



the Gourds

'If you're doing it right, nobody wants to leave to go to the bathroom.'

BY MARGARET MOSER **50**

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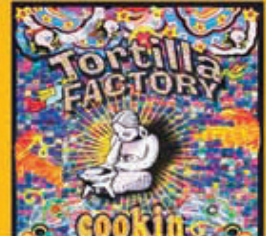
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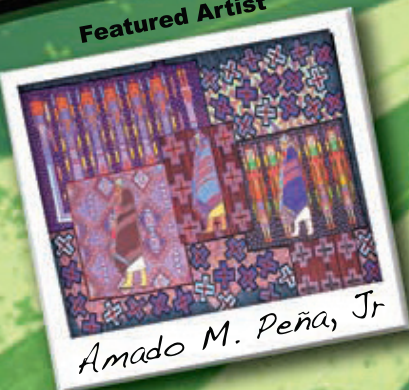
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BY JOE RYAN
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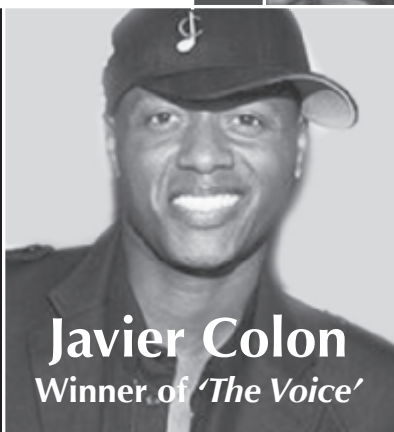
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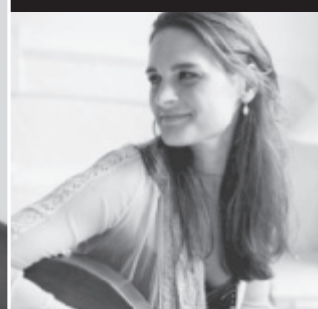
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of
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9/27	AN EVENING WITH PAT METHENY FEATURING LARRY GRENADIER	2/4/12	LOS LOBOS
		2/7/12	WOMEN FULLY CLOTHED
9/30	MESHELL NDEGECELLO	2/10/12	JERRY JEFF WALKER
10/2	JAVIER COLON - WINNER OF 'THE VOICE'	2/12/12	EUGE GROOVE
10/7	CHUCK NEGRON OF THREE DOG NIGHT	2/17-2/19/12	GEORGE WINSTON
10/15	MICHAEL FRANKS	2/23/12	CHRIS HILLMAN & HERB PEDERSEN
10/16	PONCHO SANCHEZ LATIN JAZZ BAND	2/24/12	CELTIC CROSSROADS
10/18	RALPH STANLEY & HIS CLINCH MOUNTAIN BOYS	2/26/12	JON ANDERSON, THE VOICE OF YES
10/19	NATALIE MCMASTER & DONNELL LEAHY	3/1/12	RAUL MIDÓN
10/21	LITTLE RIVER BAND	3/2/12	EILEEN IVERS & IMMIGRANT SOUL
10/23	THE MUSIC OF ABBA (ARRIVAL FROM SWEDEN)	3/8/12	AN INTIMATE EVENING WITH MONTE MONTGOMERY
10/28	GREGG ROLIE, ORIGINAL LEAD SINGER OF SANTANA & JOURNEY W/ TEXAS BLUES GUITARIST ALAN HAYNES	3/9/12	JIM BRICKMAN
10/30	MICHAEL GRIMM, WINNER OF AMERICA'S GOT TALENT	3/11/12	MELISSA MANCHESTER
11/1	JOHN OATES	3/13/12	GUY CLARK
11/4	SPYRO GYRA	3/22/12	COLIN HAY
11/6	DR. JOHN	3/23/12	PAULA COLE
11/9	BEAUSOLEIL	3/25/12	LEE RITENOUR
11/11	MARTY STUART	3/28/12	RICKY NELSON REMEMBERED
11/13	RED HORSE: GILKYSON, GORKA, KAPLANSKY	3/30/12	OLETA ADAMS
11/20	BIG BAD VOODOO DADDY	4/13/12	ACOUSTIC ALCHEMY
11/25	PETER WHITE CHRISTMAS FEATURING KIRK WHALUM & MINDI ABAIR	4/15/12	PURE PRAIRIE LEAGUE
11/27	ALYSE BLACK	4/18/12	KARLA BONOFF
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12/4	RITA COOLIDGE	4/20/12	EARL KLUGH BAND
12/9	SINBAD	4/22/12	DIANE SCHUUR
12/11	KAT EDMONSON	5/3/12	DAVID WILCOX
12/30	CHRISTOPHER CROSS	5/4/12	BONEY JAMES
1/13/12	SUZY BOGGUSS	5/10/12	JOHN WAITE
1/14/12	BOBBY CALDWELL	5/17/12	GRAHAM PARKER
1/21/12	BJ THOMAS	5/18/12	RAMSEY LEWIS - SUN GODDESS REVISITED
1/22/12	DAN HICKS & THE HOT LICKS	5/20/12	LARRY CARLTON
1/28/12	WALKIN' WOODY'S ROAD: LAFAYE, GILKYSON, CLEAVES, HENDRIX	5/25/12	MADELEINE PEYROUX
1/29/12	JUDY COLLINS	6/3/12	STANLEY CLARKE BAND
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Postmarks

'MOTOR' AT CENTER

Dear Editor,
Garcia and Leary at forward, Owsley and Kesey at guard, "Motorcycle" Mike at center. St. Stephen now has the complete Dream Team. Not fade away Mike ["In Memoriam: 'Motorcycle' Michael, 1954-2011," Sept. 16].

Kevin Klauber

THE HIGHTOWER SPIN

Dear Editor,
Hightower made some good points about the mix of jobs Rick Perry has created ["Hightower Report," News, Sept. 16]. I also agree that Perry is spinning a yarn. Like Obama, Perry is a career politician and, like Obama, thinks the ends justify the means and to hell with the truth. I was disappointed to see that Mr. Hightower resorted to the same spin tactics that he seemed to be railing against. The comparison of public sector jobs to private sector jobs in Texas is a valid approach. However, Mr. Hightower added federal public sector jobs to Texas public sector jobs to get his statistics to support his argument. If you torture the facts, they will confess to the truth. Perry is not responsible for the federal public sector jobs, military jobs, and so forth. So where do we go for the "no spin" truth? Well, not to the career politicians, and not to Mr. Hightower.

Nathan L. Gibson

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Reader COMMENT

Re: The death penalty:
"It is the Texas law that executes murderers and rapists in Texas, not the governor. You must remember that the Texas Congress writes and votes for the laws. If you don't like what's happening then run for Congress and change the laws. Personally, Perry has gotten standing ovation after standing ovation about the status of executions in Texas from other states as he has been in public debates. Apparently, people from other states like the Texas response to murder. They strongly support Texas' stand. If you will notice it was the Texas Parole Board who voted 6-1 to change a sentence of execution to 'life in prison' for Kenneth Foster. This article is just stirring up the boogey man. No surprise here."

- lookingglass

"Perry the Executioner," News, Sept. 16
austinchronicle.com/comments

MUSLIMS FOR LIFE

Dear Editor,
It is a quite a popular slogan amongst Muslims to state that Islam means peace. Being reminded every year of the atrocious event that took place on September 11, 2001, makes this statement hard to believe. However, what happened contradicted the practice of Prophet Muhammad.

In fact, he instructed Muslims to protect Christians, and even insisted they observe prayer services in his mosque. Despite the activity of some radicals, the Ahmadiyya Muslim Community USA is working hard to exemplify Muhammad's teachings. Accordingly, the community is hosting a nationwide campaign entitled Muslims for Life. The goal is to collect 10,000 bags of blood to commemorate the lives of those lost and emphasize Muhammad's teachings. Join us in this endeavor.

Joseph Seager

Reader COMMENT

On the passing of 'Motorcycle' Mike:
"Motor' Mike was a huge part of our family out here (both literally and figuratively). No traffic cones will ever be able to replace his overnight backstage security hammock.
"We will miss him greatly. Our hearts and thoughts and prayers go out to his family far and wide.
"RIP Motor Mike." - Kerrville Folk Festival
"In Memoriam: 'Motorcycle' Michael, 1954-2011," Sept. 16
austinchronicle.com/comments

BLACK A HACK

Dear Editor,
On Wednesday, Sept. 7, I submitted a letter ["Not Proud of His Country Right Now"] to "Postmarks" airing my dissatisfaction with the treatment of first responder firefighters in New York City on 9/11 (2001). The letter was posted one week later, on Sept. 14, and is retired to last week's archives today. In effect, my letter was cen-

sored, leaving the least window available for anyone to read it; that is, the few people who bother with letters to the editor in the first place. It appears I have again been invited to stop submitting any letters, although it is assured that Louis Black will continue his misinformation/whitewash about "conspiracy hobbyists" periodically. Although I do not agree with everything Alex Jones broadcasts, I will close my last letter with the opinion that he is much more relevant than Black (which the latter silently, begrudgingly realizes), he has started a nightly news program on PrisonPlanet.com, and he is a true information warrior, unlike the dishonest establishment hack that is Louis Black.

Sincerely,
Kennedy C. Kennedy

THE REALITY OF CAPITALISM

Dear Editor,
1) These complex tax credits and financial games are all supply-side, which does not work. If an electrician has laid off one-third of his workers and persuaded the other two-thirds to take 30-35 hours, a tax credit will not persuade him to hire. Demand for his services and products will cause him to hire. It's about demand. Build bridges and roads, put solar panels on every government building, run fiber to every household, hire 100,000 teachers. That is what will create jobs and taxpayers. Demand, not supply.
2) Be aware that for the upper-middle class who vote, contribute, and run this country, full employment is a bad thing. It means higher wages and prices. They are not on the side of reducing unemployment.

continued on p.8

"PAGE TWO"
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3) Social Security, Medicare, property taxes, sales taxes, gas taxes, and a host of hidden taxes ensure that the lower-middle class pay a higher percentage of their income in taxes than the wealthy. If only Social Security were a flat tax, it would be a great step forward. Stop the myth that Social Security is an insurance program. It is a tax on the middle class and the poor on the first dollar earned. And there are no deductions.

4) Reject the myth that this is or ever was a "capitalist" country. There never has been a laissez-faire large economy in the world. Socialism – taxing for the common good – is the foundation of all industrialized nations. Now define the common good.

5) The president should open the recruiting offices, enlist 14 million "soldiers," put them to work building, invoke the 14th Amendment, borrow the money to pay them, and say "impeach me."

6) A society in which people who want to work are denied the opportunity to work is so corrupt, greedy, and unpatriotic that it is doomed.

Phillip Watts

AISD RAISES TAXES ON WORKING CLASS

Dear Editor,

So, the Austin ISD board decided to raise property taxes on middle- and working-class Austin homeowners while giving many of Austin's wealthiest residents a pass, exempting hundreds of million-dollar homes from paying any property taxes whatsoever through a scam called the "historic property tax exemption." That's just great. For the uninitiated, here

is how this works: If you're rich and looking to buy a home in Austin, you either buy an existing mansion or buy any old house and remodel it into a mansion. You then hire someone to fill out some simple paperwork explaining why your house is "historical." Any old excuse will do; say, Stevie Ray Vaughan once attended a party at the house next door. Well, that settles it – it doesn't get any more historical than that. The Historic Landmark Commission, which has never seen a historical preservation application it didn't like, recommends the historical zoning, and then City Council rubber-stamps the commission's recommendation. Voila! You now no longer have to pay property taxes on your house. Another million-dollar home taken off the tax rolls, with everyone else's property taxes increased to compensate. Until Bill Spelman came along, no one on City Council ever even questioned this practice. Spelman's spotlight sent the cockroaches scurrying for cover, but emboldened by recent tea party successes at the state Legislature and in Washington, they're back, slowly but surely reassembling all the tax-abatement privileges for the rich. Like many, I'm shocked to find myself living in a society engaged in all-out class warfare, but that's apparently the way things are. If you're a working-class person, the time to get off your duff and fight is now. We can't do much about the tea partiers in Washington, but we can certainly send the school board packing.

Patrick Goetz

continued on p.10

THIS MODERN WORLD

TEA PARTY NIHILISTS

ANOTHER IN AN OCCASIONAL SERIES OF PARABLES INVOLVING CLIFFS

by TOM TOMORROW



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POSTMARKS continued from p.8



PLEASE WRITE ABOUT LIGHT POLLUTION

Dear Editor,

I want to thank Michael King for "Bag It" in the August 5 issue ["Point Austin," News]. Maybe we can change something before we bury our planet in plastic bags.

