN EVENING OF
EXPERIMENTAL MUSIC & VIDEO
LOREN DENT • TRAVIS WELLER
NICK HENNIES AND BRIAN SOOKRAM
ANTHONY ROMERO

SATURDAY, FEBRUARY 10

PONG
GOLDEN ARM TRIO
THE INVINCIBLE CZARS
CHRIS BLACK

FEBRUARY 11-14

TBA

THURSDAY, FEBRUARY 15

INSIDE:
BLACK SHEEP
LOUNGE: FREE/21+
PRE-TOX THURSDAYS
SONGS OF LOVE & HATE WITH
THE PROMISE BREAKERS
SPECIAL GUEST TBA
INCREDIBLE DRINK SPECIALS

FRIDAY, FEBRUARY 16

OUTSIDE:



ELEKIBASS • DJ JESTER
INSIDE:
THOSE PEABODYS • UME
OH, BEAST! • EL PASO HOT BUTTON

SATURDAY, FEBRUARY 17

OUTSIDE:

CARTEL • MORE TBA
TICKETS AVAILABLE
INSIDE:



OH NO! OH MY!
EVANGELICALS
THE DEADLY SYNDROME (DIM MAK)
WHITE DENIM
TICKETS AVAILABLE

LOUNGE:
SOUL CLUB FREE/21+

COMING SOON: • 2/21 RED SPAROWES (IN) / SUBTLE (LOUNGE) • 2/23 THE SWORD • 2/26 BARR/ MARNIE STERN (INSIDE) / ALOHA (LOUNGE) • 2/27 BROKEN WEST • 2/28 GLASS FAMILY / BROKEN WEST / BROTHERS AND SISTERS (FREE) • 3/1 DEAD PREZ • 3/2 MARIA TAYLOR (OF AZURE RAY) • 3/3 WHAT MADE MILWAUKEE FAMOUS/ DR. DOG • 3/5 EXPLOSIONS IN THE SKY • 3/7 SPINTO BAND / DIOS • 3/8 BRUIERIA • 3/9 DEERHOOF (OUT) / TODD BARRY (LOUNGE) • 3/10 CLUTCH • 3/13-3/18 SXSW • 3/29 XIU XIU • 3/31 HOWLING HEX (NEIL HAGERTY) • 3/30 RICHARD BUCKER (FULL BAND) • 4/27 SUNSET RUBDOWN (SPENCER KRUG OF WOLF PARADE) • 4/6 FU MANCHU • 4/16 TRANS AM • 4/17 ACID MOTHERS TEMPLE • 5/3 MONO



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NO COVER • FREE SHOWS



HAPPY HOUR FEATURING THE 'LEGENDARY' IAN MCLAGAN & THE BUMP BAND

LATER PRIMM

THE HANDSOMES

JAMES SPEER

SWELLS WAVE

THE FISHERMEN

LATER DJ RAPID RICK

FOLLOWED BY BOOM BOX

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THURSDAY JANUARY 18

THE HUDSONS 8
JOHNNY O BAND 11:45
THE WILL EVANS PROJECT 10:15
NATHAN SINGLETON 1
FRIDAY JANUARY 19

JOHNNY GOUDIE
& THE LITTLE CHAMPIONS 11
ULTRA HIGH FREQUENCY 10
WE LANDED ON THE MOON 9
AARON BARRERA 8
FACING FIASCO 12:30
SATURDAY JANUARY 20

SOUTH AUSTIN JUG BAND 11
CHRIS PARKER 9:30
UNCLE LUCIUS 8
SUNDAY JANUARY 21

WARREN HOOD EVERY
& THE HOODLUMS 9-11:30
THEPHOEBEEJEBIES 8
AUSTIN HOMEGROWN 12:15
MONDAY JANUARY 22

THE WHEEL 11
JADE DAY 9:15
DUSTIN WELCH 8
TUESDAY JANUARY 23 / \$5
ELIZABETH DONIHOO 10:30
LISA RICHARDS 9:15
KACY CROWLEY 8
JO CAROL PIERCE 6
HAPPY HOUR/NO COVER TIL 7PM
WEDNESDAY JANUARY 24 / \$5

THE DEDRINGERS 11:30
THEPHOEBEEJEBIES 9:30
SIDEHILL GOUGERS 8
UPCOMING SHOWS

TEXAS NORML BENEFIT CONCERT 01/27
THE BAND OF Heathens 01/31
NELO 02/01 **WENDY COLONNA** 02/03

Sat 20

ANTONE'S Jay Boy Adams, Ray Willie Hubbard, Billy Joe Shaver
AUSTIN CROWNE PLAZA Firefighters Ball w/ DJ Mr. Bigg, All U Need (6:30)
BEERLAND Bones & Blues Festival, Austin Music Foundation Benefit w/ Pamela Ryder, Derral Gleason, Bobby McChrystal, Jimmy Pettit
BLIND PIG PUB Joe Vega (10:00)
'BOUT TIME DJ Kim Hicks (9:00)
THE CANARY ROOST Karaoke w/ Nicole
CENTRAL MARKET CAFE Lost Bayou Ramblers (6:30)
CONTINENTAL CLUB Gallery: Mike Flanigin B-3 Trio (10:00); In the Club: Elana James & the Continental Two (6:30), White Ghost Shivers, Lost Bayou Ramblers (10:00)
COPA BAR & GRILL Salsa Lesson w/ Cesar & Rhonda, DJ Alvaro (9:00)
CYPRESS CREEK CAFE Shake Russell
DAN MCKLUSKY'S Mac Bynum (7:30)
THE DIRTY DOG Nite Owl
EGO'S Cry Blood Apache, Nick Kraus & the Austin Torpedos, Hundred Year Flood (8:30)
ELYSIUM Haven w/ DJ Void, the Gothfather
EMO'S Inside: The Last Gasp, Skeletons, Fatback Circus, Pocketful of Deng; Lounge: Soul Club

END OF AN EAR ST 37 LP Release (6:00)
FADÓ Mysterious Ways (10:00)
FLAMINGO CANTINA BrokeBread, Jonny Danger, the Roast of Jonny Danger, Crew 54, 2Mental, TA Wrecklords, the Labratz, Royal Kustoms (9:00)
GÜERO'S TACO BAR Ultra High Frequency (6:30)
HEADHUNTERS Watership Down, Bus Stop Stallions, Pillcrusher, Meganaut
HOLE IN THE WALL Shotgun Party, Heather Rae & the Moonshine Boys, W.T. Special (9:00)
INDEPENDENCE BREWERY Foot Foot, Clap!Clap!
IT'S A GRIND COFFEEHOUSE Danny Fast Fingers
LA PALAPA Karaoke w/ Big Jim (8:00)
LA ZONA ROSA SnoCore w/ Neurosonic, Dropping Daylight, Hurt, Army of Anyone (7:30)
LAMBERTS Chili Cold Blood (10:30)
LUCKY LOUNGE James Speer (9:00)

THE MOHAWK DJ Hobo D, Shapes Have Fangs, Yellow Fever, Basic
MOTHER'S CAFE Doc Grauzer (11:00 am)
PLUSH Turntable Manners w/ DJ Tats, Dirty Harry
RADISSON Kent Mayhew
RED 7 St. Street Brawlers, Bricks ATX, Wharf Rats, Capital Scam
RED FEZ DJ Kurv (10:30)
RIVERBEND CENTRE MLK Keynote Address w/ the Sounds of Blackness (6:30)
ROMEO'S GEORGETOWN Kirk Hale (6:30)
ROOM 710 Jucifer
RUTA MAYA Led Zeppelin Tribute w/ the Paul Green School of Rock Music; MC Theory, Blacklisted, & D-Madness (6:00)
SAM'S TOWN POINT Redneck Boys
SHAKESPEARE'S PUB Trey Stapleton Band (10:00)
SHOOTERS BILLIARDS Karaoke, Open Mic (9:00)
SNAKE EYES VINYL Prison Folk Rock, Chinga Bueno, Rubber Robot, the Flood (5:00)
SPEAKEASY Dysfunkshun Junkshun
STUBB'S Dim Lit Daylight, the Drams, Will Hoge
TAMBALEO DJ Kurrupt, DJ Inverse (10:00)
UNCLE FLIRTY'S DJ Ashen
WHISKY BAR Jah Mighty, Prince Klassen

Sun 21

B.D. RILEY'S IRISH PUB Irish Tune Session (8:00)
BLIND PIG PUB Joe Vega (10:00)
'BOUT TIME Karaoke w/ AJ Kline
THE CANARY ROOST Karaoke w/ Brian
CEDAR STREET Les & the Funk Mob (9:30)
CENTRAL MARKET CAFE Aunt Ruby's Sweet Jazz Babies (12:30)
CLUB 973 Karaoke w/ the Bigg Sho (5:00)
CONTINENTAL CLUB In the Club: Heybale! w/ Redd & Eric; Gallery: Mike Flanigin's B-3 Trio (10:45)
COTTON CLUB Can't Hardly Playboyz (7:00)
EDDIE V'S EDGEWATER GRILLE Jack Duval (7:00)
EGO'S Monte Peck's Acoustic Night (8:30), Zeke Kuypher (11:00)
ELYSIUM Regression: Retro Eighties w/ DJ Pumpkin Spice

FRIENDS Open-Mic Blues Jam w/ Walter Higgs (8:00)
GINO'S ITALIAN GRILL Ted Hall's Blues Church/Jam
GREEN PASTURES Jacques Vilmain (11:00 am)
GÜERO'S TACO BAR South Austin Rhythm Society (12:30), Los Flames (3:00)
HEADHUNTERS Nathan Payne, Pulse & Theory, Skaraoke, Streetlight Suzy, One-Eyed Doll, Trodus
HOLE IN THE WALL Superego All-Stars, Grub Dog & the Modestos, Rock & Roll Free For All (10:00)
MANUEL'S Rick Glascock (11:30 am)
MOTHER EGAN'S IRISH PUB Tea Merchants (9:00)
NUEVO LEON Mariachi Relampago (1:00)
NUNO'S ON SIXTH Li'l Steph, Open-Mic Jam (9:00)
NUTTY BROWN CAFE Java Jazz (11:00 am)
THE OASIS The Brew
THE OFFICE LOUNGE Karaoke w/ Mrs. K
PLUSH Car Stereo (Wars)
POODLE DOG LOUNGE Sunny Sweeney (8:30)
RACK DADDY'S Karaoke w/ Robert Wagner (10:00)
RED 7 Static Radio
RED EYED FLY Smoke Jumpers, Phillez Beats, Public Offenders
RED FEZ DJ Kurrupt (10:00)
RILEY'S TAVERN Open Mic w/ Glenn Allen & Kim Mackenzie
ROADHOUSE Open Mic w/ Josh
ROMEO'S Rob Greenfield
RUTA MAYA All-Star Jam Band (8:00)
SHENANIGANS Karaoke w/ Billy D
STUBB'S Gospel Brunch w/ Sisters in Christ (noon)
TEXAS BAR & GRILL Open Mic w/ Lee and Andy
TONY'S VINEYARD In the Pocket (noon)
TRIPLE CROWN Open Mic w/ Pat Pankratz, Holly Aiken, Nate Hinds
TROUBADOUR SALOON Jeff Strahan Band, Brother Machine, Diasporic (8:00)
UNCLE FLIRTY'S Chris Pennington (11:00)
THE WATER TANK Open Mic w/ Patrick
WATERLOO ICE HOUSE WEST Sunday Brunch w/ Buzz Guerra
WHISKY BAR Freaks of the Industry w/ DJ Cash Only
WOODY'S SOUTH Jordan Price & Shad Blair (7:00)

GRIZZLY BAR
@ MOHAWK (5PM-8PM)
a happy hour saloon scheduled to open in february

Central Market

Central Park

under the oaks

Show times: 6:30 - 9pm

Sunday Music starts at 12:30 pm

FRIDAY JANUARY 19

STEPHEN BRUTON

americana

SATURDAY JANUARY 20

LOST BAYOU RAMBLERS

canjun

SUNDAY JANUARY 21

AUNT RUBY'S SWEET JAZZ BABIES

hot jazz

FRIDAY JANUARY 26

PARIS 49

swing

Free Live Music

WESTGATE

Wednesdays & Thursdays 6:30 - 9pm

Sundays 12:30 - 3 pm

THURSDAY JANUARY 18

MASHEA

latin

SUNDAY JANUARY 21

SOUTH AUSTIN RHYTHM SOCIETY

jazz, rhythm & blues

WEDNESDAY JANUARY 24

LISA HAYES

americana

THURSDAY JANUARY 25

RUMBULLION

paris in the 1930's

AUSTIN FRIENDS OF FOLK ART and
AUSTIN FRIENDS OF TRADITIONAL MUSIC AWARENESS DAY PARTY
at NORTH LAMAR Saturday January 27 from 2pm to 9pm

3:30 pm - **MUNDI**

5:00 pm - **CHASKI**

6:30 pm - **TEA MERCHANTS**

8:00 pm - **BOXCAR PREACHERS**

Cafe will be filled with folk art
and vendor's will be selling
and displaying folk art from
around the world!

Call 512-206-1000 for details

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40th & N. Lamar
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free music • great food
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6TH AND LAMAR

Each Thursday, 6-9pm

HAPPY HOUR WITH
TROUBLESOME TRIO

MARK JUNGERS

10PM, \$TBA

PAUL EASON

10PM, \$3

38TH AND
MEDICAL PARKWAY

6PM **WILL DUNLAP**

EVERY
TUES.

7PM **PTARMIGAN**

EVERY
WED.

8PM **JASON FREED**

EVERY
FRI.

8PM **LEE EDWARDS &
CLAUDIA VOYLES**

EVERY
SAT.

Saxon Pub

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Thurs. Jan. 18

Carolyn Wonderland

8pm



George Devore

11pm

HHr. John Ward & Slo-Burn 6pm

Fri. Jan. 19 Lone Star State of Mind

Jon Dee Graham

11:30pm

THE DEDRINGERS

Bobby Whitlock & Coco Carmel

HHr. The Regulars 6pm No Cover

Sat. Jan. 20

11pm

WC Clark

Driver THE REGULARS

9:30pm

Sun. Jan. 21

The Resentments

w/ Stephen Bruton, Scrappy Jud Newcomb,
Bruce Hughes, Jon Dee Graham & John Chipman

WALTER TRAGERT

12am Jay Thomas

Mon. Jan. 22

Jeff Plakenhorn

8:30pm

11pm **Megan Tubb**

Matt the Electrician

7pm

12:30am **UNCLE LUCIUS**

Tues. Jan. 23

Bobby Whitlock & Coco Carmel

12am **Will Sexton**

HUNDRED YEAR FLOOD

10pm

HHr. Beth Black 6pm No Cover

Wed. Jan. 24

Red Spade

w/ **Malford Milligan**

8pm **Paula Nelson**

12am **Graham Wilkinson**

HHr. **Pauline Reese** 6pm

COMING TO THE SAXON:

Fri. 1/26 - **Guy Forsyth**

Sat. 1/27 - **South Austin Jug Band**

No Bad Days

Poodie's Hilltop ROADHOUSE

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SCREENS WITH FOOTBALL
SAT., SUN., & MON.

Tuesdays
Mardi Gras Bash!
The Troubadillos
Pool Tournament Night, No Cover

Wednesdays
Mardi Gras Bash!
Open Mic w/ Jimmy Lee Jones
"the Singing Bartender"
\$2 Domestic Longnecks

Thursdays
\$2.00 Longnecks
Ladies Night

Friday, Jan. 19
THE MAGNOLIA BAND

Saturday, Jan. 20
FREDDY POWERS
AND STOP THE TRUCK

Thursday, Jan. 25
JOSH GRIDER ACCOUSTIC

Friday, Jan. 26
GARY P. NUNN

Saturday, Jan. 27
BURNETT JONES

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PARTY**

MINGO

FISHTRAP

FRIDAY 9:30

	HAPPY HOUR 6-8	HEADLINERS 9:30
THU 18	ANYTHING FOR TIPS	Calico KINGS
FRI 19	SHAWN & PHIL	MINGO FISHTRAP
SAT 20		RayVon
SUN 21		LES & THE FUNK MOB
MON 22	HIGHLY LIKELY	JUKEBOX HEROES feat. robert wagner
TUE 23	SEELA & FREINDS	BREAKOUT PARTY TERRELL SHAI
WED 24	TRENT & DAVE	SPAZMATICS



208 W. 4TH * WAREHOUSE DISTRICT * 512.495.8668

Mon 2 2

- ABIA: HIGHLAND LAKES BAR** Mike Clifford (3:30)
- ANTONE'S** Brandon Rhyder & Friends (9:00)
- ARTZ RIB HOUSE** Sarah Elizabeth Campbell & the Banned
- BEERLAND** Rock & Roll Karaoke w/ Nathan Black
- BLIND PIG PUB** Chris Pennington (10:30)
- 'BOUT TIME** Karaoke w/ AJ Kline
- CANARY HUT PUB** Karaoke w/ Brian
- CEDAR STREET** Highly Likely, Jukebox Heroes w/ Robert Wagner (6:00)
- CHEATHAM STREET WAREHOUSE** Mike & Rob Haedge (5:30)
- CHEZ ZEE AMERICAN BISTRO** Rich Demarco (6:30)
- CONTINENTAL CLUB** Paris '49 (6:30), the Doug Moreland Show (10:00)
- DONN'S DEPOT** Chris Gage
- EDDIE V'S EDGEWATER GRILLE** Kris Kimura Quartet (7:00)
- EGO'S** The Nortons, Elise Evans (8:30)
- ELEPHANT ROOM** Michael Mordecai's Jazz Jam (9:30)
- FIREHOUSE LOUNGE** DJ Ashen
- HANOVER'S** Jay Dirks Band
- THE HIDEOUT COFFEEHOUSE** Open Mic Poetry & Reading w/ Martin Woldman (7:00)
- HOLE IN THE WALL** Damage Pants, Shoot for the Stars & Kill Them, iKILLCaRS
- LUCKY LOUNGE** The Swells Wave (10:00)
- LUCY'S ON THE SQUARE** Robbie's Open Mic Night
- MAGGIE MAE'S** Butt Rockin' Blue Monday w/ the Texcellorators (8:00)
- MOTHER EGAN'S IRISH PUB** Matt Powell & Friends
- NASTY'S** DJ Mel, Jahmighty
- NUNO'S ON SIXTH** Jimi Lee & the Unsung Heroes, Jo Hell & the Red Roosters (8:00)