Now I'm hoping he will give us an equally informative article on light pollution. I have heard that some cities have already outlawed the ostentatious wastefulness that keeps Downtown Austin all lit up and blotting out the sky 365 nights a year. Tall buildings, public and private, are allowed only a little red light on top to alert passing aircraft, and streetlights are roofed over so they light the ground but not the sky. Rumor has it that the folks who live in these places can actually see the stars again.

How much fuel (nuclear fuel? fossil fuel?) does it take to keep a city the size of Austin, or Tokyo, say, blazing away all night, every night? And how many cities worldwide are lit up this way? Please, Mr. King, let us see the facts and figures all laid out in your cogent, calm, and thoughtful way. It's a topic worthy of your attention, don't you think?

Thanks again for "Bag It."

Sincerely,
Margaret Mahoney

CRAFTY JESUS

Dear Editor,

My parents took me to a Presbyterian church on the day I was born. Now I am 56 years old and no longer a Christian, but on a special Sunday I

still make boiled and colored chicken eggs and hide them from children. Exactly like Jesus did on the day he rose from the dead.

David Lee Bennett
Benbrook, Texas

JUSTICE IS A JOKE

Dear Editor,

Like most institutions perpetrated on its subjects by our government, probation is a spectacular failure. This is the means by which we reincorporate real lives back into society. Would that it were so. If anyone actually cared, there would be congressional investigations into the lack of accountability or result. About

continued on p.12

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NOV 3

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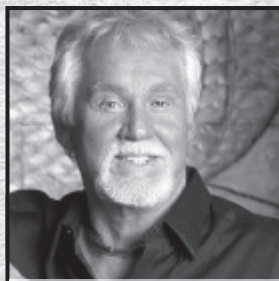
NOV 10

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NOV 22-27

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DEC 1

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DEC 10

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POSTMARKS continued from p.10

70% of people on probation will have it revoked before it is complete. In what other program funded by the government – and by the government, I mean we the people – would we tolerate a success rate so slow and low? The truth? Probation is not about reintegration. It exists to feed the beast.

If I were a lawyer – and 70 days in Del Valle may, in ways, be as revelatory as three years toward a law degree – I would advise my clients to avoid probation by almost any means necessary. They want you back. How else do they pay for all those bodies in all those uniforms and all those doors that slam shut and tight with only five voices spoken over walkie-talkies to open them?

Most are there for ridiculous violations of child support or marijuana, but judging by the complexion of its constituents, jail exists to be populated by brown people. America hates brown people. It pays lip service to equality and “by the people” platitudes, but all you have to do to shatter this illusion is look at your boss. I’m generalizing, of course, but he’s probably a white man, perhaps an approved minority – Asian in the medical field, Indian in computers, etc.

I’m sick of it. I’m sick of assistant D.A.s in off-the-rack Neiman Marcus suits and skirts with predetermined ideas and with the complicity, pusillanimous judiciary and predetermined outcomes. Justice is a joke. Justice is an ideal that held up to the light only makes me laugh as it casts shadows in mocking relief of what actually is.

*Live aloha,
Kalani Perry*

‘KEEPING AUSTIN BEARD’

Dear Editor,

In light of the *Chronicle* cutting back on the amount of letters published, I am posting on two items from last week’s *Chronicle* in one letter.

The Austin Facial Hair Club’s motto should be “Keeping Austin Beard” [“Where the Beards Are,” Screens, Aug. 5].

Second was the “Bag It” article [“Point Austin: Bag It,” News, Aug. 5]. Just recently on the news I saw a story about some city attempting the same thing. The story was about a group of protesters outside a retail business. As an innocent woman was exiting the store with her purchase in a plastic bag, the group ascended upon her with shouts of derision. All the protesters were old, dried-up hags wearing tie-dye. These uptight biddies should form a group and call themselves “Bags Against Bags.”

Frank Anderson

MIDDLE CLASS DRIVES ECONOMY

Dear Editor,

The only class of people which really creates jobs is the middle class. Supplying the demands of our middle-class powers this country’s economic engine more than global trade or Wall Street.

It should be easy to create infrastructure jobs to grow the middle class: Offer “infrastructure bonds” (like war bonds) with tax incentives good enough to bring back to the USA the trillion dollars that American corporations have parked overseas to avoid taxes. This could provide all the infrastructure jobs that are necessary without requiring more spending from the budget, but it won’t happen. It

will never happen because Republicans know that unemployed people *don’t* vote, so they will work as hard as they can to prevent any new jobs. While our infrastructure is crumbling and children are crying from hunger because their parents can’t find work, Republicans are laughing. Maybe they will change before they find out how the rich live in the rest of the world, with the daily threat of kidnapping, torture, and murder. Maybe they will discover the value of a large middle class before it is too late.

Michael Noren

Reader COMMENT

On being a sci-fi fan:

“How many times in junior high did I get slammed against the lockers for carrying an Elric paperback with MOORCOCK in a huge font across the cover. Screw it. It was worth it. Here’s the movie that could rival *Lord of the Rings* for me. Someone please make it.” – Bret Branon

“Chris the Conqueror,” the Arts, July 2
austinchronicle.com/comments

SEARCHING FOR JOE ELY VIDEO

Dear Editor,

I have been trying to find a copy of the video shot at Joe Ely’s Tornado Jam at Manor Downs on July 11, 1981, for many years now. We were standing just in front of the cameras for most of this show. Does anyone know who shot this footage and where I might find a copy?

Any assistance would be greatly appreciated.

*Thanks,
Mike Roubadeaux*



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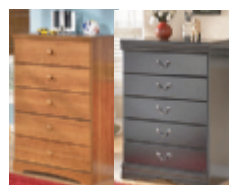
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Rain didn't steal Austin City Limits Music Festival's thunder, but it was one of the highlights of last Saturday, at least by the looks of these two women headed to the festival in their all-weather gear.

Electric Shock

AE's 'regressive' rate proposal brings out little guys and their advocates

In the ongoing debate over the cost and necessity of Water Treatment Plant No. 4, opponents often criticize the city's water utility by holding up its counterpart, Austin Energy, as an example of a well-run utility with cutting-edge conservation programs. Now, to hear environmentalists and consumer advocates tell it, Austin Energy – at least its business side – is tarnishing its progressive credentials with a proposed rate increase that threatens to stiff the little guy and discourage conservation.

It's been 17 years since AE has sought a rate increase, so at first blush, asking customers to pay more for electricity sounds entirely reasonable. But under the current proposal, residential ratepayers who use the lowest amount of electricity would end up paying the largest rate increase. At a Sept. 1 public hearing – the first of four scheduled before the Electric Utility Commission – testimony from consumer advocates, including several with professional expertise in rate cases, asserted that the spike would have a devastating impact on two groups of people: older citizens on fixed incomes and

the working poor.

Several AE customers attended the second hearing on Sept. 16 to back up those claims with personal stories about how they make ends meet from day to day. Shirley Johnson, who described herself as elderly and “well past senior citizen,” told the commission she does everything possible to keep her household costs down. “I believe that everybody should conserve,” she said. “I use my air conditioner only after 7 o'clock and take

three-minute showers and don't run the water while I'm brushing my teeth.” Her last electric bill, she added, showed she only used 314 kilowatt-hours. “And that's keeping it pretty warm” – so warm, in fact, that her cat has taken to sleeping on the tile floor in the bathroom where it's cooler. A young mother and Austin Community College student told the commission that she and her husband and children were priced out of their apartment and had to move in with her parents, where the extended family goes to great lengths to save electricity and water. “My dad has installed ceiling fans in every room, all the appliances are unplugged, I bathe

continued on p.16

BY AMY
POINT
AUSTIN
SMITH

QUOTE of the WEEK



“If the tar sands are thrown into the mix, it is essentially game over.”

– NASA climatologist James Hansen, on his belief that permitting exploitation of tar sands oil will doom efforts to curb global warming. See “Civics 101,” p.16.

Headlines

► **City Council** convenes today (Thursday, Sept. 22), deciding whether to hold the **city's next election** in May or November 2012. (See “City Hall Hustle,” p.16.) If that's not controversial enough, on Wednesday, council's Audit and Finance Committee received a full vetting on the cost of postponing completion of **Water Treatment Plant No. 4**; see “Council Opponents Concede on WTP4,” p.20.

► State Sen. **Kirk Watson** issued an ambitious call for a **local medical school** this week. Linking a school to a teaching hospital, a health technology incubator, medical clinics, and more, Watson also announced an organizing committee including members from the University of Texas System, UT-Austin, the city of Austin, St. David's, Seton Healthcare, and more industry players.



► Well, you survived another **Austin City Limits Music Festival** and even got to check the following off your bucket list: “I saw Stevie Wonder!” Between attendees and a match from ACL organizers **C3 Presents**, Bastrop-bound donations totaling \$35,000 were raised for the Red Cross and the Texas Wildfire Relief Fund. Zilker Park's “Great Lawn” is scheduled to reopen Sept. 23.

► Despite a jump in the murder rate of 72.7% (a figure exaggerated by a relatively low overall number), **Austin's violent crime rate** declined 5.8% from 2009 to 2010, according to FBI statistics. Property crimes declined 4.6%. For more on city police policy, see “One Cop, Two Cops ... How Many New Cops?,” p.24.

► On Wednesday, the **Lower Colorado River Authority** voted to sell four of its small water and wastewater plants to a private company, and postponed a decision on selling the remaining plants; nearby communities are concerned privatization will result in higher rates and less reliable service.

► On Sept. 20, the U.S. Supreme Court stayed the pending **execution of Cleve Foster** to review whether he received inadequate counsel; also scheduled for death this week is **Lawrence Brewer**, who participated in the notorious 1998 James Byrd Jr. murder in Jasper.

► The **Department of Justice** announced that it would not preclear the **redistricting maps** drawn for the U.S. House or Texas House, indicating that the new districts may violate the **Voting Rights Act**.

► Expect a massive shake-up in the Texas Senate next session, with two major committee chairs retiring. Finance Chair **Steve Ogden**, R-Bryan, and Education Chair **Florence Shapiro**, R-Plano, announced this week they will not run for re-election.

► Gov. **Rick Perry** took time from his busy campaign schedule on Sept. 19 to have dinner with News Corporation CEO **Rupert Murdoch**. The Fox News tycoon is still under investigation in Great Britain for his role in News Corp.'s massive phone-hacking scandal.

► **Solid Waste Services** has been recycled into **Austin Resource Recovery**. The city settled on the new name following a public nomination process. (One that finished with pranksters voting Limp Bizkit frontman Fred Durst's name to first place. Alas.) “Material collected is now seen as a resource that is recovered for a second life, rather than a waste stream destined for a landfill,” explains ARR Director **Bob Gedert**.

my two daughters together to save water,” she said, her voice trembling as she spoke. Her goal, she added, was to complete her education so she can work and help her family make ends meet.

We can expect to hear more stories like these over the next few months, and they could serve as a reality check for the city as it paves the way for more growth and its associated costs. A third hearing before the EUC is scheduled for Monday, Oct. 3, 6pm, at Austin Energy, 721 Barton Springs Rd. The fourth and final hearing is Oct. 17; the case then goes to City Council for additional hearings in November and December. New rates are expected to take effect early next year, but the proposed package is not off to a good start at the commission level. The way things are going with public testimony, counter-presentations, and very pointed questions from the newest EUC member, Barbara Day (a Kathie Tovo appointee and a former attorney with the Office of Public Utility Counsel), it's likely the rate design will look somewhat different than what's currently on the table.

CHUNK OF CHANGE

According to AE, the increase would cost most residential customers less than \$20 more per month. That's the short-form presentation that appears in the mail along with your utility bill. But critics charge that the utility is using the wrong method to impose the increase. “The proposed rate design is too regressive – it's as regressive as a sales tax,” said Lanetta Cooper, an attorney with the Texas Legal Services Center who in 1994 helped craft AE's existing rate structure. “We want to continue to have a rate design that promotes conservation, and we're concerned that a high customer charge doesn't do that.”

By Cooper's summertime calculations, a resident who uses less than 500 kWh per month would see an increase of about \$17 a month. “If someone is living on a Social Security income of \$700 a month, that's a

huge chunk of change for them,” she said, noting that a resident using more electricity, say 1,000 kWh per month, would pay less of an increase – about \$9 a month. Even under the existing structure, says Cooper, lower residential users are subsidizing large residential users, and residential users overall are subsidizing industrial users. “It costs us more to serve the energy hogs because we have to invest in more generation plants,” she says.

Environmental activist Paul Robbins countered the assertion that poor people use more electricity, a suggestion made by AE staff. He obtained residential consumption information from the utility and matched it according to ZIP codes and household incomes from the latest census data. “Households with incomes over \$88,000 consume about twice as much electricity [as] people making less than \$37,000,” Robbins told the commission. “Since about 70% of customers use the lowest amount [of electricity], they'll get the brunt of the increase.”

Several of the customers who spoke at the Sept. 16 hearing were there because of nonprofit organizations and community advocates who helped spread the word about the proposed increase and the public meeting. One of them, Johnny Limon, testified about his 97-year-old mother who still lives in her own home. She has \$700 a month in income, but roughly \$350 of that goes to her electric bill, driven up by the fact that she lives in a drafty old house and relies on oxygen. He says his mother is “blessed” to have family members who can help care for her, but many of the people to whom he delivers meals as part of the Meals on Wheels program aren't so blessed. “I am here to say these people are going to have a very hard time being able to pay anything else out of their fixed incomes. The sad thing,” he added, “is that the majority of people who are going to be affected negatively aren't going to know it until they get their first bill.” ■

Mo' Money

BUDGET YEAR ENDING – KEEP YOUR EYE ON THE CASH

Is last week's **budget adoption** still not done?

Despite City Council's yeoman's performance slogging through its first adoption since the **Open Meetings Act** fracas (read: the first one post interoffice communication), it looks like social service contracting – one of the flash points this budget season and an ongoing concern since council decided to competitively rebid the city's nonprofit contracts – may return again to the dais this Thursday, Sept. 22.

There are 15 items listed on the **Health and Human Services** portion of the council agenda. Timed to anticipate the city's new fiscal year (starting Oct. 1), several items reallocate lump sums to groups outside of the rebidding process, per council initiative. HIV/AIDS services, for instance, were always funded outside the collection of individual contracts that the city has sought to overhaul for the first time in more than a decade. But conversely, Item 24 extends funding for those existing, individual social service contracts for six months while the city continues to competitively re-evaluate nonprofit contracts. (The final list of new contracts will come to council for approval next month.)

But an interesting wrinkle in social service land emerged at this week's Tuesday work session. It began with council Health and Human Services committee member **Mike Martinez** noting Item 30, which reallocates roughly \$309,000 in leftover funds from our current, soon-to-expire fiscal year for three groups: permanent supportive housing providers **Green Doors**; the **Council on At-Risk Youth**; and **Immigration Counseling and Outreach Services**. But Martinez then said he had just learned those groups were initially included in the omnibus contract extension that is Item 24, and that by moving them out, additional HHS funds had been freed up, to the tune of about \$110,000. “I can see the wheels are turning already in anticipation,” Mayor **Lee Leffingwell** wryly noted.

If the nonprofit debate wasn't already complicated enough, **Kathie Tovo** and **Laura Morrison** also voiced their frustration with vaguely defined lobbying rules that prohibited conversations between council members and nonprofit advocates during the contract reboot. The rules now sound somewhat more clearly defined, with the edict coming from the city that council members, while unable to discuss needs directly with board members or employees, can discuss matters with advocates who don't fit those categories. However, Morrison noted “a lot of frustration” over the heretofore ill-defined prohibition, saying she had asked for “fine-

point clarification several months ago.”

While it doesn't look like council will be forced to spend that surplus all today – they can simply move it into HHS to be spent on pressing needs in the near future – Martinez urged council to act quickly to “identify crucial gaps instead of just kicking the can further down the road.” Leffingwell named some of his own priorities, including bumping up funding for the **Austin Travis County Mental Health Mental Retardation Center**, aka **Integral Care**, from six months (as stipulated in Item 28) to a whole year. Martinez plans to call a special meeting of the HHS committee to discuss the windfall, and we're certain it will be briefer than council's budget adoption. ...

SPRING FORWARD, FALL BACK

... Or briefer than council's Tuesday executive session, as the work session was largely spent conferring with legal counsel behind closed doors. We're sure ample time was dedicated to the likely centerpiece of today's meeting: a decision on whether the city should hold a May election itself (without or with minimal county support) or move it to November, as allowed under **Senate Bill 100**. As we wrote recently (“City Hall Hustle: When's the Next City Election?,” Sept. 2), SB 100 alters the **federal primary calendar**, potentially clustering spring elections impossibly close, and an outside estimate of what it might cost the city to buy equipment and conduct their own election could reach nearly \$7 million. With 2012 being a mayoral election year, the political stakes are particularly high. We expect more discussion on this one.

Also on the agenda: execution of a 25-year **wind power purchase** deal, this one with Iberdrola Renewables for 200 megawatts and \$725 million, the third such wind buy in two weeks; a \$77,740 severance settlement between the city and Deputy City Clerk **Yvonne Spence**, whose job was apparently made redundant in an office reorganization, according to the backup documents; an item from Morrison, Tovo, and **Chris Riley** creating a joint task force of the **Resource Management Commission, Water and Wastewater Commission, and Impact Fee Advisory Committee** “to develop recommendations for a tiered, progressive **Revenue Stability fee structure** and short and long-term financial plans to strengthen the financial stability of **Austin Water Utility**,” and a presentation of “schematic designs,” but no big conceptual art, for Austin's new **Central Library**. ■

The Hustle's kicking schematics on Twitter @CityHallHustle.



CIVICS 101

THURSDAY 22

COLORADO RIVER CORRIDOR

The city and county host an open house to view a draft Colorado River Corridor plan. 6:15pm. Dailey Middle School, 14000 Westall. For more info: www.co.travis.tx.us/tnr/crcp.

WORKERS DEFENSE PROJECT

Celebrate nine years with guest, El Paso state Sen. José Rodríguez. 6:30-9pm. Mexican American Cultural Center, 600 River. For more info, email amy.r@workersdefense.org.

WEB CONFERENCE FOR CAREGIVERS

An interactive Web conference on legal issues affecting seniors. 7pm. Free. Sign up at www.private-duty-homecare.org.

FRIDAY 23

'THE NEW JIM CROW' Michelle Alexander talks about her book

addressing the mass incarceration of African-American men.

7pm. Wesley United Methodist Church, 1164 San Bernard.

'INCENDIARY: THE WILLING-HAM CASE'

This award-winning documentary (with a new epilogue) focuses on the science and politics of this notorious case. Opens Friday (see Film Listings, p.62, for a review and showtimes). Violet Crown Cinema, 434 W. Second.

SATURDAY 24

TEXAS TRIBUNE FESTIVAL

Politicos, public servants, and policy analysts discuss issues important to Texans during this two-day event. AT&T Conference Center, UT campus, 1900 University Ave. For registration and other info, visit www.texastribune.org/festival.

MONDAY 26

NEW CENTRAL LIBRARY PLANS

The Library Commission invites the public to view schematics of a new Downtown library. 7pm. Austin History Center, 810 Guadalupe.

GREETINGS, MR. SPEAKER

Austin's MoveOn.org hosts a “welcoming party” for U.S. House Speaker **John Boehner** as he arrives at a fundraiser Downtown. Greet him with signs, voices, what have you. 4:30pm. 221 W. Sixth. For more info, email billhmoveon@gmail.com.

WEDNESDAY 28

PIPELINE HEARING Speak out against the **Keystone XL tar sands pipeline** from Canada to Texas at this daylong public hearing hosted by the U.S. Department of State. Noon-8pm. LBJ Auditorium, 2313 Red River.



El Anatsui, Oasis (detail), 2008, Aluminum and copper wire, 106 x 90 inches. Photo courtesy: Jane Katcher/Peter Harholdt

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associate curator Lisa Binder and UT professor Myosore Okediji

Saturday, September 24 at 2PM | Blanton Auditorium

Funding provided by the M.K. Hage Centennial Visiting Professorship in Fine Arts

Exhibition is organized by the Museum for African Art, New York, and has been supported, in part, by grants from the National Endowment for the Arts and The Andy Warhol Foundation for the Visual Arts.

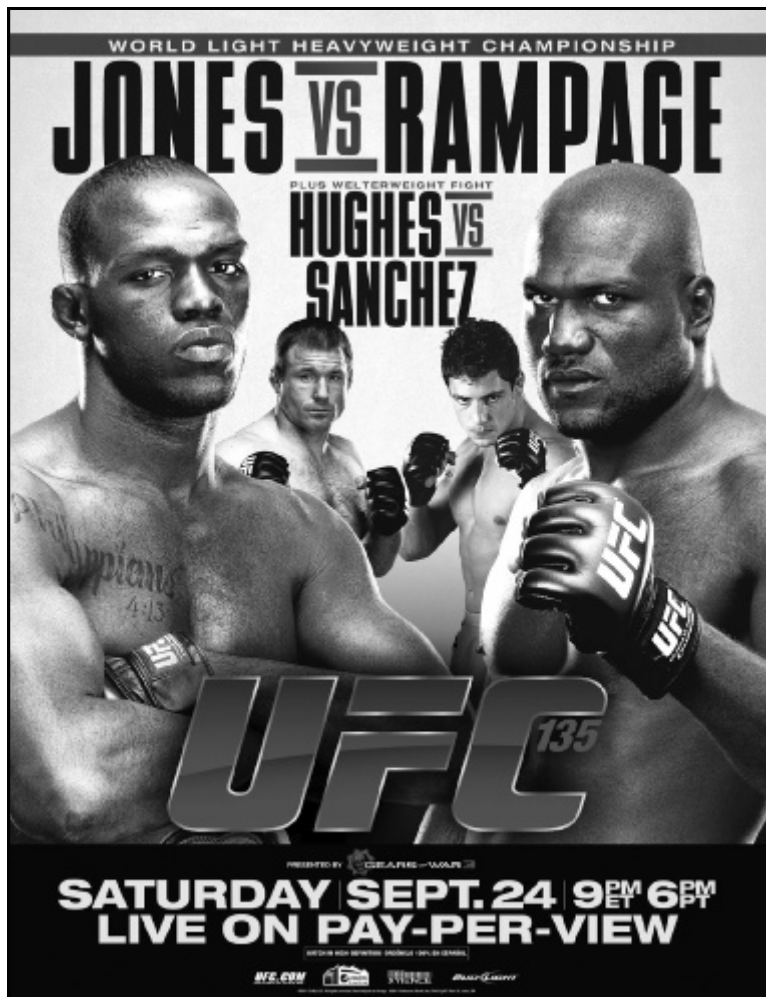
Generous funding for this exhibition at The Blanton is provided by Jeanne and Michael Klein with additional support from Becky Beaver and John Duncan, the Berman Family Foundation, Michael Chesser, Melanie Lawson and John Guess, Jr., Marilyn Oshman, and the Alice Kleberg Reynolds Foundation.



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Taxi Report Hits Rocky Terrain

When **Ray Mundy**, the director of the **Center for Transportation Studies** at the University of Missouri-St. Louis, came to Austin this week to formally present his study of **Austin's cab services**, he was greeted with the local version of a welcome basket: two lengthy public meetings, a spate of communication with citizens, and a letter from the opposition that called his efforts into question.

Of course, he didn't exactly make it easy on himself. "I'm pretty much biased toward the taxi industry," he said before he landed in (mostly) enemy territory. "I think it's a very vital one." Cab drivers, plus vocal representatives of the largely unregulated **pedi-cab** community and the currently illegal **low-speed electric vehicle** shuttle services (see "Doing the Electric Slide," April 29), say they're the ones being hurt by that bias.

Mundy was invited into the fray in the wake of a heated debate that erupted in 2010 over the pending renewal of two of the franchise agreements that the city of Austin has with its three official taxi firms. "We asked around the country ... 'Who are the top experts?'" says city of Austin Transportation Department Assistant Director **Gordon Derr**. Mundy was asked to take a broad view of the cab business in Austin. His 113-page report takes a specific look at the operators that service – or, in the case of the electric vehicles, would like to service – the Downtown region and Austin-Bergstrom International Airport. Generally, Mundy sees the cab business in Austin as a healthy industry, aside from the fact that, as he found in his study, on weekend evenings and during special events "it was next to impossible to obtain taxi service within a reasonable time frame – if at all."