- RADISSON** Larissa Ness (5:30)
- RED 7** Quiet Company, De Soto, This Love Machine, They Walk on Skeletons
- RED FEZ** Motown w/ DJ Tats
- REED'S JAZZ & SUPPER CLUB** Marc Devine (6:00)
- ROMEO'S** Lisa Clark
- ROOM 710** Heart & Soul Sound System
- RUTA MAYA** AFM Local 433 Benefit w/ Denim, Albert & Gage (7:00)
- SAM'S TOWN POINT** Rene (9:00)
- TAMBALEO** Open Mic w/ Calvin Russell (8:00)
- TROPHY'S** The Meshbanes
- WHISKY BAR** J. Sands, Poise & Alpha, 20/20, Saints of Circumstance, Just Born
- WOODY'S SOUTH** Billy Dee, Honky
- CYPRESS FALLS TAVERN** Open Mic w/ Bonnie & Blythe (9:00)
- DARWIN'S PUB** Leatherhand (10:00)
- THE DIRTY DOG** Jazz Jam (10:00)
- DONN'S DEPOT** Donn & the Station Masters
- EDDIE V'S EDGEWATER GRILLE** Mark Goodwin Trio (7:30)
- EGO'S** Sunny Sweeney, Randy Weeks (8:00)
- EL MERCADO'S MUSIC LOUNGE** "Writers Who Rock" Songwriters Night w/ Melissa Mullins (7:00)
- ELEPHANT ROOM** Stanley Smith (6:00)
- ELYSIUM** Sappho's Isle w/ DJ Amerykah
- EMO'S** Tee Double, Chief & Jaysin, DJ J. Storm, Sol. iLLaquists of Sound
- EVANGELINE CAFE** Brennen Leigh, Gene Taylor
- FIREHOUSE LOUNGE** Deep Sessions w/ DJ Toddy B
- FLAMINGO CANTINA** McPulich & Friends
- FLIPNOTIC'S COFFEESPACE** Erik Hokkanen's Laboratory (8:00)
- FRIENDS** Erin Jaimes & Her Bad Habits, Joe Richardson Express (8:00)
- GINNY'S LITTLE LONGHORN SALOON** Roots Day w/ the Horton Brothers
- GRAFFITI'S BAR & GRILL** Open Stage w/ Cade Baccus
- HABANA CALLE 6** Trey Lanshe (8:00)
- HANOVER'S** Pete Benz & Kevin Havron (7:30)
- HEADHUNTERS** DJ Audionaut, Mama Speedheart
- THE HIDEOUT COFFEEHOUSE** Singer-Songwriter Open Mic Night w/ Sergio Martinez (8:00)
- HILL'S CAFE** Singer-Songwriter Night w/ Leo Stokes
- HOGG AUDITORIUM** Jeff Tweedy
- HOLE IN THE WALL** Ethan Azarian, Passed-Out Flyers, Militant Babies, Hit Space, the Meshbanes (6:30)
- IT'S ITALIAN** Frankly Singing w/ Ken Kruse (6:30)

Tue 2 3

- ABIA: HIGHLAND LAKES BAR** Jimi Lee (3:30)
- ANTONE'S** Blue Tuesday w/ Derek O'Brien (9:30)
- ARTZ RIB HOUSE** Texas Old Time Fiddlers Jam
- B.B. ROVERS** Buster Gutbucket & Friends (7:30)
- B.D. RILEY'S IRISH PUB** Open Mic (7:30)
- BASTROP SENIOR CENTER** The Kitchen Pickers (6:30)
- BROWN BAR** DJ Gray (9:00)
- CAFE MUNDI** That Damned Band (6:00)
- CANARY HUT PUB** Karaoke w/ Brian
- CEDAR STREET** Super Fantastic Duo w/ Seela Green (6:00)
- CHEATHAM STREET WAREHOUSE** Vela & Jordan Minor (5:30)
- CONTINENTAL CLUB** Gallery: Ephraim Owens Experience (10:00), In the Club: Doak Short (6:00), Casper Rawls, Warren Hood & Scrapy Jud Newcomb (7:00), Barfield, the Tyrant of Texas Funk (11:00)

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 SUN 1/21 **OPEN MIC WITH GLENN ALLEN & KIM MACKENZIE**
 MON 1/22 **BEVERLY HENSLEY**
 TUES 1/23 **SHAWN LINE**
 WED 1/24 **THE GUNHANDS**

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<p>YONDER MOUNTAIN STRING BAND</p> <p>FEB 01 DOORS 8:00PM</p>	<p>RAUL MALO</p> <p>with special guest THE WRIGHTS</p> <p>FEB 02 DOORS 8:00PM</p>	
<p>WAILERS</p> <p>FEB 08 DOORS 8:00PM SHOW 9:00PM</p>		
<p>BIG HEAD TODD AND THE MONSTERS</p> <p>with special guest RECKLESS KELLY</p> <p>FEB 16 DOORS 8:00PM</p>	<p>OLD CROW MEDICINE SHOW</p> <p>FEB 24 DOORS 8:00PM</p>	
<p>switchfoot</p> <p>with special guest COPELAND</p> <p>MAR 24</p>	<p>PLAIN WHITE T'S Live</p> <p>with special guest BOYS NIGHT OUT DINK THE RECORDERS</p> <p>APR 01</p>	<p>TV ON THE RADIO</p> <p>with special guest NOISETTES</p> <p>APR 05</p>

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GEORGE ENSLE

FRIDAY JANUARY 19 • 10PM • \$5
THE NORTONS

MONDAY JANUARY 22 • 6:30PM
CHARLES THIBODEAUX

TUESDAY JANUARY 23
BILL CARTER & DAVID HOLT 6PM
JULIEANN BANKS 8PM

WEDNESDAY JANUARY 24 • 6PM
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THURS. JAN. 18TH
SHEBOYGAN 12AM
KEVIN MCKINNEY 10:30PM
ANTHONY DELESANTOS
AND THE COUGARS 9PM
THE TWO TIMING THREE 8PM
COMBO MAHALO 6PM

FRI. JAN. 19TH
THE STEED 12:30AM
SCATTERED PAGES 11PM
BLACK WATER GOSPEL 10PM
BROOKS ALAN BRANNON 7:30PM

SAT. JAN. 20TH
WT SPECIAL 11:30PM
HEATHER RAE
AND THE MOONSHINE BOYS 10PM
SHOTGUN PARTY 9PM

SUN. JAN. 21ST
ROCK & ROLL FREE FOR ALL 12AM
GRUB DOG AND THE MODESTOS 11PM
SUPEREGO ALL-STARS 10PM

MON. JAN. 22ND
SHOOT FOR THE STARS... AND KILL THEM 12AM
iKILLCaRS 11PM
DAMAGE PANTS 10PM

TUE. JAN 23RD
THE MESHBANES 12:30AM
THE HIT SPACE 11PM
THE MILITANT BABIES 10PM
THE PASSED OUT FLIERS 8PM
ETHAN AZARIAN 6:30PM

WED. JAN 24TH
DAVE INSLEY 12:30AM
YES HAPPY NOMADS 11:30PM
SHORTI LONG 10PM
ROGER WALLACE 8:30PM
DICKIE LEE ERWIN 7PM
WASH HAMILTON 6PM

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club listings << FROM TUESDAY

JO'S HOT COFFEE Black Water Gospel, Amy Cook & Amazing Blue Horse (8:30)

JOVITA'S Pink Floyd Happy Hour & Old Folk Revue w/ Mo Pair (6:00)

LA PALAPA Brewer Nation

LUCKY LOUNGE Boombox (10:00)

MOMO'S Jo Carol Pierce, Kacy Crowley, Suzanna Choffel, Elizabeth Donihoo, Meagan Tubb (6:00)

THE OFFICE LOUNGE Karaoke w/ Billy D

PARDNERS Open Mic w/ the Michael Petty Band (7:30)

PLUSH Mentalnote

POODIE'S HILLTOP BAR & GRILL Troubadillos

THE PUB Karaoke w/ Justin

RADISSON Murphy's Inlaws

RANCH 616 Lucas Hudgins & the First Cousins (8:00)

RED 7 Me & Him Call It Us, the La Drang Valley, All Hands on Deck

RED FEZ Twist Up w/ DJ Manny (10:00)

REED'S JAZZ & SUPPER CLUB Denia Ridley w/ Marc Devine Trio (6:30)

ROMEO'S Jacinta

RUTA MAYA Poetry, Music Open Mic, Open Stage w/ MCO Flong (6:00)

SARADORA'S COFFEEHOUSE AND EMPORIUM Jim Ivy's Jinxstreet Band (7:00)

SAXON PUB Beth Black (6:00)

SCOOT INN Flip for Real! w/ DJ Fil

SHENANIGANS Karaoke w/ Rae Rae

SHOOTERS BILLIARDS Karaoke (9:00)

SIX LOUNGE Chris Pennington (10:30)

STUBB'S Kim Taylor, Ron Sexsmith

TAVERN IN THE GRUENE Songwriters Open Mic w/ Jerry Martin & Sam Sanchez (8:00)

TOP DRAWER THRIFT SHOP Moonlight Madness w/ Tara Craig (7:00)

TROPHY'S Singer-Songwriter Showcase w/ Jason Weems, Bill Davis

THE WATER TANK Karaoke w/ RJ

WATERLOO ICE HOUSE Will Dunlap (6:00)

WHISKY BAR Thulsa Doom w/ DJ Kon Karne

219 WEST Kris Kimura (6:30)

311 CLUB Sindrome (8:30)

ABIA: HIGHLAND LAKES BAR Rokka-Tone (3:30)

ABIA: LEFTY'S BAR ON SIXTH Rick Broussard (1:00)

AGAVE Andy Macintyre w/ Eric Tessmer (9:00)

ARTZ RIB HOUSE Shelley King, Carolyn Wonderland

AUSTIN'S PIZZA Natalie Zoe Jazz Trio (8:00)

BABY ACAPULCO'S NO. 5 Singer-Songwriter Open Mic w/ Jimi Lee

Wed 2 4

BARCELONA Lush Logic CD Release, SoundZoo (8:30)

BEERLAND Ralph White, Ghostwriter, Scotty Karate

BROKEN SPOKE Texas Swing Kings w/ Howard Kalish

BROWN BAR DJ Manny

BUDDY'S PLACE Shelli Coe (7:00)

CAFE MUNDI Matt the Electrician, Southpaw Jones (8:00)

CANARY HUT PUB Karaoke w/ Nicole

CEDAR STREET Trent & Dave, Spazmatics (6:00)

CENTRAL MARKET SOUTH Lisa Hayes (6:30)

CHAIN DRIVE Team Gina

CHEATWARE STREET WAREHOUSE Missoula Slim (5:30), Kent Finlay's Songwriters Circle (9:00)

CHEZ ZEE AMERICAN BISTRO Jacinta (7:00)

COFFEE CREATOR Je Renee, Cheryl, John Wilson (8:30)

CONTINENTAL CLUB Mike Barfield & Casper Rawls (6:30); Ron Flynt Benefit w/ 20/20, Dwight Twilley, Peter Case, Bill Lloyd, Monte Warden, Troy Campbell, Penny Jo Pullus, Fire Marshalls Of Bethlehem, Walter Tragert, Small Stars, Bonny Holmes & John Stark, David Newbould, Chip Dolan Band, Jon Dee Graham & Scrappy Jud Newcomb (9:00); Gallery: Trube, Farrell & Sniz (10:00)

CREEKSIDE LOUNGE Open Mic Night

CUBA LIBRE Havana Nights w/ the Cadaques (8:00)

CYPRESS CREEK CAFE Patsy Thompson

CYPRESS FALLS TAVERN Jam Night w/ Dennis Lee

DONN'S DEPOT Frank & the Station Masters

EDDIE V'S EDGEWATER GRILLE Kat Edmonson (7:00)

EGO'S Austin Poetry Slam, Sicks Pack (7:30)

ELEPHANT ROOM Jazz Pharoahs (6:00)

ELYSIUM Mid Wave w/ DJ Gothfather

EMO'S Adult Sons, Laserhead, Sir Prize Fighter, Party Garbage

EVANGELINE CAFE Cowboy Johnson (6:00)

FLAMINGO CANTINA Redefining the Moment, Near Miss, New Disaster (9:00)

FLIPNOTICS COFFEESPACE David Hamburger (8:00)

GINNY'S LITTLE LONGHORN SALOON Justin Trevino (9:00)

GINO'S ITALIAN GRILL Open Mic w/ Rusty Wier

GRAFFITI'S BAR & GRILL Karaoke w/ Ian of Echosystemz (8:00)

HEADHUNTERS Lomesome Heroes, Leatherbag, Skaraoke, the Archibalds, Chris Brecht

HOGG AUDITORIUM Jeff Tweedy

HOLE IN THE WALL Wash Hamilton, Dickie Lee Erwin, Roger Wallace; Shorty Long; Yes, Happy Nomads; Dave Insley (6:00)

HOMER'S BAR & GRILL Karaoke w/ Brian

JO'S HOT COFFEE DJ Byrne Rock (8:00)

LA PALAPA Big Frank Gomez & Friends (7:00)

LAMBERTS Erik Hokkanen, the Bobby Perkins Situation (6:30)

LAS PALOMAS Javier Chaparro, Rick McRae, Terry Hale, Art Kidd (6:30)


LUCKY LOUNGE Chrysta Bell (10:00)

LUCY'S ON THE SQUARE Electric Mayhem

MAGGIE MAE'S Patrick Fleming (10:00)

MULLIGAN'S Karaoke w/ Stormy (9:00)

PARDNERS Kara



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SUN. JAN 21
GUY FORSYTH 10PM

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FRI 1/19 > SHINOLA, PETER ELLIOTT & THE SELLOUTS, THE VAN BURD BOYS (P)

SAT 1/20 > MEGANAUT, PILL CRUSHER, BUS STOP STALLIONS (P), WATERSHIP DOWN

SUN 1/21 > TRODUS, ONE EYED DOLL, STREET LIGHT SUSIE, SKARI-OKE (P), PULSE AND THEORY, NATHAN PAYNE

MON 1/22 > 10 ACT SINGER-SONGWRITER SHOWCASE TUE 1/23 > MAMA SPEEDHEART, DJ ALDIONAUT (P)

WED 1/24 > CHRIS BRECHT, THE ARCHIBALDS, SKARI-OKE (P), LEATHERBAG, LONESOME HEROS

UPCOMING SHOWS: THU 1/25 > SWEET SKULL, THE LAST OF THE Y-85, RHODES DIABLO & THE DEVIL'S RIGHT HAND, PHUNK & ASSOCIATES FRI 1/26 > BELLIGERENT 86, THE BENT GENTS, 13TH VICTIM, SLEAZUS RST AND THE LATTER DAY TAINTS SAT 1/20 > DEVOLO, HAZARD OF THE INDUSTRY, MISS CRAZY, DOWNFALL, RUBBER MONSTER, DIRTY NOISES

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SATURDAY-JANUARY 20 MATCHES FOR MEMORIES HOW DUMB & THE GUNS KING ACADEMY CITY THE BULLSHIT ARTIST	SUNDAY-JANUARY 21 MR. HUGE MAJOR MAJOR MY X-GIRLFRIEND A CASE OF HOLIDAYS
SUNDAY-JANUARY 21 HONKY CRUIS GATES & GATESVILLE JORDAN PRICE	MONDAY-JANUARY 22 KOVEN THE AUGUST VALENTINE UNDER THE WIRE
MONDAY-JANUARY 22 FATBACK CIRCUS RED TEAM GO OHMA AND SPECIAL GUEST	TUESDAY-JANUARY 23 DRIFTER BURIED IN FIRE CRITICAL ASSEMBLY NEXT OF SIN

UPCOMING SHOWS
GUITAR LEGEND
DICK DALE
2-4 DOWN TO USSE, NEAR MISS, LI ALLSTERS
2-2 GRANDWIGHT, GRAND GALLERY, AL SHANE, LORAIN
2-2 BUILT BY SHAWN, STEAK, THE FROTH CLASS
2-2 SWEETMAN, BONDIE OF THE YEAR, BOB LITTLE, LIL
2-2 BY BAWNEAS, MEGAN, MARGARET, MARY

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SUN 1.21
NAKED EMPIRE
and more...

MON 1.22
HEART & SOUL SOUND SYSTEM

TUE 1.23
Free Show
3 KISSES
SEDIUM
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RUN ON SENTENCE

WED 1.24
THE COCKER SPANIELS
LA SNACKS
THE MONARCH
8pm: Invincible Czars

UPCOMING SHOWS
1.25 Tool, Masonic 1.26 Weezer, Bane of Ites, Demotivator, More
1.27 Gentleman's Social Club, Valentine Fallow 1.30 Daylight Tlars

FRI SPECIAL EVENT! JAN 19
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Texas DubStep Session
Dub Driven Electro-Industrial Krunk

SAT **HAVEN** JAN 20
goth, industrial, synthpop, & eurodance
DJs VOID & THE GOTHPATHER

SUN retro 80's JAN 21
REGRESSION
DJ PUMPKIN SPICE

TUE lesbian night JAN 23
SAPPHO'S ISLE
DJs AMERYKAH & GUEST

WED NO COVER JAN 24
MID WAVE
dark 80's retro & old school goth
DJ PUMPKIN SPICE

UPCOMING EVENTS
Thu Jan 25 * Live! DAX, Limiter
Fri Jan 26 * Live! Cirl, Plid, Skandalon
Thu Feb 1 * Live! A Crack in the Wall
Fri Feb 2 * Handsome Joel Foundation Benefit Show - with Dixie Witch, Honky, Brewtality Inc., and more TBA
Sat Feb 3 * Haven - Aquarius Night
Thu Feb 8 * Live! VOLTAIRE
Fri Feb 9 * the Labyrinth Ball

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20 Bobby McChrystal, Derral
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su 21 tba

mo 22 Karaoke w/ Nathan Black
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16 Bird, Goodnight Fish, Shoot for
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we Scotty Karate, Ghostwriter,
17 Ralph White

th Cartright, Pataphysics,
18 Cavedweller, Smoke Detector
Fivehead, One Mississipp, Paper South (ex-American
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19 7pm Grub Dog & the Modestos

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Sat., Jan. 20, 8pm

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club listings << FROM WEDNESDAY

THE PARLOR The Maybelles

PARMER LANE TAVERN Pete Benz (9:00)

PLUSH Original Block Party w/ DJ Tats (10:00)

POODIE'S HILLTOP BAR & GRILL Open Mic w/ Jimmy Lee Jones

THE PUB Jam Session w/ Frank

RADISSON The Newz

REALE'S PIZZA & CAFE "Frankly" Singing w/ Ken Kruse (6:30)

RED 7 Bloodshot Pyramid, A Mind Divided, One-Eyed Doll

RED FEZ The Reflex w/ DJ Honeycomb, DJ Fuckin' A (10:00)

REED'S JAZZ & SUPPER CLUB Marc Devine Trio (7:00)

ROADHOUSE Karaoke w/ Billy D

ROMEO'S Jacinta

ROSS' OLD AUSTIN CAFE Glenn Collins Open Mic

RUTA MAYA Cienfuegos

SAKÉ ON SIXTH Get Broke Wednesdays w/ Merrick Brown

SAM'S TOWN POINT Ramsay Midwood & Friends (8:30)

SAXON PUB Pauline Reese (6:00)

SHOOTERS BILLIARDS Karaoke, Open Mic (9:00)

SOUTH FORTY Karaoke w/ J.R. the DJ (9:00)

SPEAKEASY Salsa Lessons w/ Tony, the Brew (9:15)

STUBB'S Red Wing Shoes, New Riders of the Purple Sage

TAMBALEO DJ Mike Swing, Tee Double

TROUBADOUR SALOON More Often Than Not, Chris Martel, Dirty Life & Times (9:00)

WATERLOO ICE HOUSE Ptarmigan (7:00)

WHISKY BAR B-Boy City, DJ Thrillkill

Y BAR & GRILL Singer-Songwriter Night (6:30)

Z'TEJAS Stephen Doster & Will Sexton (6:00)

ABIA: HILL COUNTRY BAR Dave Jorgenson (3:30)

ABIA: LEFTY'S BAR ON SIXTH John Kovach (1:00)

ANTONE'S Miss Crazy, Dirty Wormz, Pimpadelic

ARTZ RIB HOUSE The Maybelles (6:30)