Beyond that perception, Mundy's report includes a number of specific findings which, in Derr's very diplomatic terms, will "get people excited." Take, for example, Mundy's read of the proposal that city officials should set the leasing fees that the cab companies charge their drivers.

"Another threat to the service levels and health of the Austin taxi industry is the setting of lease rates by the City of Austin," he writes. "Setting a limit on permit lease rates would take away the taxi franchise company's initiative to generate more business for its taxi drivers because there would be no additional returns for these efforts." (When Mundy arrived at the Urban Transportation Commission Tuesday, he was greeted by roughly 50 interested citizens, including Taxi Drivers Association attorney D'Ann Johnson, hacks – who all signed up against the report, no matter the extent of their objection – and a handful of pedicab drivers. No one from the electric cab community showed.)

Driver advocates have argued that high lease rates – **Yellow Cab** charges their drivers \$300 a week – are part of an indentured system that makes it hard for hacks to earn a living wage. Mundy disputes this. In an interview, he said that drivers who don't jump at all calls may not bring as much money home, but that those who "treat it as a first and second job" do quite well.

"The report is what the report is," says Derr. "We hired him to give an opinion. Now we're going to take that into the public realm and get comments on that." And naturally, Mundy's isn't the only opinion simmering on the subject. On July 14, the **Taxi Drivers Association of Austin** sent a letter to the Austin City Council that did its best to shred Mundy's credibility. "His reports have raised the ire of drivers in San Antonio, Denver, and other cities throughout the country," the letter reads. "While the drivers remain hopeful that he will give the current system a fair review, we feel that it is important to raise concerns about potential conflicts of interest and lack of concern for driver income and working conditions."

The letter cites what it calls a series of "similar policy recommendations" in each of Mundy's previous reports. These include suggestions to reduce the number of taxis that service the airport, reduce the number



A new study on Austin's taxi industry has drawn the ire of cab drivers as well as operators of alternative transit modes.

of franchises and/or companies that serve a region, and adopt regulations that would benefit taxi companies. The letter also questions his sensitivity to driver quality of life issues, citing his suggestion that making waiting stations (as at the airport) too comfortable might encourage drivers to malingering while "contemplating their poor economic conditions."

"It was not a surprising report, considering the other reports we viewed," Texas RioGrande Legal Aide's Johnson said of Mundy's work. "We paid \$50,000 of public tax money to get exactly what he's done in other cities." Johnson noted that many of the goals for the study that were laid out in two council resolutions went unaddressed. She also pointed out that Mundy had been hired to produce a similar effort for Austin's Yellow Cab company. Derr acknowledged that the Transportation Department knew about that company study when it hired Mundy.

With Mundy's area appearances still pending, Council Members **Bill Spelman**, **Chris Riley**, and **Sheryl Cole** weren't quite ready to wade into the discussion. Cole's appointee to the **Urban Transportation Commission**, Chair **Dusty Lanier**, was waiting to see Mundy in person before he

offered a detailed opinion. Still, he had at least one observation: "Some things will make some people light up," he said. "But that doesn't make it wrong."

Despite the hefty background, and the fact that Mundy spends nearly 100 of his 113 pages on gas-powered taxis, some observers suggest that his take on pedicabs and electric shuttles might have the most immediate impact. Here, in a move that promises to make exactly no one happy, Mundy suggests consolidating the pedicab business "into fewer operators" and halting any new driver permits until that feat is somehow accomplished. He also implies that converted pedicabs – the ones with a wheeled platform strapped onto the back of a regular bicycle, trailer-style – are unsafe.

Mundy also deals a blow to the bid by one-time City Council candidate **Chris Nielsen** to get his fleet of electric vehicles officially sanctioned. In his report, he says the city should "consider a pilot program with a limited number" of the electric vehicles instead of granting Nielsen his permit.

Whether any of this will be included in the city's final rule-making over for-hire transportation is still very much in the air. The report "is one of many inputs we'll be taking," says Derr.

– Mike Kanin

'ACCESS News' Goes Live

ACCESS News, the new monthly news and entertainment program anchored by **Tamara Suiter-Ocuto**, who is deaf, premieres Sunday, Sept. 25, at 1pm on KLRU. **Dvorah Ben-Moshe** and her business partner **Ken Hurley**, who founded the nonprofit **Civication Inc.**, created the program as a way to engage Austin's sizable deaf and hard-of-hearing community in politics and national, state, and local affairs. The show kicks off with U.S. Rep. **Michael McCaul**, R-Austin, as its first guest. Suiter-Ocuto interviewed McCaul about cyberwars, terrorism, the war on drugs, the national debt crisis, and national security issues, according to a press release. Future guests scheduled to appear on the half-hour program – broadcast in American Sign Language and English and closed-captioned – are Austin Police Chief Art Acevedo, former Texas Department of Agriculture commissioner-turned-commentator Jim Hightower, Public Citizen's Texas Director Tom "Smitty" Smith, *Austin American-Statesman* writer Ken Herman, and UT biology professor and climate change expert Camille Parmesan. For more on **ACCESS News**, see "Tuning In to Deaf Community," Feb. 25.

– Jordan Smith



Anchor Tamara Suiter-Ocuto

Crime Down, Except for Murder

Tracking the national average, violent crimes reported to Austin police in 2010 decreased by 6% from the previous year. It was the fourth year in a row that violent crime has decreased nationally. Property crimes in Austin – burglary, larceny, and auto theft – also decreased last year, by roughly 4.6%, outpacing the national decline of 2.7%. That said, Austin saw a big spike in murder in 2010 – from 22 in 2009 to 38 in 2010, a 72% increase.

Notably, while crime continues to decline across the country, the number of **drug-related arrests** continue to outpace all others; there were **1.6 million drug arrests in 2010** alone, amounting to one arrest every 19 seconds in the U.S., reports **Law Enforcement Against Prohibition**, a group of police, judges, and other law enforcement officials who advocate for drug policy reform. Of those 1.6 million arrests, LEAP notes, nearly 82% were for mere possession; nearly 46% were for possession of marijuana. Yes, you read that right: three quarters of a million arrests for marijuana possession.

"Since the declaration of the 'war on drugs' 40 years ago, we've arrested tens of millions of people in an effort to reduce drug use. The fact that cops had to spend time arresting another 1.6 million of our fellow citizens last year shows that it simply hasn't worked," retired Baltimore drug cop **Neill Franklin**, who now heads LEAP, wrote on the group's website. "In the current economy we simply cannot afford to keep arresting three people every minute."

– Jordan Smith

Realigning Police Lineups

Faulty **eyewitness identification** is the leading cause of wrongful convictions – nationally, 75% of faulty convictions have involved mistaken identifications by witnesses. But exactly what procedures reduce the incidence of mistaken identification has long been a subject of controversy. According to a new field study released this week, a double-blind sequential lineup – in which the administering officer doesn't know which person in a lineup is the suspect and photos of individuals in the lineup are presented to witnesses one at a time – reduced the number of mistaken IDs of "known innocents" by 18%. The sequential procedure appears to be more accurate because it "forces witnesses to use a more absolute" process, comparing their recollections to individual photos, rather than making "relative judgements" about which person looks more like a suspect when presented with a simultaneous lineup, or six photos shown together, Gary Wells, an Iowa State psychology professor and a nationally recognized expert in eyewitness identification, said during a telephone press conference Sept. 19. The field study also involved actual cases and eyewitnesses to crimes, as opposed to previous laboratory studies with "witnesses" in controlled situations; as such, the study offers real-world conclusions that should help law enforcement officials focus on best practices, other experts said.

The press call's participants included Austin Police Department Chief **Art Acevedo** and Travis County District Attorney **Rosemary Lehmborg**. Lehmborg says the study's results will help the Bill Blackwood Law Enforcement Management Institute at Sam Houston State University develop a model

eyewitness ID policy for all Texas police agencies, which was mandated by a bill passed in the Texas Legislature this spring. That law has been criticized for not doing enough. For example, there's no penalty for police departments that fail to adopt the model policy, and eyewitness identifications based on less than model procedures would be allowed into evidence. Still, Lehmborg says, the new law will help Texas take "actual steps forward" to reduce wrongful identifications.

Acevedo agreed that a double-blind system is key to ensuring an unbiased lineup. "I think that there is no debate that the double-blind process is the best procedure," he said. The APD has updated its internal policy covering police lineups and now has a strict policy built on evidence-based practices – an improvement over its previous policy, which a 2008 report deemed inadequate to protect against faulty identification. Police officers are often resistant to change, Acevedo noted, and strong departmental leadership is key to ensuring that best policies are followed and that consequences for failing to meet that standard are clear and certain. "Once the play is called, we expect our folks to run it," he said.

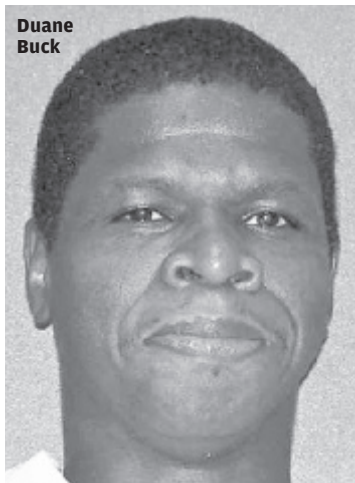
The new study was a collaborative effort, involving the American Judicature Society, the Police Foundation, the Innocence Project, and the Center for Problem-Oriented Policing. The Police Foundation will lead a second phase of research, which in part will look at whether the strength of eyewitness evidence affects the strength of other, nonwitness evidence in individual cases.

– Jordan Smith
"A Test of the Simultaneous vs. Sequential Lineup Methods" is posted with this story online at austinchronicle.com.

Hangman Hangs Fire

The **U.S. Supreme Court** on Sept. 15 halted the execution of **Duane Buck**, who was slated to die for a 1997 double murder in Houston. At issue is whether racially biased testimony tainted Buck's sentencing hearing. Questioned by a prosecutor about whether the fact that Buck is black would increase his likelihood of presenting a danger to the public if not sentenced to die, psychologist **Walter Quijano**, a defense witness, replied that it would. The stay came after the Texas **Board of Pardons and Paroles** declined Buck's bid for clemency. It's in effect while the Supremes review Buck's appeal, which contends that he should be granted a new sentencing hearing.

And on Sept. 20, the Supremes stayed the imminent execution of **Cleve Foster**, sentenced to death for his role in the 2002 rape-murder of 28-year-old **Nyanuer Pal** in Fort Worth. Foster maintains he's



Duane Buck

innocent and that Shelton Ward, who was also tried and sentenced to die for the murder, acted alone in killing Pal; Ward died in prison of natural causes last year. This is the third time Foster's date with death has been stayed. At issue is whether his trial attorney failed to present expert evidence to support Foster's claim of innocence.

And as we go to press Sept. 21, the state is set to carry out another execution, sending to the gurney **Lawrence Brewer**, one of three men convicted in the dragging death murder of **James Byrd Jr.** in Jasper in June 1998. The men chained Byrd to the rear of a pickup truck and dragged him down a rural road, decapitating him. Brewer and accomplice John King were sentenced to die for the murder; the third convicted participant, Shawn Berry, fingered as the driver of the truck, received life in prison. Byrd's grisly demise led to the eventual passage by state lawmakers of Texas' hate crimes statute.

– J.S.

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Christmas Comes Early for Texas State

Environmentalists and Land Commissioner **Jerry Patterson** smiling together? It must be Christmas. Or, at least, it must be the **Christmas Mountains**. After four years of fighting, the rugged mountain range near **Big Bend National Park** is being transferred from the General Land Office to the **Texas State University System** to become an outdoor classroom and research area.

As part of the deal announced on Sept. 15, Patterson said there will be “limited” hunting opportunities on the land, but the main purposes will be academic. TSU Chancellor **Brian**



McCall said, “We’re interested and committed and determined to preserve and conserve but also to use this property for research.” While the closest beneficiaries will be the students at **Sul Ross State University** in nearby Alpine, McCall said it would be open to “any Texas universities [for] archaeology, geology, mapping, wildlife studies. It’s even a good place to sit on a stump and write a poem.”

Environmental groups had pushed for the land to be transferred to the **National Park Service** – a move that Patterson opposed because of the federal agency’s strict gun control rules. However, the **Conservation Fund**, **Environment Texas**, and the Lone Star Chapter of the **Sierra Club** have all applauded this new proposal. In addition to the academic opportunities, Environment Texas Research & Policy Center Director **Luke Metzger** said, “It keeps in line with our goals of keeping the Christmas Mountains in public hands.”