AUNT TILLY'S ISLAND CAFE & BAR Open Mic w/ Rusty Wier (9:30)

BEERLAND Smoke Detector, Cavedweller, Pataphysics, Cartwright

BENNIGAN'S Andy Fiegall (7:00)

BROKEN SPOKE Chaparral w/ Jeff Hughes

BROWN BAR mr.ripley

CAFE MUNDI Klier Channel & Michael Kingcaid (8:00)

CAROUSEL LOUNGE Earthpig, Pleasures of Merely Circulating (9:00)

CEDAR STREET Gaila Kenneally, Les & the Funk Mob (6:00)

CHEATHAM STREET WAREHOUSE Rick Turcotte (5:30)

CONTINENTAL CLUB Gallery: Paris '49; In the Club: Mother Truckers (6:30), the Missing Tapes, Student Film, Pompeii, the Onlys (10:00)

COPA BAR & GRILL Salsa Lessons w/ Tony, the Brew (8:00)

CYPRESS CREEK CAFE George Enslé

DONN'S DEPOT Murphy's Inlaws

EDDIE V'S EDGEWATER GRILL Mark Goodwin Trio (7:30)

EGO'S Walter Tragert, 2 Hoots & a Holler (8:30)

EMO'S Inside: Abby Birds, Finally Punk, Yellow Fever; Lounge: Ron Titter Band, Many Birthdays

FLAMINGO CANTINA Texican, Tee Double, Trip 7

GIDDY UPS Open Mic w/ Ted & Roy (8:00)

HANOVER'S Karaoke w/ Dan the Man

HEADHUNTERS Phunk & Associates, Rhoades D'Ablo & the Devil's Right Hand, Last of the V-8's, Sweet Skull

HOGG AUDITORIUM Lindsey Buckingham (8:00)

HOMER'S BAR & GRILL Karaoke w/ Brian

IRIE BEAN COFFEE BAR Whole Latte Music Campfire Open Mic (8:00)

JO'S HOT COFFEE DJ fStar

JOVITA'S Cornell Hurd Band (8:00)

LA PALAPA Latin at Heart

LAMBERTS Christine Albert (6:30)

LOVEJOY'S Arab League

LUCKY LOUNGE Ian McLagan & the Bump Band, Aston Teague (6:00)

MARIA'S TACO XPRESS Michael Clay (7:00)

MEAN-EYED CAT Todd Phelps & His Southern Comfort Experience (7:30)

MERKABA LOUNGE & GRILL Hamende Brothers (5:30)

MOTHER'S CAFE Doc Grauzer (6:00)

PARAMOUNT THEATRE Ottmar Liebert

THE PARISH The Lovely Sparrows Meryll

THE PEACOCK That Damned Band, the Places, Ralph White

PLUSH Get Broke! w/ Merrick Brown

RADISSON Winton Reynolds Jazz Trio

RANCH 616 Lucas Hudgins & the First Cousins (8:00)

RED 7 Zeale 32, Passenger, Word Association, Paradox, DJ E-Be-Lo

RED FEZ Nuthin' New All-Stars (10:30)

ROMEO'S Jacinta

RUTA MAYA Asylum Street Spankers

SAXON PUB Rob Roy Parnell (6:00)

SHAKESPEARE'S PUB Black & White Years (10:00)

SHENANIGANS Billy Dee

SPEAKEASY JJ Usher Band

STUBB'S DJ Brian Tweedy, Shapes Have Fangs, Bello Ragazzo

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WHISKY BAR Learning Secrets, Ben Craven & Friends, For Those Who Know,

WOODY'S SOUTH Natalie Zoe & Phil Brown (7:00)

See austinchronicle.com for complete listings.

Thu 25

219 WEST Acoustic Jungle (8:00)

311 CLUB Joe Valentine & Lynn (8:30)

ABIA: HIGHLAND LAKES BAR Paris '49 (3:30)

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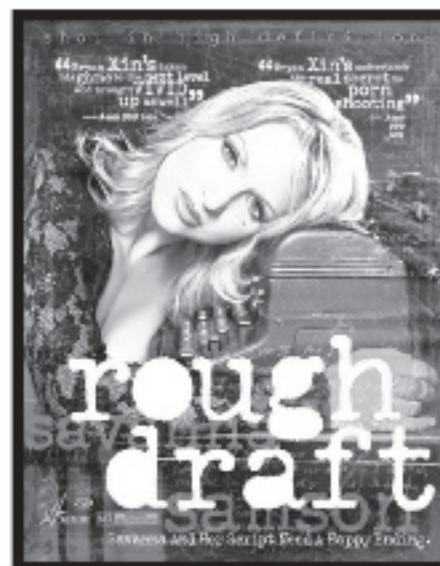
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COMICS

How to Be Happy "War of the Door" drawn by Shannon Wheeler written by Matt Speer

THE DOORKNOB KING FELT PARANOID AND SOUGHT A QUICK SOLUTION FOR ANYTIME THE KNOB WAS TURNED IT WENT THROUGH A REVOLUTION

'SUBVERSIVES!' CRIED THE ROYAL KNOB 'WE MUST DISCOVER WHERE THEY HIDE!' AND THE ONLY PLACE HE HADN'T LOOKED WAS ON THE OTHER SIDE

SO THE OPPOSING KNOB BECAME AFRAID AFTER HEARING TALK OF WAR AND BEGAN RECRUITING ALLIES FOR THIS BATTLE ON THE DOOR

THE PEEPHOLE REMAINED NEUTRAL FOR IT COULD SEE THINGS EITHER WAY WHILE THE DOOR ITSELF WAS THICK AS WOOD AND EASY TO PERSUADE

THE HINGES WEREN'T QUITE CERTAIN THAT EITHER SIDE WAS RIGHT THEY OFFERED TO SUPPORT THE DOOR BUT SAID THEY WOULDN'T FIGHT

SO EACH DOORKNOB MADE A WAR PLAN BUT THERE WOULD NEVER BE A WINNER

BECAUSE ONE DAY THE TERMITES CAME AND ATE THE DOOR FOR DINNER

TROUBLETOWN

BY LLOYD DANGLE

THE CHAIRMAN OF COMPANY "A" GIVES A GRIM ANNOUNCEMENT AT THE YEARLY ALL-EMPLOYEE MEETING:

WE'RE SORRY, BUT CHANGES IN THE MARKET AND THE ECONOMY IN GENERAL FORCE US TO CUT-OFF YOUR DENTAL AND HEALTH BENEFITS.

BUT MR. CRAGTREE! THIS ARTICLE IN THE WALL STREET JOURNAL SAYS THAT WE'RE MAKING RECORD PROFITS!

YES, WELL TECHNICALLY, AS YOU POINT OUT, WE DID MAKE "RECORD PROFITS," BUT THAT WAS FOR THIS PAST YEAR! IN OUR BUSINESS WE HAVE TO LOOK AT THE LONG TERM!

THE WORKERS AT COMPANY "B" ARE ALREADY TOOTHLESS AND UNHEALTHY! AND THEY'RE GRABBING MARKET SHARE SO FAST THEY'LL BE KILLING US BY 2010!

SO YOU SEE, IT'S NOT OUR FAULT. IF YOU DON'T ACCEPT THESE DEEP SACRIFICES TODAY—WHILE WE'RE STILL ON TOP—THERE MAY NOT BE A TOMORROW!

I HATE COMPANY "B"!!!

MEANWHILE AT THE COMPANY "B" ANNUAL ALL-EMPLOYEE MEETING:

SURE, WE WILL HAVE SUPERIORITY IN 2013! BUT IN 2014, COMPANY "A" EMPLOYEES HAVE AGREED TO WORK FOR BREAD CRUSTS INSTEAD OF MONEY! A MOVE TO TORTILLA CHIPS NOW IS OUR ONLY HOPE!

Meet The AUTHOR!

A SPECIAL VISITOR TO OUR CLASS. THE WRITER OF AN ACTUAL BOOK. PLEASE WELCOME MARLENE DASH. WELCOME TO ROOM 6, MRS. DASH.

CLAP CLAP CLAP CLAP CLAP CLAP

THANK-YOU, CLASS, I'M GLAD TO BE HERE. THE TITLE OF MY BOOK IS, "GO SLOWLY, SNAIL AROUND THE SNAIL THE WORLD SEEMED TO RACE. HE THOUGHT, 'CREATURES WITH LEGS MOVE SO FAST!'"

PSST... ARNA... HOW COME YOU'RE SO UGLY? HOW COME YOU'RE THE UGLIEST GIRL IN OUR SCHOOL?

ABOVE HIM FLEW THE BIRDS, IN THE POND, FISH DARTED IN THE SHADOWS. THE SNAIL SAID, "WINGS MAKE YOU FAST. FINS MAKE YOU FAST - I WANT TO GO FAST."

"SNAIL STORIES ARE CRAP!!!"

"RUBEN! TO THE OFFICE!! MRS. DASH, I AM SO SORRY, PLEASE CONTINUE WHILE I ESCORT THESE TWO TO THE OFFICE."

"I LIKE SNAIL STORIES, THOUGH!"

"ARNA, I'VE HAD ENOUGH OF YOUR LIP! GET GOING!"

EXCUSE ME, MRS. DASH -- ARNA, RUBEN, OUT INTO THE HALL!

BUT I WASN'T --

BUT -- I DIDN'T --

NOW GO!

LATER...

YA DIDN'T MISS NOTHIN'! THE CRAPPY SNAIL GETS A HAPPY ENDING, IS ALL.

BITTER YETI IN THE CITY

JASON STOUT @ 2006

HOW DO YOU DO IT, DEATH? EVERYDAY, PATHETIC COWARDS WHO WASTED THEIR TIME ON EARTH BEG YOU FOR THEIR LIVES, SHAKING WITH FEAR... I'M GLAD I'M FUNCTIONALLY IMMORTAL, SO I'LL NEVER HAVE TO TURN INTO ONE OF THOSE SAPS.

REALLY? WELL, GUESS WHAT...

checkmate.

HAAHHH HA HA HA!

GOD, MAN, YOU USED THE OFFICE VOICE AND EVERYTHING! I... I THINK I PEEED A LITTLE!

MR. SMARTY PANTS KNOWS



Truck drivers call those plastic, orange safety barrels on the road Schneider eggs, after the orange Schneider trucks.

Sylvester Stallone was once a dorm bouncer at a girl's boarding school in Switzerland.

To produce one pair of regular cotton jeans takes three-fourths of a pound of fertilizers and pesticides. Each T-shirt takes one-third of a pound. The farming of organic fibers, by contrast, releases less CO₂ into the air and uses 50% less energy.

The Los Angeles Police Department plans to short high-speed car chases by tracking fleeing vehicles with adhesive SPS tags fired by laser-guided launchers.

Within three days of death, the enzymes that once digested your dinner begin to eat you.

The above is information that Mr. Smarty Pants read in a book, a magazine, or the newspaper; heard on the radio; saw on television; or overheard at a party. Got facts? Write to Mr. Smarty Pants at the Chronicle, or e-mail mrpants@austinchronicle.com.

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- 110 Art/Design
- 115 Beauty/Salon/Spa
- 120 Entertainment/Casting
- 125 General
- 130 Healthcare
- 135 Hospitality
- 140 Legal
- 145 Office/Clerical
- 150 Non-Profit
- 155 Professional
- 160 Research Study
- 165 Retail
- 170 Sales/Marketing
- 175 School/Training
- 180 Technical

200 HOUSING

- 210 Reader Notice
- 215 Apartment/Condo/Townhome
- 220 Duplex/Houses
- 225 Vacation
- 230 Commercial
- 235 Roommates
- 240 Real Estate For Sale

300 BUY/SELL/TRADE

- 310 Antiques/Collectibles
- 315 Appliances
- 320 Baby/Kids Stuff
- 325 Clothing
- 330 Computers
- 335 Electronics
- 340 Free Stuff
- 345 Furniture
- 350 Garage/Estate Sales
- 355 General
- 360 Jewelry/Accessories
- 365 Pets/Pet Supplies
- 370 Recreational
- 375 Tickets/Entertainment
- 380 Tools
- 385 Trades
- 390 Wanted to Buy

400 SERVICES

- 410 Business
- 415 Computers
- 420 Counseling
- 425 Health/Wellness
- 430 Home
- 435 Financial
- 440 Fitness/Training
- 445 Legal
- 450 Licensed Massage
- 455 Psychic/Astrology
- 460 Travel
- 465 Miscellaneous

500 NEIGHBORHOOD

- 510 Activities
- 515 Classes/Workshops
- 520 Discussion Groups
- 525 Events
- 530 General
- 535 Lost & Found
- 540 Volunteers
- 545 Legal Notices

600 MOTOR

- 610 Cars
- 615 Trucks
- 620 SUV's
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Female personal care assistant needed for disabled woman in South Austin. Job duties and pay discussed on initial phone call. No experience necessary. Please have references and reliable transportation. Call Mindy 292-6006.

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601 W. MLK, 515 Congress or 3203 Red River.

Call 512-590-5851 for info

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ALL



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Pluckers is heading South for the Winter!!!

Pluckers is currently hiring for our new South Lamar location, located near S. Lamar and Capital of Texas Highway, across from the Brodie Oaks Shopping Center. We are opening late-February.

We are looking to fill all positions before our grand opening and will be training all qualified applicants at our Burnet Rd. and Round Rock locations.

Available positions: Servers/Hostesses/Cooks/Dishwasher/Bartenders

In order to secure the best positions fill out an application at any Pluckers Wing Bar location or apply online today at www.pluckers.net

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STEPHEN F AUSTIN

Are you in the know? Do you have what it takes to be a leader in the world's most global hotel company? If so, make it happen and apply now for a career with InterContinental Stephen F Austin Hotel, where a world of personal and professional opportunities exist. We currently have openings in F&B, Guest Services and Housekeeping. Apply online at www.careers.ichotelsgroup.com.

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ALL

Beluga Restaurant in Round Rock/N. Austin interviewing for all positions. Contact 972-859-9261

ASST. MANAGER 360 Uno, a growing, award-winning Italian cafe and wine-bar, is now looking for Assistant Managers.

3801 Capital of Texas Hwy. N. #G100. Apply at mail@360uno.com or call 512-327-5505

BARTENDERS Many great opportunities. Part time and full time shifts available. Make \$200-\$300 per shift. No experience is required, training provided. Call (877) 966-9266 ext. 1000. (AAN CAN)

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COOK Dirty Martin's Hamburgers is now hiring an experienced line cook. Excellent references req. Apply in person, M-F, 3-5PM. 2808 Guadalupe.

COOKS 360 Uno is now hiring cooks for an award winning restaurant/wine-bar. Good starting salary. 3801 Capital of Texas N. #G100. Apply at mail@360uno.com or call 512-327-5505

DANCERS & WAITRESSES

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FT/PT, flex. sched., no exp. nec., 745 Bastrop Hwy, one mile from the airport. 385-2878.

DISHWASHER/BUSSERS Full & Part time - Days. Seeking hard-working outgoing people who are able to "self-start" and follow written & oral directions. Duties include lifting, washing dishware & bakery equipment and cleaning. Apply- Quack's Bakery 411 E 43rd Street.

WEBSITE Check out more great ads online! austinchronicle.com/classifieds

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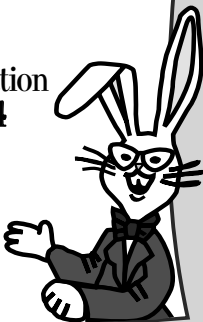
We believe in offering our customers not only great prices for our products, but also great shopping experiences with people who truly care about who the customer is, not just what the customer wants.

Would you like to join us? Now interviewing **ALL POSITIONS** for our second location:

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Call for an appointment or stop by this location Tuesday or Wednesday, **January 23 & 24** between 8am and 5pm:

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Spellman de Mexico, S.A. de C.V.

Spellman High Voltage, the worlds leading independent manufacturer of high voltage DC power supplies, is looking for a Technical Supervisor to help support our fast growing manufacturing facility in Matamoros Mexico. The successful candidate's main responsibilities include overseeing the testing of high voltage power supplies along with troubleshooting and providing root cause failure analysis. The candidate will also be responsible with the coordination of product transfer and any start-up issues to the engineering / product support groups in our New York headquarters.

Requirements:

- BS or MS degree in Electrical Engineering
- 3-5 years of test engineering experience in switching power supplies
- Ability to work in a fast paced manufacturing environment
- Excellent knowledge of analog and digital circuits. Ability to read electrical schematics and trouble-shoot down to the component level
- Excellent leadership and communication skills
- Fluent in English and Spanish
- Software knowledge such as Labview and MS office is a plus.

Excellent benefits package that includes: Savings plan, Major and Minor Medical Expenses coverage and dental plan

Fax resume to **011-52-86 88 260011** or e-mail to: mserrato@spellmanhv.com or ralcantar@spellmanhv.com

PIZZA DELIVERY DRIVERS/ COOK PIZZA CLASSICS: Now Hiring Delivery Drivers, Up to \$15/hr. Also hiring cook. Please apply in person at 604 W. 29th after 4PM.

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EMPLOYMENT
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SERVER

Dependable experienced server to work full-time, 40 hr/wk in a private club environment. Must have a professional appearance, good work-ethic, be able to work split-shifts, weekends and some holidays.

We seek a long-term individual.

Above average hourly rate. Benefits include: health insurance, free meals, holiday pay, vacation, personal days, and much more.

Apply in person at Westwood Country Club 3808 W. 35th St.

Tu-Fri 2PM-6PM. Ask for Mark or Garrett. E.O.E.

SERVERS & CASHIERS

Mongolian Grille Downtown, 183 North, Round Rock. Call 775-2241 / Apply In Person.

FREE ADS Got a car you need to sell? Looking for a roommate? Want to unload that old refrigerator? Got a great idea for a band, but missing some musicians? All you need to do is go online to www.austinchronicle.com/classifieds and post your ad for FREE. Make it stand out with pictures! Highlight it by making it a featured ad! You can even run it in print! Ads run online for 30 days, and are posted immediately. After all, immediate gratification takes too long!

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KSTR 49 in Dallas is seeking an experienced TV executive to join our dynamic team. Must have 4yr deg in marketing/advertising/business and min 5 year exp in TV sales. Bilingual (Engl/ Span) pref, but not req. Ability to lead & manage. Strong communication & presentation skills. Good listener. Team player. Motivated and dedicated. Aggressive sales style and creative marketing approach. Responsible for revenue production and managing local sales team. EOE. Submit cover letter, resume & salary history to:GSM, KSTR07-1, 2323 Bryan St., Ste. 1900, Dallas, TX 75201 OR email to KUVN-HRDept@univision.net

NETWORK SYSTEM DEVELOPER

Plan, design, develop, test, and program network management system. Send resume to Broadwing Communications LLC, Attn: Dale Smith, 1122 Capital of Texas Hwy South, Austin, TX 78746.

ALLERGIES

SUFFER FROM SEASONAL ALLERGIES?

Benchmark Research is currently looking for volunteers to participate in a clinical research study of an investigational medication used in the treatment of seasonal cedar allergies. If you are age 12 to 65 and have at least a 2 year history of seasonal cedar allergies you could qualify to participate in this clinical research study.

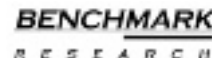
Qualified participants will receive:

- Study-related doctor visits and study medication at no cost
- Compensation up to \$260 for participation

For more information call

1-800-369-2875

<http://www.benchmarkresearch.net>



SEX ABUSE

Researchers at the University of Texas at Austin are conducting a study to examine treatments for sexual function for women with a history of sexual abuse before age 16. Treatment is provided free of charge, and compensation for time and travel is provided. The study involves answering questions and writing about personal experiences, including sexual behavior.