The mountain range had sat quietly on the GLO’s inventory since 1991, when it was donated to the state by the Conservation Fund. However, Patterson sparked a firestorm in 2007 when he tried to sell the 9,269-acre tract to private landowners (see “Keeping Our Land Public,” Sept. 28, 2007). It is hardly desirable commercial property: The arid land, which is home to lizards, mule deer, javelinas, and small birds, is protected by a series of conservation easements and surrounded by private land. The only public access is through a one-mile stretch adjoining Big Bend park – an entranceway that only opened in 2008 when Patterson signed a permanent easement between the moun-



Enviros and GOP honchos share the stage to announce the transfer of the Christmas Mountains to TSU: (l-r) TSU Chancellor Brian McCall, Environment Texas' Luke Metzger, the Conservation Fund's Andy Jones, and Land Commissioner Jerry Patterson.

tains and the park (see “Christmastime for Big Bend,” April 18, 2008). But the tough and inaccessible environment, which makes it so unappealing for development, is exactly what TSU wants. Patterson said that his staff first proposed the transfer four months ago, and McCall noted that the land was “a natural fit for our university and Big Bend.” With the exchange coming during TSU’s centennial year, he added, “We appreciate the birthday present and the Christmas present.”

– Richard Whittaker

Council Opponents Concede on WTP4

As the *Chronicle* headed to press Wednesday, City Council’s **Audit and Finance Committee** received an expanded report from the **Office of the City Auditor** on the costs of postponing completion of **Water Treatment Plant No. 4**. And after crunching the numbers, council members who had questioned finishing the plant on economic grounds begrudgingly concluded that “they will not press for a delay” of completion.

In late August, WTP4 contractor **CDM** released work-stoppage estimates that tabulated totals for a five-year and 10-year postponement at \$138 million and \$206 million, respectively, on top of the \$367 million in currently remaining construction costs. In its estimate, CDM also included indirect but related costs, such as building new infrastructure (a pump station, pipelines, etc.), which it says would raise the current baseline cost of WTP4 construction (\$508 million) by either \$253 million (five-year postponement) or \$486 million (10-year postponement).

An interim briefing doc from the OCA did not delve into any alternative infrastructure a WTP4 shutdown might require, but it did confirm many of the contractor’s findings. CDM found \$10.3 million in hard shutdown costs in both five- and 10-year scenarios (\$3.7 million for engineering, \$6.6 million for contract termination) instead of CDM’s \$79 million, but forecast a 3% inflation factor, adding \$68 million and \$135 million, respectively. CDM’s predicted legal expenses (\$12 million) and site protection costs (\$3 million to \$4 million) were said to “appear reasonable”; OCA also called roughly half of restart costs “reasonable” and said they were waiting for additional info from CDM before weighing in on the other half (engineering services, at \$11.5 million). A \$20 million mobilization/start-up expense for reinitiating construction was also still being analyzed, “pending additional information from CDM.” Also, the OCA wrote: “We analyzed CDM and the WTP4 contractors to determine if there were any related-party issues that could present a conflict of interest [as has been charged by some critics of the project]. ... We found no evidence of any conflict of interest. We also determined CDM is a recognized engineering services firm.”



Stopping construction on the WTP4 project would be too costly for the city, council members say

At Wednesday’s committee meeting, the OCA concluded that it found \$100 million of CDM’s five-year shutdown costs (\$138 million) and \$155 million of CDM’s 10-year estimate (\$206 million) “reasonable.” (Their overall totals included operation and maintenance savings from postponing WTP4.) The numbers led **Bill Spelman**, who had pushed for the OCA’s evaluation, to concede, “We’re talking about numbers which are sufficiently large that all the nickel-and-diming in the world isn’t going to change something fundamental.” While he still feels the plant isn’t needed, Spelman said, “I think we ought to get through it” and refocus energy on “more urgent needs,” including conservation and stable water rates and fees – sentiments that were echoed by committee members **Laura Morrison**, **Kathie Tovo**, and **Sheryl Cole**.

After the committee accepted the auditor’s findings, Spelman, Cole, and Chris Riley (who also sat in on the committee’s meeting) issued a press release stating they sought no further postponement of the plant.

– Wells Dunbar

DOJ on Redistricting: Tell It to the Judge

Any Texas candidates eyeing a seat in either the Texas House or U.S. House better hold on to their paperwork. The federal government has rejected calls from the state’s Republican leaders to provide preclearance for their controversial redistricting plans, ensuring that the measure will be settled in the courts.

The **Texas House** and congressional maps, approved by the Legislature in June, are being challenged before the U.S. District Court in San Antonio by a coalition of Democratic lawmakers and minority voting rights activists for violations of the **Voting Rights Act** (see “Voting Rights Act Goes to Court,” July 15). Closing arguments in that case wrapped up on Sept. 15, but neither side is expecting a quick resolution. The court is waiting on hearings up in Washington, D.C., where state Attorney General **Greg Abbott** is suing the U.S. government. In an attempt to curtail the Texas hearings and get the maps approved quickly, he asked the **Department of Justice** to sign off on the new districts by granting preclearance. This would not be a final legal judgment, but would signify that the feds would not challenge the new boundaries in court.

In a 10-page response filed Sept. 19, U.S. Attorney General **Eric Holder** shot down Abbott’s hopes. He rejected the call for preclearance and said the decision must be left to the courts. So that means first the D.C. judges must make their decision, which the San Antonio judges will in turn use to make their own. Unsurprisingly, Democrats and minority rights voting groups, who have argued that the plan diminishes the power of Hispanic voters and slices up communities of interest, applauded Holder’s decision. Texas Democratic Party spokesperson Rebecca Acuña called the maps “a desperate attempt by Republicans to latch onto power by any means necessary.”

The sole consolation for Texas Republicans is that Holder wrote that “the scope of the issues between the parties can be substantially narrowed,” meaning his office is only likely to challenge the maps for certain districts. However, each district that’s redesigned has severe consequences for its neighbors – especially in tightly drawn urban and suburban state House seats. Austin Congressman **Lloyd Doggett**, whose current district has been sliced up heavily under the GOP gerrymander, said his proposed district “may well be changed by necessary corrections to adjacent congressional districts.”

– Richard Whittaker

the hightower report

BY JIM HIGHTOWER

POLITICS ENRONIZED

In the infamous Enron scandals of a decade ago, **unregulated energy hucksters** created an array of dummy financial funds so they could evade public scrutiny and perpetrate fraud. To disguise the scams, the funds were given such names as Chewco and JEDI.

While Enron's house of cards collapsed, "**Enron accounting**" not only continues in Corporate America today, it is also infesting an endeavor that should never be tainted with such financial gimmickry: America's democracy. Corporate hucksters, intent on political profiteering, are setting up dummy funds with such star-spangled names as **Make Us Great Again** and **Restore Our Future**.


These are **super PACs**, created to amass millions of dollars in unrestricted corporate cash to back the candidacies of particular presidential wannabes. These groups can raise and spend unlimited amounts of money – something the candidates themselves are barred from doing. Already, the dummy funds are becoming larger than the candidate's own campaigns, allowing a few big money interests to pervert our democratic process into their plutocratic plaything. How few? As of August, more than 80% of the money in super PACs backing Republican candidates has come from only 35 people writing six- and seven-figure checks.

Technically, these dummy groups must not coordinate their actions with the candidates they back, but this "ban" is a fraud. For example, **Rick Perry's Make Us Great Again PAC** is backed by a corporate lobbyist – **Mike Toomey** – who had been Perry's chief of staff and is now both a major fundraiser and political adviser for Perry. Hello – the front group, the lobbyist, the fundraiser, and the adviser don't have to "coordinate" – they're all the same person!

What these super PACs represent is the **Enronization** of our politics – a legalized corruption that's tantamount to a corporate takeover.

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

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www.TexansAgainstTarSands.org

Trading Grass for Cash

With Austin five years and counting into a drought, it can be galling to watch water being sprayed on dying lawns. Now **Austin Water** has launched a new campaign to get homeowners and businesses to kill off their water-guzzling **Saint Augustine grass** – not a war on lawns, but rather an offensive against particular kinds of grass.

Through Oct. 14, the utility is offering a cash incentive: \$10 for every 100 square feet of lawn that a homeowner allows to die off and, after the drought ends, replant with other varieties of grass – like **buffalo or Bermuda** – that need little or no watering. By turning off the sprinklers, customers will reduce their load on the water system. And by waiting until the drought ends to replant, the new turf will have a better chance of rooting properly. AW Conservation Division Manager **Drema Gross** said, “For those customers that are still struggling and trying to keep lawns alive on our restricted schedule in this incredible heat, we want them to stop watering.”

This is not full-blown xeriscaping, where traditional gardens that depend on extra irrigation are replaced with drought-resistant native plants and bushes. Austin Water is already piloting a program for that: For the last year, the utility’s conservation program has offered landscape conversion incentives, where homeowners can receive a \$20 rebate per 100 square feet of lawn “converted to a native bed” and \$30 “if the area will not receive any supplemental irrigation.” Gross said: “Our current program does not let you replace turf with turf. We encourage native plants in nonirrigated areas, and yet we know there’s a bunch of customers who, for whatever reason, are really attached to their turf lawns.”

Gross described this latest lawn exchange program as being “for people who’ve been putting a lot of excess water on their landscapes.” Because very few domestic cus-

tomers have separate metering for their houses and yards, AW is not making hard and fast predictions about how much water can be saved through this program. But local water usage rises over 50% between winter and summer, and most of that is attributed to outdoor activities, especially extra lawn watering. In part, that is due to people accidentally overwatering. “We find a lot of people do not know how to operate their irrigation controllers,” Gross said. “We have people who are convinced that they are only running one program, and then you find three or four that are all running in the middle of the night and no one knows.” Homeowners can also conserve cash by aligning sprinkler heads correctly and checking their pressure settings: If the water is coming out in a thin mist, Gross said, “Those tiny, tiny droplets are not getting to your plants.”

This new initiative will be open to anyone prepared to let their lawn die, or anyone who has already given up that fight and will commit to the conversion. However, Gross said, if a yard is doing well on the city’s recently enacted **one-day-a-week watering schedule**, “We wouldn’t necessarily recommend ripping that out.” In fact, those kinds of low-usage gardens could be the poster children for the utility’s long-term plans. Gross said: “Once the drought is over and we give everyone the green light to start planting new stuff, we hope to see a culture change in Austin in terms of what kinds of landscaping you see as you drive around town. The result is landscape that needs less water and is better able to survive the next drought without extreme measures.”

Austin is far from the first city to launch a “grass for cash” program. **California’s North Marin Water District** launched its first pilot program in 1989, and many cities have followed suit. Las Vegas has one of the most successful programs, which has been



This South Austin homeowner opted for native plants instead of grass of any variety.

running since 1999. The terms offered by the **Southern Nevada Water Authority** are more generous than those proposed by AW: \$150 per 100 square feet for the first 5,000 feet (as opposed to Austin’ \$20 to \$30), then \$1 per foot up to a maximum of \$300,000. Participating property owners sign a covenant to maintain the conversion. Nicole Lise, public information coordinator for the SNWA, says it’s “an effort by all our local water providers ... to confront the issue that we live in a desert. ... Luckily, our leadership was able to have the foresight to say that we need to be conserving more.”

In total, more than 3,500 acres have been converted, saving a total of 50 billion gallons of water since 1999. While the average conversion is a home lawn between 1,500 and 3,000 square feet, more than 39.2 million square feet – 900 acres – of nonplaying areas of golf courses have been xeriscaped,

saving 2.1 billion gallons of water a year. Combined with other water conservation programs, like lawn size restrictions for new properties and onsite water recycling for car washes, the end result has been dramatic. Between 2002 and 2010, annual water consumption within the Nevada authority dropped by 32 billion gallons “and that’s in spite of growing 400,000 people,” Lise said.

A restricted water supply and a rapidly expanding population? Las Vegas’ problems sound an awful lot like those facing Austin. The sheer scarcity of water in Nevada and the permanent drought conditions have made it easy for customers to make sense of lawn conversion. Gross said, “Here, we’re going to try to make it make more sense.”

– Richard Whittaker

For more details on the lawn remodel option and the landscape conversion incentives, visit www.waterwiseaustin.org or call 974-2199.

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One Cop, Two Cop ... How Many New Cops?

Council approves 47 new APD hires –
with perhaps a change in the air

BY MICHAEL KING

In the end, the Sept. 12 City Council debate over the public safety budget concluded pretty much as they all do: The police, fire department, and emergency medical services budgets were approved in full. That's hardly a surprise; after roughly six months of staff presentations and work sessions, the budget presented at the final September adoption meetings (officially scheduled for three days but seldom requiring more than one) is largely a formality. Any substantial changes have normally been made earlier in the drafting process, and any additional discussions generally concern the relatively minor \$1 million or \$2 million (of a General Fund budget of nearly \$700 million) that remains unallocated at the end of the budget year. That was true as well this year – most of the several hours of discussion, amendments, and votes concerned how best to allocate the \$1.6 million windfall (call it a heat-wave bonus) transferred from Austin Energy due to extraordinary energy use this summer.

But there was one surprising twist. Although council approved an Austin Police Department allocation that included the addition of 47 new officers (plus two for the airport police), approval did not come without a fairly lengthy debate over whether hiring several dozen additional sworn officers was indeed the best way to spend the money – and even whether the sacrosanct “2.0 per thousand” ratio (officers to Austinites, a city policy standard for roughly the last decade) always makes sense. Specifically, Council Member Bill Spelman proposed that it would make better sense to hire fewer sworn officers (he suggested 31) and more necessary APD support personnel, then move the resulting difference into drug treatment programs as well as a “police allocation study” that would review more precisely the optimum distribution of APD resources.

Spelman didn't win his staffing budget amendment – and endured a fairly rocky debate on the way to defeat – but council

did agree to fund the APD allocation or staffing study and provided additional, separate spending for community drug treatment. “It is evident that I am not going to get what I want,” Spelman conceded. “But if this serves to start a community conversation on one of our most important problems, I will take it as a victory.”

Indeed, Spelman's original amendment never quite came to a vote – Mayor Pro Tem Sheryl Cole offered a substitute that would fund only the staffing study (at \$100,000), and that motion carried 4-3, with Laura Morrison and Kathie Tovo joining Spelman in defeat. The drug treatment funding, partially restoring earlier cuts to the Austin Travis County Integral Care budget, came from the AE funds under a subsequent motion by Mike Martinez.

However, the entire debate seemed to rile Mayor Lee Leffingwell more than usual. In response to Spelman's PowerPoint explanation of his proposal, Leffingwell responded in terms that suggested the LBJ School professor was just another armchair expert contradicting the practical folks who actually do the job. “I'm having difficulty believing, over what has happened over the last week [the numerous area wildfires requiring considerable APD assistance], hearing someone talk about reducing our public safety capabilities.” Citing his own experience as a military and commercial pilot, Leffingwell said desk-jockey experts liked to deliver similar proposals or even orders to the working pilots even though “none of them had ever strapped on an airplane,” and most importantly, “there has never been in the history of aviation a case of a chair behind a desk going down in a ball of flames.” Spelman understandably bristled at the criticism, responding that he has spent 30 years working directly with police departments and training police officers, and insisted his proposal “isn't based on theory; it's based on practice.”

Both men appealed to the APD representatives for their opinions, Spelman noting that he had selected his potential civilian



JOHN ANDERSON



JOHN ANDERSON



JANA BIRCHUM

Asked by Mayor Lee Leffingwell (top) and Council Member Bill Spelman (middle) about unmet APD needs, Chief Art Acevedo (bottom) said the priority is “boots on the ground.”



JOHN ANDERSON

After a spirited debate, City Council voted to approve the hiring of 47 new APD officers (plus two more airport police), a study of patrol staffing, and renewed drug treatment programs.

positions (911 dispatchers, crime analysts, a statistician) from the “unmet needs” list compiled by APD in its initial budget request. Chief Art Acevedo acknowledged that “in a perfect world” he would like to have all these resources for his department. But right now the priority, he insisted, is “boots on the ground” – sworn police officers to be drawn from the next available cadet class.

There was some additional discussion of just how the 2.0-per-1,000 standard (the national average is 2.3, higher for large cities) had come to be. Assistant City Manager Michael McDonald, a former assistant police chief for APD, said the standard first became a matter of official discussions in the late Nineties and had been adopted as policy (but never as an ordinance) in the 2002-2003 budget. Leffingwell argued that even at that time, 2.0 was a “minimum” specifically designed for Austin (“quality [over] quantity,” he said), under the presumption that should the city drop below that, “We're in big trouble.”

In theory, Spelman's proposed changes would have altered the ratio to 1.98 per thousand, and Tovo asked him how he had arrived at his specific numerical proposal. He said he had based it on reallocating 1% of the proposed APD budget. Tovo suggested a compromise at half that – but with Cole's substitute motion already on the floor, Tovo's was not in order, and then was made moot by the 4-3 adoption of the Cole substitute. And the 2.0-per-thousand had survived to live another budget year.

Opening the Conversation

In retrospect, the APD budget was never in much danger of amendment, if only because Spelman's specific proposal had come so late in the budget process that council was unlikely to take the leap. Martinez, who had spoken as a peacemaker in the adoption meeting – saying he welcomed Spelman's suggestions and that the conversation needed to continue – said as much afterward. “I think it's an absolutely appropriate and fair question to ask any time we have an expenditure at the city,” Martinez told me. “What are we getting for our return on investment, and what's the goal of that investment? In this case, investing in public safety, a fair question to ask is: Do we reduce crime, and is that the most appropriate way to invest our funds – simply in street cops, as opposed to not only police officers, but support services? It's an absolutely appropriate question, and a conversation that must be had.”

But, Martinez continued, “I did not feel it was appropriate at all to be making such an abrupt shift of a staff recommendation after a 10-minute PowerPoint presentation. We pride ourselves on public input and public process and transparency – here we have a very significant and expensive staff recommendation, and we have a drastic request contrary to that recommendation with no public input, with no process, and with no recommendation from our boards and commissions, which [in this case] is our Public Safety Commission.”

continued on p.26

“That's really my argument – not that we're spending too much or too little on public safety, but we're not using it as effectively as we could. This is a huge problem, and we need to have a conversation about the best way to protect ourselves.”
– Council Member Bill Spelman

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A few days after the meeting, Leffingwell was audibly less agitated on the subject, and said he would call his initial response “enthusiastic” or “passionate” rather than “heated.” “I do feel strongly about it,” he said. “I don’t want to give the impression that my feet are in concrete on this thing, that I’m not going to listen to anybody’s proposals for change. But I do feel that when it comes to public safety, changes have to be proven and accepted, not just by one part of the community, but by the people who do the job and the people who live in areas that are affected by that. I don’t think it ought to be strictly an academic exercise, using numbers to show that it might work.”

In retrospect, Spelman himself was encouraged by the overall tenor of the discussion, and feels he at least opened the door to a more thorough review. “I think that the conversation’s started,” he said. “There are some people in the Police Department

that are willing to talk further about it. The point I think I was able to make clearly is that this is a huge problem. If you want to monetize it, it’s a problem roughly comparable [in cost] to our traffic congestion problem. I think it’s probably much more serious, and I think it deserves the kind of conversation that traffic congestion has been getting for years. We have not been giving crime that kind of conversation, because it’s too easy to just hand it off to the experts and just say, ‘Take care of it for us.’”

Spelman and Martinez both pointed out that just as “more roads” alone will not solve our multimodal transportation problems, neither will simply “more cops” adequately address our crime problem. As Spelman put it in his presentation, “More of the same provides pretty much the same results as we have right now: Low but stable violent crime rates; high and stable property crime rates.” Spelman’s essential argument is that while

hiring more police officers does reduce crime somewhat, preventive strategies (e.g., drug treatment, innovative neighborhood programs, targeted allocation of resources) have a greater effect, and generally at lower cost. “More cops do equal less crime,” Spelman said. “It’s just not good enough, not effective enough, by itself, to solve our problem.”

Public Crosstalk

In the aftermath of the fairly acrimonious budget adoption, the adversaries were sounding more conciliatory. Chief Art Acevedo said that while Spelman’s amendments arrived very late in the budget process, going forward he will be glad to have the public staffing discussion, which he thinks is “all about the 2.0 per thousand, and whether we need to back away from that as a city.” The APD is already preparing a request for proposals for the staffing study, he said, though he noted: “Some of

the folks that might be pushing for this staffing study, in the belief that they may come back with a recommendation of less staff – they run the risk that they may come back and recommend higher levels of staffing. Then what do we do? Be careful what you ask for, as I always say.”

Acevedo also acknowledged that he himself had abandoned a previous APD policy of 80% officer staffing at all times – regardless of timing, need, or circumstance – as “the biggest waste of resources ... a boondoggle.” That change effectively confirms that it’s not the raw numbers of officers that are decisive but how they’re deployed. He’s proud that during his tenure, the department has measurably increased its efficiency. “We’ve come in under budget every year, and yet produced positive outcomes in the crime stats – a 5.8 percent reduction last year, and we’re on track to reduce it again this year.” But he added that

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FURTHER READING

Posted with this story online (austinchronicle.com) are the following related documents:

- 1) Public Safety Commission Recommendations for Fiscal Year 2011-2012
- 2) Council Member Bill Spelman's council presentation "Does Austin Need More Cops?"
- 3) A letter by Greater Austin Crime Commission President Richard S. Hill and Public Safety Commission Chair Michael Lauderdale, "Keep Austin Safe," which was featured as an op-ed in the Sept. 12 *Statesman*

by his department's own analysis, his officers' schedules, on average, now allow only 26% "uncommitted time" – insufficient, he believes, to foster the innovative thinking, community outreach, and programs Spelman would like the department to pursue.

Public Safety Commission Chair Michael Lauderdale echoed Acevedo's cautions about reducing the officer numbers, adding a consideration not mentioned in the council meeting: the Mexican drug wars. "As we look at the crime statistics here in Austin, we see rising rates – based on my research, I'm concerned about the collapse in Mexico and the likelihood of more drug activity by very, very dangerous organized crime coming into the Austin area." Lauderdale says he and the commission are willing to consider alternative approaches, but not at the cost of a reduction in sworn officers. "Let's don't reduce the number of visible officers that we have," he said, "until we make studies of the effects that would argue we can come up with a better strategic orientation than we have right now."

There is also a political backstory to the episode, although it's not necessarily the potential mayoral campaign conflict some have contemplated for next year between Leffingwell and Spelman. Both men dismissed that possibility, and Martinez commented: "You could say that for any policy proposal that is put out there when council members differ. ... I believe these guys truly – taking the positions that they do – are proposing what they believe is best for Austin."

But in more practical terms, Spelman suggested that the abrupt timing was effectively imposed on him by the current structure of budget discussions – dominated throughout by staff presentations with little opportunity for council feedback or reconsideration – and aggravated by the current limitations on council member internal communications, as a consequence of still unresolved charges of Open Meetings Act violations. While none of the council members wanted to criticize directly the need for and intent of primarily public deliberations, the restrictions have clearly made it more difficult for them to work together consistently – and to work out potential differences or misunderstandings in private discussions, instead of immediately polarizing the arguments in public.

Spelman hopes they can solve that deliberative problem but says it will take more time. "Voicing a controversial proposal is costly to a council member," he said, "and if

you can't make adjustments in response to a disagreement – if you have to make all those adjustments in public, where positions are more hardened – members will not want to take controversial stands, for fear of the reaction." Just as some members felt blindsided by Spelman's late amendment posting, Spelman got a direct taste of the counterreaction, not only in last Monday's meeting but in that morning's *Statesman* op-ed ("Keep Austin Safe") by Lauderdale and Greater Austin Crime Commission President Richard S. Hill. It was accommodating timing by the daily, and the editorial led with "the terrorist acts of Sept. 11, 2011," ran through the looming spectre of the Mexican drug cartels, and claimed that each new officer would reduce crime in Austin to the economic effect of more than \$300,000 – an unsubstantiated assertion that Spelman harshly targeted in his presentation to council later that day.

In the end, Spelman shrugged, the council

majority responded to the debate as essentially a conflict of "lies, damn lies, and expert witnesses," and perhaps he hadn't helped matters by addressing the scholarly disputes in such detail. But, he continued: "Every dime I was taking off 'more officers' was going to be earmarked for public safety in a different way. ... That's really my argument – not that we're spending too much or too little on public safety, but we're not using it as effectively as we could. This is a huge problem, and we need to have a conversation about the best way to protect ourselves."