For more information, please call (512) 232-4805 Mon-Fri 2-6 pm, or leave a message anytime.

(512)232-4805

All calls are confidential.

DONOR PROGRAM

SEMEN DONORS NEEDED

Fairfax Cryobank seeks college educated men 18-39 to participate in 6 month donor program. Avg. \$150 per specimen. Call today for free application or apply online at <http://www.123donate.com>.

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Join the City of Pflugerville Planning Department & become an integral player in the growth & development of a rapidly growing community. A primarily residential & close-in suburb of Austin, Pflugerville is posed to take advantage of the completion of two state toll roads along its eastern border, providing opportunities for a variety of plannin challenges. The day to day business of the city is heavily involved with planning for additional residential commercial development.

BA/BS: Urban & Regional Planning or similar field. 5+ years progressively responsible local government planning experience in the administration of local codes and ordinances. AICP preferred.

All applicants must complete a City of Pflugerville Application form.
RESUMES MAY BE ATTACHED TO BUT WILL NOT SUBSTITUTE FOR A COMPLETED APPLICATION FORM.
Applications available at: 100 E. Main, STE 100 Pflugerville, TX 78660.
Download application at www.cityofpflugerville.com/jobs.
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Where Quality Meets Life

Certified Wastewater Operator
Job #10-100-061115, Full-time, \$11.30-12.60/hr, benefits

Minimum Requirements: Class D Wastewater Operator certification, 2 years experience in wastewater utilities; HS diploma/GED & TXDL; Ability to lift 100 lbs.

Duties: Perform general maintenance, installation, construction and repair of public utility facilities. Repair wastewater lines, accurately reads and records meters, maintains equip, cuts grass and trims vegetation.

RESUMES MAY BE ATTACHED TO BUT WILL NOT SUBSTITUTE FOR A COMPLETED APPLICATION FORM.
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HEADACHES**HEADACHES HURT.**

But it wouldn't hurt to consider our research study. You may be eligible to participate in a clinical research study of an investigational oral drug compared to placebo for the treatment of a single moderate or severe headache if you:

- Are male or female, 18-65 years old, and generally healthy
- Have had 1 to 6 moderate or severe headaches per month for the past 6 months
- Have never been diagnosed with migraine headaches by a medical doctor

This study, which lasts up to 3 months, requires 2 office visits and involves the treatment of 1 moderate or severe headache. Qualified study participants will receive a travel reimbursement of up to \$100.

For more information please call:
1-800-369-2875
http://www.benchmarkresearch.net

BENCHMARK RESEARCH**MIGRAINE DO YOU NEED HELP WITH YOUR NEW YEAR'S RESOLUTION?**

A clinical research trial is being conducted for people 18-65 years of age, to study how an investigational medication may help with weight loss. Qualified Participants May Receive:
• Financial compensation for time and travel

HEADACHES**HEADACHES HURT.**

• Study-related care including lifestyle counseling
• Study related medication and placebo at no cost.
For more information contact us at:
MetaClin Research
http://www.metaclin.com
studies@metaclin.com
(512) 732-2444

METACLIN**OSTEOARTHRITIS****ARE SORE, STIFF KNEES SLOWING YOU DOWN?**

If you are 18 years of age or older and have osteoarthritis of the knees, you might be eligible to participate in a clinical research study.

Benchmark Research is currently seeking volunteers to participate in a clinical research study of an investigational medication used to treat osteoarthritis pain of the knees. Eligible participants in this study will receive:

- Study Related Treatment
- Investigational Medication
- Study Related Physical Exams, Lab Tests

Compensation up to \$450 will be paid to eligible participants for their time.

To learn more please call:
1-800-369-2875
http://www.benchmarkresearch.net

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PROGRAM

Diversity in the Alternative Press: The Academy for Alternative Journalism, established by papers like this one to promote diversity in the alternative press, seeks talented journalists and students (college seniors and up) for a paid summer writing program at Northwestern University's Medill School of Journalism. The eight-week program (June 17 - August 12, 2007) aims to recruit talented candidates from diverse backgrounds and train them in magazine-style feature writing. Ten participants will be chosen and paid \$3,000 plus housing and travel allowances. For information and an application visit <http://www.altjournalism.org> or <http://www.altjournalism.org>. You may also email us at altacademy@northwestern.edu. Applications must be postmarked by February 9, 2007. Northwestern University is an equal opportunity educator and employer. (AAN CAN)

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You could have a career in the exciting world of film & television. Call MediaTech Institute and ask about the "Digital Film & Video Arts Program." 866-498-1122. Classes begin January 8, 2007 www.mediatechinstitute.com.

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research
STUDIES



SEXUAL ABUSE

Researchers at the University of Texas at Austin are conducting a study to examine treatments for sexual function for women with a history of sexual abuse before age 16. Treatment is provided free of charge, and compensation for time and travel is provided. The study involves answering questions and writing about personal experiences, including sexual behavior.

For more information, please call (512) 232-4805 Monday through Friday, 2-6pm, or leave a message anytime.

For more information, please call
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All calls are confidential.

TRADE UP

POST YOUR FREE AD NOW

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Are Sore, Stiff Knees Slowing You Down?

If you are 18 years of age or older and have osteoarthritis of the knees, you might be eligible to participate in a clinical research study.

Benchmark Research is currently seeking volunteers to participate in a clinical research study of an investigational medication used to treat osteoarthritis pain of the knees.



Eligible participants in this study will receive:

*Study Related Treatment • Investigational Medication
Study Related Physical Exams, Lab Tests*

Compensation up to \$450 will be paid to eligible participants for their time.

TO LEARN MORE,
PLEASE CALL
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BENCHMARK
RESEARCH
www.benchmarkresearch.net

Do you need help with your New Years resolution?

A clinical research trial is being conducted for people 18-65 years of age, to study how an investigational medication may help with weight loss.



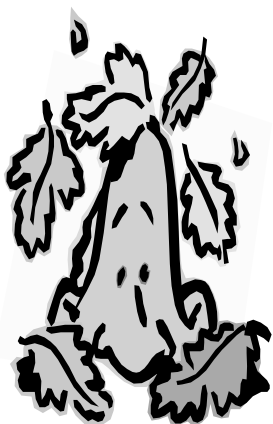
Qualified Participants May Receive:

- ▲ Financial compensation for time and travel
- ▲ Study-related care including lifestyle counseling
- ▲ Study-related medication and placebo at no cost

For more information Contact us at:
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or
studies@metaclin.com


WWW.METACLIN.COM

Suffer from Seasonal Allergies?



Benchmark Research is currently looking for volunteers to participate in a clinical research study of an investigational medication used in the treatment of seasonal cedar allergies.

If you are age 12 to 65 and have at least a 2 year history of seasonal cedar allergies you could qualify to participate in this clinical research study.

Qualified participants will receive:

*Study-related doctor visits and study medication at no cost
Compensation up to \$260 for participation*

For more information, call

1-800-369-2875

www.benchmarkresearch.net

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Headaches Hurt.

But it wouldn't hurt to consider our research study.

You may be eligible to participate in a clinical research study of an investigational oral drug compared to placebo for the treatment of a single moderate or severe headache if you:

- Are male or female, 18 - 65 years old, and generally healthy
- Have had 1 to 6 moderate or severe headaches per month for the past 6 months
- Have never been diagnosed with migraine headaches by a medical doctor

This study, which lasts up to 3 months, requires 2 office visits and involves the treatment of 1 moderate or severe headache. Qualified study participants will receive a travel reimbursement of up to \$100.

For more information, please contact:

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Menopausal Research

If you are a naturally or surgically post-menopausal woman and you suffer from any of the following:

- Vaginal Dryness
- Vaginal Itching or Discomfort
- Pain During Intercourse

You may be eligible to participate in a study for women who have a condition known as **Vaginal Atrophy**, which affects up to 40% of post-menopausal women. This study involves an investigational vaginal estrogen cream to relieve the symptoms associated with Vaginal Atrophy.

Qualified participants may receive at no cost to them study-related investigational medication, physical exams, pelvic exams, a Pap test, routine lab evaluations, a mammogram and compensation up to \$250 for time and travel.

For more information please call:

(512) 535-2989

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Clinical Research
www.timepointresearch.com



Are you interested in participating in a research study that involves Oral Contraceptives?

TimePoint Clinical Research is currently conducting a clinical research study to evaluate side effects associated with an investigational birth control pill. Study participation lasts approximately 9 months. If you are a healthy woman, age 18 to 45, you may be eligible to participate. Qualified participants may receive at no cost to them:

- study medication
- study-related exams
- compensation (up to \$800) for time and travel.

For more information call:

(512) 535-2989

www.timepointresearch.com



TimePoint
Clinical Research

Are you sidelined due to an Ankle Sprain or Strain?

If so, you may be eligible to participate in a research study to evaluate a topical investigational medication for the treatment of pain associated with ankle sprain or strain.

To pre-qualify for the investigational study, you must be 18 years of age or older.

Qualified participants may receive, at no cost to them, study-related investigational medication, physical exams and compensation for time and travel.