For good or ill, the next budget cycle is only six months away, so maybe by then the public can be re-engaged in the discussion, and even the council members will find ways to have productive conversations without either coming to blows or violating the law. "We probably can find a way to get this thing to work," concluded Spelman. "But it's going to take more time." ■

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I'll tell you a story so screwy you probably won't believe it.

Fanatical but sophisticated Muslims, savvy about America, plan to piss off and unbalance the Great Satan. They employ suicidal dingbats to conspire in plain sight at tourist-friendly joints in Florida and Las Vegas. These guys train in disparately located flight schools (without concealing that they don't need to learn how to land). Cleverly armed with humble box cutters, they intend to fly East Coast commuter planes into the World Trade Center, the Pentagon, and the White House.

These bastards know their enemy. Flash a box cutter at a planeload of Montana ranchers, Los Angeles street toughs, or Texans of any description, and you'll hear: "Put that away, sonny, or I'll shove it right up your ass." Business commuters won't do that. They're not cowards, but in their world, the protocol is to follow instructions. They won't catch on until it's too late.

The FBI finds clues in time to stop the plot, but it's hampered by computers that can't search more than one word at a time. The CIA finds other clues, but the CIA and the FBI don't share. Bush ignores warn-

ings about Osama bin Laden, and, a week before the attack, calls for cuts in antiterrorism funds.

The attack succeeds. America goes nuts. Afghanistan's Taliban won't deport bin Laden. We send troops who corner the rat in Tora Bora, then assign his arrest to the Taliban, which didn't want to give him up in the first place – probably because the White House doesn't want him caught. The president is betting that an anxious America frightened of bin Laden might be bamboozled into gambling on grandiose and unrealistic Middle Eastern schemes.

U.S. intelligence agencies dummy up to cover up. Bad enough that they couldn't predict the Iranian revolution or India's and Pakistan's nuclear bombs. (Our presidents learned of these from CNN, not the CIA.) If it's proved they flubbed 9/11, someone might actually have to resign.

For a decade, Americans comfort themselves with the "knowledge" that we've forced the sonofabitch ringleader to live in caves. Turns out he's lived in villas. He fucked with us, then made fools of us. Finally, we proudly shot him down like a dog, violating international law and earning the further distrust of the few who still admit to being our allies.

Worst of all, in this story, our heroes tend to die. On 9/11, many of the truly heroic died.

Weeks after the bin Laden hit, some Navy SEALs who performed the mission died in a chopper crash. And 10 years after 9/11, we're still warring (and not winning) in Iraq, Afghanistan, and (semisecretly) Pakistan.

I don't want to know this story, much less believe it. Good luck selling it to Hollywood. Hollywood will tell a Titanic-type tale, but only if the heroine gets naked and lives happily ever after. (William Dean Howells: "What the American public wants ... is a tragedy with a happy ending.")

Ditch that dumb story. Let's have a story that sells:

Evil, flawlessly efficient, superbly secret masterminds control our government and our economy. They are bent on world domination. They employ sinister assets to finesse Muslim patsies to hijack planes while a brigade of secret technicians rig skyscrapers and the Pentagon to fall on cue. Throw in another plane for dramatic effect. Let U.S. suckers have a Pyrrhic victory to emote over. The White House is in on it, along with the CIA and the FBI. Everybody fucking knows. But these masterminds are so deft that they screw us even if we know they're screwing us.

Believe this story and we're victims, but not idiots. We're special enough to see through the masterminds' hideous ruses, though, of course, we can't do anything about it but rant and blog. Still, we're in the know. That's got to count for something. We understand the real story.

Recognize that story's plot? It's pure James Bond—but without James Bond. It's a Bond movie told from the evil mastermind's point of view. SPECTRE is a worldwide conspiracy, loyal only to itself, that invents incredible plots to dominate us all, and nobody can stop it, nobody but Bond. If there's no James Bond, SPECTRE wins.

As 49 years of Bond films prove, this plot can be woven into endless variations. Different actors play the same roles to equally enthusiastic audiences. You'll make a bundle every time, as long as you don't cast George Lazenby (the boring Bond of *On Her Majesty's Secret Service*, the franchise's first flop).

James Bond, not Superman, is the prototypical superhero. Superman shrinks from kryptonite. Bond dips his chips into kryptonite pâtés and washes it down with shaken-not-stirred martinis – brilliant, brave, invulnerable, suave. Only Bond can best SPECTRE's supervil, supersmart, supersecret, super-rich, and supercilious villains who, if truth be revealed, control the world. (Time out: Honestly, does this look like a controlled world to you?)

Always the same, yet endlessly variable, the Bond plot is great storytelling with or without Bond.

In some circles, that's called an archetype. Archetypes make suckers of us all.

Many were suckered not long ago by a glib and handsome fellow who played a slick variation of an old favorite: the once and future king who, alone, can pull the sword from the stone. He ain't the first sweet-talker to try for the White House by hustling that hoary story.

Back to business:

The Internet is crawling with more proof-positive 9/11 videos than my Brooklyn tenement had roaches. Seriously, given today's technology, if you cannot reasonably verify the source, you cannot trust the authenticity of any photo, film, or video. To trust 9/11 videos is to live in 2001 when special effects were primitive compared to now. Want proof? Watch *Inception*. Watch it in slo-mo. (Why would anyone phony up a video? See below.)

I didn't tape 9/11 because I never wanted to see that day again. I wish I had, because, given my limited resources, my own tapes (or the tapes of a trusted friend) would be the only 9/11 tapes on which I'd base conclusions.

As for tower-detonation theories, they omit one crucial aspect:

We cannot know accurate construction specs for the World Trade Center. New York City permits construction with recycled structural steel guaranteed by its manufacturers to be as strong as (and cheaper than) new steel. Believe that, if you like, but this much is verifiable: New York has the most famously corrupt construction industry and inspection system east of Las Vegas. When the World Trade Center was built, New York City was in its most corrupt cycle since the days of Tammany Hall. Cops and city government alike were dirty. Regulatory enforcement was a lucrative hobby. There is no way to be certain about the World Trade Center's steel, concrete, or wiring. Maybe they were up to blueprint specs, but "maybe" is as good as it gets. No one can know.

As for expert testimony: Big Pharma, among others, openly buys experts at all levels of research and government. Believing experts whom you haven't personally vetted makes for good stories but lousy evidence.

Not that I don't believe in conspiracies. Here's a stab at the plausible:

Elements in our intelligence agencies knew something was up. It suited their intentions to look the other way. Then they created special-effects conspiracy videos spiked to go viral. Conspiracy theorists took it from there, obsessively thinking up variations that make James Bond screenwriters look like pikers. Fed a good foundation story, they'll chase their own tails long after the perps are safely rich and dead.

Thomas Pynchon gave us the first principle of misinformation: "If they can get you asking the wrong questions, they don't have to worry about the answers." ■



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THE ARTS

Damian Priour

IN MEMORIAM

From water he came and to water he shall return.

That's how to think of Damian Priour, the respected Austin sculptor who passed away Wednesday, Sept. 14. A childhood spent on the beaches of the Gulf of Mexico instilled in this seventh-generation Texan a lifelong love of water that came to inspire his art. He represented water as glass, blending it with the limestone of the Hill Country – his home for more than 30 years – to create elegant artworks that captured the essence of Central Texas' natural beauty and the admiration of viewers and collectors worldwide. That an outdoor exhibition of his work titled "Around the Water" should have opened in the days before his death seems fitting. It continues through Dec. 4 at the Lady Bird Johnson Wildflower Center.

Priour's deep connection to this area was evident in more than his art, though; he contributed generously to many cultural organizations, serving on boards for the Austin Museum of Art, Ballet Austin, and the Umlauf Sculpture Garden & Museum, and co-founding the Austin Visual Arts Association. His generosity was also exemplified by the Texas Chair Project, for which he sculpted 100 small chairs that he sent to 100 Texas artists he admired, asking them to make a small chair in return. From that, Priour expanded its scope, creating the Global Chair Project as a means to support cultural, environmental, and health research efforts through the sale of chairs donated by artists from around the world. Priour was named the Texas Commission

TODD V. WOLFSON



on the Arts' State Three-Dimensional Artist in 2008 and inducted into the Austin Arts Hall of Fame in 2009.

Priour is survived by his wife, Paula, and children Chloe, Stuart, and JJ. A memorial celebration will be held Saturday, Sept. 24, 11am, at Emmaus Catholic Parish, 1718 Lohmans Crossing, Lakeway, where the altar and the baptismal font are Priour sculptures. In lieu of flowers, donations to the Global Chair Project, at www.theglobalchairproject.org, are encouraged. – R.F.

Come Together

Having Helen Merino return to the role of Hamlet for Austin Shakespeare now – the production runs Sept. 22-Oct. 9 at the Long Center's Rollins Theatre – isn't in itself unusual. A few dozen blocks away, Emily Erington, Kelsey Kling, and Rebecca Robinson are back together as the sisters in *Marion Bridge* (see Exhibitionism, p.23, for Elizabeth Cobbe's review), a play they first performed at Hyde Park Theatre in 2002 under director Ken Webster, who revisits past parts himself fairly often. Actors reprise roles all the time. What's curious about Merino slipping back into the inky cloak of the melancholy Dane is the timing: It's 10 years to the month of her initial stab at the role (a point chronicled on our Sept. 28, 2001, cover). Given all the recent remembrances of the tragic events of that September, Merino's return to Denmark sounds a strange echo of the first.

To my ears, anyway – I was in that earlier production of *Hamlet*, along with my wife, Barbara Chisholm, and our daughter, Rosalind, then just 8. My memories of it will be forever linked to 9/11 because the tragedy occurred two days before our *Hamlet* was to open. That day and the next, those of us in the show had no idea if people would want to see any play, much less one trafficking in as much blood and misery as *Hamlet*. Still, we were show folk, so we did what show folk do: rehearse and trust that somebody would show up on opening night. And much to our amazement, somebody did. Not in great numbers, but people came, and they seemed not only to want to be there but to need to be there – to be with others, sharing the

pain they felt in a public place. Moreover, they needed to share a healing experience that would balance that shattering experience the entire country had shared. *Hamlet* may seem a curious choice for a balm, but its exploration of murder, of revenge, of grief, of our fragile mortality, all treated with such humanity, made it a cleansing drama in that moment. The play seemed to address us directly, never more so than when Claudius tells his countrymen how it befitted them "to bear our hearts in grief and our whole kingdom to be contracted in one brow of woe." He may have been referring to the death of King Hamlet, but the words so poignantly described our national sorrow that cast and audience both were moved by them and bound more tightly together through the play.

Too often we forget that communal quality of the performing arts. As with so many aspects of our society, the focus on the individual obscures our view of the collective; "What show am I seeing?" trumps "What show are we seeing?" September 11 shifted that in the theatre and concert hall as elsewhere, but since the national unity we felt then eventually faded, it isn't surprising that it faded in the arts as well. In the decade since, I've experienced that affecting bond among audience members a handful of times – during *The Laramie Project* at Zach Theatre, Blue Lapis Light's *Requiem*, Forklift Danceworks' *The Trash Project*, the Rude Mechs' *Decameron Day 7: Revenge!*, Rubber Repertory's *Biography of Physical Sensation* and *The Casket of Passing Fancy* – but mostly that's been because the creators have made an explicit effort to incorporate into the work a sense of community, and even active participation.

That wasn't quite the case with *september play*, an original work made by students in the University of Texas Department of Theatre & Dance. Maybe because it dealt explicitly with 9/11 and was performed on the anniversary, the audience seemed to approach it in the spirit of unity that followed the event itself. A sense of the audience as one buzzed among the hundreds of bodies packed into Anna Hiss Gym that night. They brought that into the space, and it struck me that audience members could – and should – be more responsible for that awareness of their collective experience. We do it all the time on airplanes. Shouldn't we think about the journey we take together in the theatre at least that often?

It's easy enough to do. Whenever you hear that ubiquitous message to silence your cell phone, take a few seconds to look around at your fellow travelers in the theatre and hold onto your awareness of them as the lights dim. We don't need a national tragedy to unite us there. We only need *Hamlet*.