For more information call:

(512) 697-8837

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TimePoint
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215

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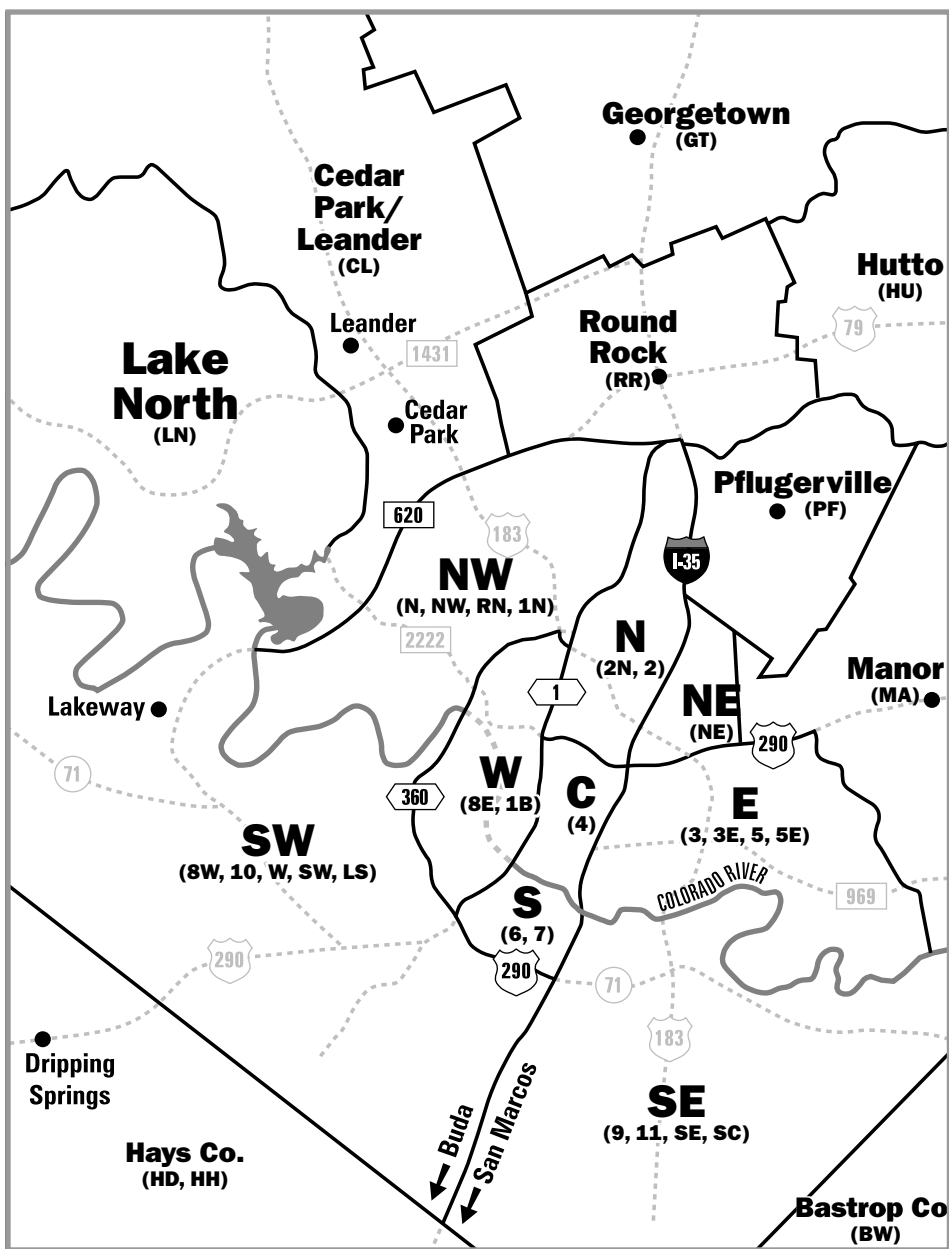
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CENTRAL Travis Heights 1/1 660sf \$650, 1 week UT Shuttle JOHN, 659-5339, AGENT

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NORTH Wells Branch Bargain! 1-1 \$460 +\$200 off 1st mth, 2-2 \$685 w/d conn. www.apartmentlocating.com 231-9888

NORTH 3/2 stylish North, 1110sf \$817, w/d conn, 2nd flr JOHN, 659-5339, AGENT

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- Historic Travis Heights: courtyard community, 1 bedroom \$495, 2 bedroom, \$625, utilities paid, walk to Stacy Park and SoCo!
- On Zilker Park Greenbelt, hidden pet-friendly community, 1 bedroom \$759, 2 bdrm \$825, 50 ft. to trail, washer/dryer included.
- Heavily wooded hilltop 2 bedroom, huge 16 ft. private porch, oversized garden tub, \$755, utilities paid! W/D connections.
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- Downtown SoCo restaurant/shopping district 1 bedroom flat, \$679, 2 bedroom \$800, no need for a car!
- On Town Lake Hike and Bike Trail, 1 bedroom \$545, 2 bedroom \$665. Ceramic tile and free cable!
- Historic Travis Heights, walk to Stacy Park, most bills paid. 1 bedroom \$495, 2 bedroom townhouse \$725.

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They are as follows:
TR = Temporary Registration is a temporary licensed number which is good for six months as a registered massage therapist in Texas.

RMT = Registered Massage Therapist or
MT = Massage Therapist, which is the permanent registration number once all state tests have been passed.

ME = Massage Establishment, which is a place of business that offers licensed massage therapy and has a licensed massage therapist on site of the business establishment.

MI = Massage Instructor, an individual who is a registered massage therapist approved by the State of Texas to offer instruction to 1 or more students of massage therapy.

Any concerns should be directed to the Texas Department of Health in Austin at 512-834-6616

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- Recognize the scope of massage therapy and refer to other health care professionals when appropriate for the client's/patient's health and well-being.
- Administer all treatments in a professional manner with respect for client-patient confidentiality, boundaries, safety and privacy.
- Maintain honest and accurate records, a clean and professional work environment, and high standards of personal hygiene.
- Respect the client's/patient's right to continue, modify, or discontinue massage therapy at any time, and respect the integrity of each person by avoiding any sexual conduct or activities involving their clients/patients.
- Respect all ethical health care practitioners and work together amicably to promote health and natural healing.
- Invest in their communities by fostering an understanding and acceptance of massage therapy as a valuable health service, abiding by all laws governing the practice of massage, and working for the repeal of revision laws detrimental to the legitimate practice of massage.

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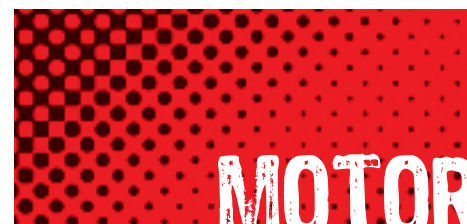


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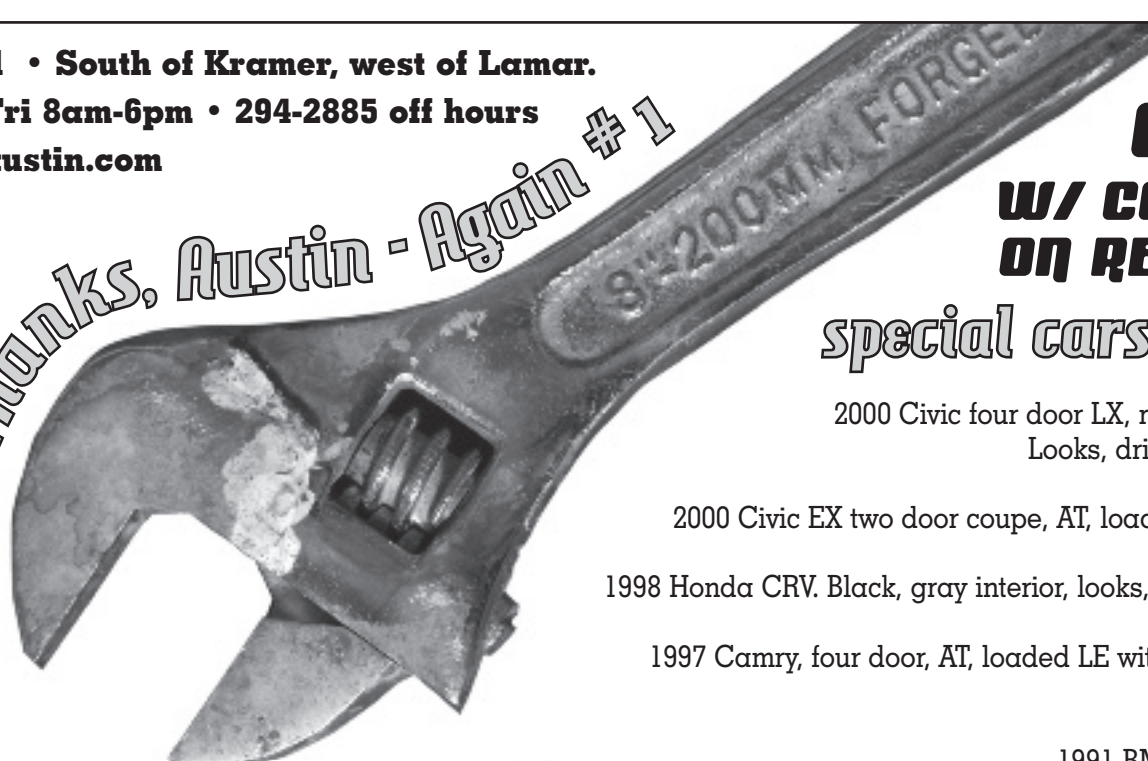
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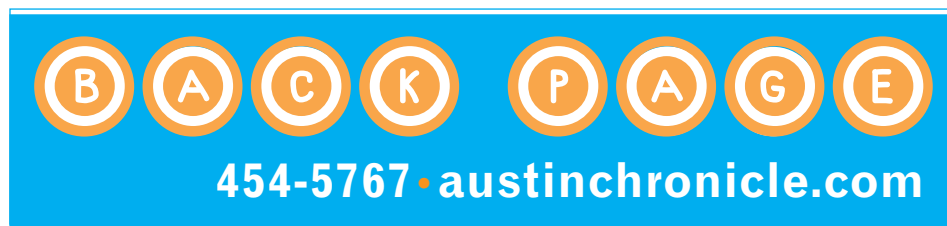
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