BY ROBERT
ALL OVER
CREATION
FAIRES

Actors From the London Stage

FIVE BARD STUDS

Austin suffers from no shortage of Shakespeare. Summer brought us the Winedale repertory, Young Shakespeare's *Troilus and Cressida*, Austin Drama Club's *Hamlet*, and the Weird Sisters' *A Midsummer Night's Dream*. Now fall approaches with *The Tempest* from the EmilyAnn Theatre, *Hamlet* from Austin Shakespeare, *Henry V* from the Baron's Men, *The Winter's Tale* from the Present Company, and *Titus Andronicus* from the Last Act Theatre Company. Fine as these may be, my favorite Shakespeare in Austin will sweep through town next week. Enter Actors From the London Stage.

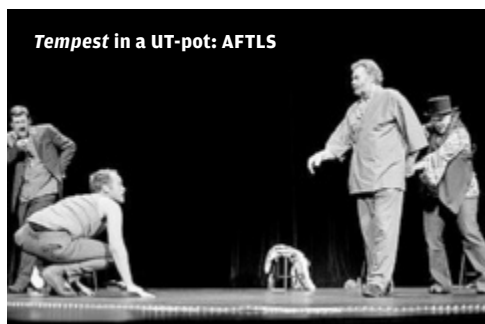
Boasting an elegant simplicity, AFTLS productions are unlike almost any other Shakespeare you'll see: The self-directed troupe performs each play with five actors who never leave the stage and play all the parts, using minimal props and no set. According to University of Texas English professor Alan Friedman, who has coordinated the English company's annual weeklong residency at UT since 1999, this starkness is AFTLS' greatest asset, "rendering the language and action startlingly clear and compelling The results are powerful and irresistible, even magical, for audiences of all ages who gain understanding of and access to a Shakespeare play they might never have thought possible."

In the last few years, the arrival of AFTLS has become a sort of Christmas morning for me. As a UT student and Winedale alum, I get the thrilling opportunity to meet the actors, guide them around Austin, and participate in the engaging classes they teach on campus. But, of course, the best part is their dynamic performances. Like a kid

speculating on the gift underneath the wrapping paper, I love guessing how roles will be distributed among the five actors. In this year's staging of *The Tempest*, will the actor who plays Prince Ferdinand also play the monster Caliban? Will King Alonso double as mischievous Ariel? Though this overlap may sound like a gimmick – one actor playing two parts winds up in a conversation with herself; hilarity ensues – the

actors slide in and out of different roles so seamlessly that I always end up wondering why all Shakespeare isn't done this way. In 2009's *King Lear*, for example, Richard Neale was incredibly moving as the diametrically opposed half-brothers Edgar and Edmund, and having him play both roles added a surprising layer to their fraught relationship. AFTLS' simple, textually based approach breathes freshness into plays that may seem overdone or unapproachable. These are such stuff as dreams are made on. – Jillian Owens

Actors From the London Stage will perform *The Tempest* Wednesday-Friday, Sept. 28-30, 7:30pm, at the B. Iden Payne Theatre, UT campus, and Saturday, Oct. 1, 7pm, at the Winedale Theatre Barn. For more information, visit www.texasperformingarts.org.



Tempest in a UT-pot: AFTLS

COURTESY OF PATRICK RYAN

EXHIBITIONISM

The Cherry Orchard**Oscar G. Brockett Theatre, 23rd & San Jacinto, 477-6060****www.finearts.utexas.edu/tad****Through Sept. 25****Running time: 2 hr., 30 min.**

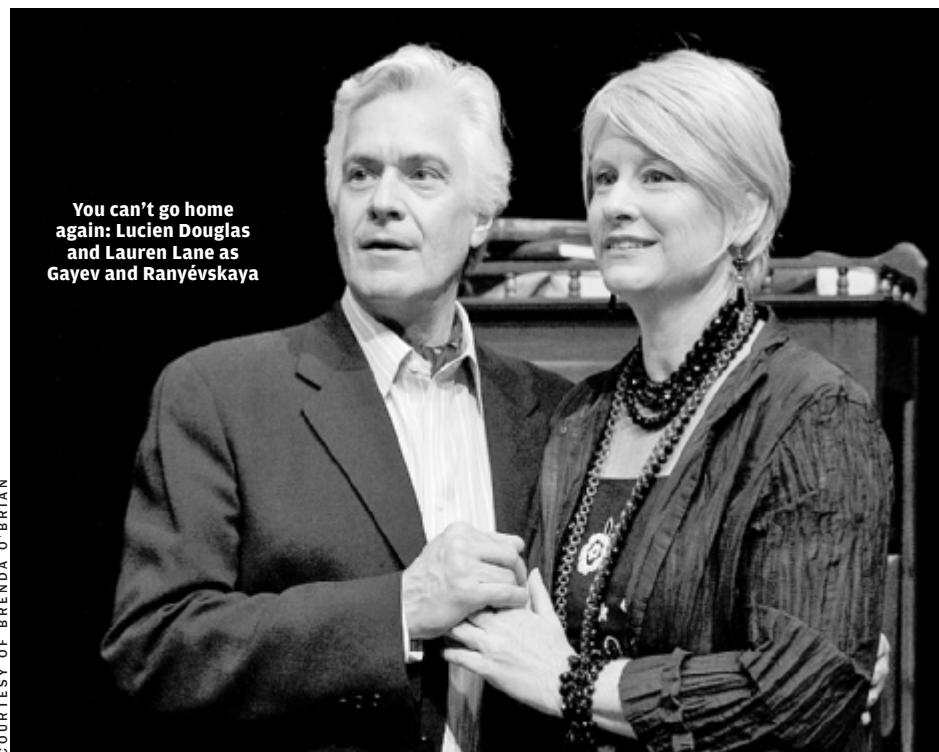
Runaway spending. Mounting debt. Loss of the family home. Fear of unemployment. The crises discussed onstage in the Oscar G. Brockett Theatre right now feel very much of the moment, and to listen to the people they've afflicted talk about them, you wouldn't figure them for Russians living more than a century ago. They don't sound the part – or look it, for that matter. They're decked out in fashions of the 21st century, with accessories and hairstyles and the like that reflect our society, our time. They look like us and talk like us, and their problems sound like ours.

That contemporary feel to this staging of Anton Chekhov's *The Cherry Orchard* by the University of Texas Department of Theatre & Dance comes very deliberately from its director, department chair Brant Pope. He's chosen as his text a late Nineties translation by Paul Schmidt that was written for the American ear. "You people drive me crazy," shouts a frustrated Lopákhin at the insolvent brother and sister who refuse to heed his advice to chop down the family's mammoth orchard and develop the land with vacation homes. It's the sort of modern and energetic turn of phrase that pervades Schmidt's take on the script and hauls it from the Russian provinces into our own backyard. Without the formal language that characterizes many older translations of Chekhov or the stately period dress of traditional productions, the distance that we sometimes feel from Chekhov's characters as remnants of some old, dead Russian aristocracy closes. We see more of ourselves in them.

There are times when that works well for Pope's production. At one point, Madame Ranyévskaya has no sooner finished lamenting her sins, among which she counts her wastefulness with money, when she hears an orchestra in the distance and suggests throwing a party that she clearly cannot afford. Guest artist Lauren Lane not only makes credible that abrupt emotional U-turn from sincere remorse to reckless extravagance but also delivers it with a blitheness and blindness to her own self-contradiction that recalls the indifferent spendthrifts of our financially troubled times. And while John Smiley's Lopákhin may not have the clipped, well-heeled look of a successful self-made man, his sober focus on the development deal and dazed euphoria after outbidding a business rival for the prized cherry orchard reeks of today's dealmaking Wall Street elite. In these moments and others like them, we feel a chill of recognition that goes beyond what we might experience from a staging truer to the period.

Another contemporary attitude in the production, though, is less affecting: a lack of urgency of the sort one hears in conversations ending with "whatever." We feel a depth of emotion when Lane's Ranyévskaya breaks down in grief over the memory of her drowned son, and as Várya, the adopted daughter who's been running the estate in her mother's absence and carrying a torch for Lopákhin, Liz Kimball draws forth the character's moods of yearning, hope, frustration, and disappointment in vivid colors. But a surprising amount of the dramatic conflict here is missing that quality of pressing importance. Characters may express anxiety over money or romance or disagree about what will happen with that damn orchard, but they do so with little punch behind it or tension to sustain it. It leaves the impression that they're not that deeply invested in their fate, that they can shrug it off. Perhaps that's intentional – a commentary on our own disinterest in fighting for the things we claim to value and what we stand to lose because of it. Given the precariousness of the economy and the intransigence in our political scene, that may make this worthwhile as a cautionary tale, but it doesn't impress itself on us with any force. Without a sense that it matters to the characters, it won't matter much to us.

As this is Pope's first directorial production for the department since taking over as chair in 2010, it comes weighted with expectations. What do the choices he's made say about his priorities as an artist, about the way he approaches theatre, about the direction of the department? I'd like to read his



You can't go home again: Lucien Douglas and Lauren Lane as Gayev and Ranyévskaya

COURTESY OF BRENDA O'BRIAN

decision to stage this period piece not just in modern dress but as more of a rehearsal production, without a designed set or costumes, as a sign to his master's candidate actors that once in a while you need to strip away the other production elements and focus on the text. For a department that has historically devoted so many resources to production values and design, that would be a pretty bold statement and one I'd support. In this instance, however, the production elements included seem to muddy that message: set pieces and props just fancy enough to suggest something more than the basic items employed in rehearsals but so worn or inex-

pensive that they read as shabby versions of what they're supposed to be. We're left somewhere between a fully realized vision of a *Cherry Orchard* in our day and a truly bare-bones version that calls on our imagination to fill in the gaps.

I won't pass any final judgment on Pope's work or his leadership of the department based on a single project. I look forward to seeing more from him. But here's hoping for some stronger choices in the future. Chekhov's characters remind us here of what we lose when we're indecisive.

– Robert Faires

continued on p.34

Steplings**by C.W. Smith****Texas Christian University Press, 272 pp., \$32.95**

It's said that kids adapt to change better than adults. What's usually not mentioned is that predicting the nature of that adaptation is nigh impossible. In *Steplings*, the characters struggle with the usual destructive forces within a family: divorce, death, alcoholism, poor communication, and the stupidity that accompanies youth. C.W. Smith, who teaches at Southern Methodist University, tosses in a crisis and explores how the cards play out for the older and younger members of a Dallas family.

Burl and Lily, widowed and divorced, respectively, find comfort in the stability of their new marriage. That stability does not extend to the child each brought to the marriage. High school dropout Jason hit the skids after the death of his mother, putting Burl over his



head in the choppy waters of parenting. The aggressive nature of Jason's anger contrasts sharply with the quiet resentment of Emily, Lily's 11-year-old daughter. It only takes a letter from Jason's sweetheart breaking off their relationship to ignite the powder keg Burl and Lily have unwittingly created by coming together.

The book splits its time between the kids' exploits on the road, as they escape what to them is a situation beyond salvage, and Lily and Burl's desperation in the absence of their children. The juxtaposition of these two couples provides the engaging core of the novel. Smith positions the kids' quick adaptation to their ever-changing situation in stark contrast to Burl's and Lily's opposing and unbending plans for retrieving the runaways. While Emily and Jason manage to create a tenuous friendship, their parents' relationship buckles and cracks from the pressure. And despite parental niceties insisting that love is equal for biological kids and stepchildren, when push comes to shove (and it does here), parents choose their offspring over everything and everyone else.

Even though these kinds of relationship dynamics have been mined many times before, Smith's story rings true and never feels stale. A dash of international politics spices up the personal politics of *Steplings* in a way that isn't forced or incongruent. The only misstep is a brief glimpse into the life of Jason's girlfriend that reads like a long parenthetical to the real story – a story of bonds between siblings and spouses, parents and children, and the fallout when they pull in different directions.

– James Renovitch

C.W. Smith will appear at the Texas Book Festival, which runs Oct. 22-23.

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'Wild Beasts'

Champion Gallery, 800 Brazos, 354-1035
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Through Oct. 8

Art can seem mysterious at times, with all its various schools of expression and arcane methods of rendering and self-referentiality. Even just visual art, and even just one flavor of visual art, can be a tough nut to crack – especially when you're dealing with labels alone. What, for example, is Fauvism?

Fauvism, Wikipedia tells us, "is the style of *les Fauves* (French for 'the wild beasts'), a short-lived and loose group of early 20th century Modern artists whose works emphasized painterly qualities and strong color over the representational or realistic values retained by Impressionism." (Think Henri Matisse.)

Since we would had to have previously learned that in art class or via equivalent autodidact activities, we might say, "Gee, thanks, Jimmy Wales." (Because Wales is the man who started Wikipedia, see.)

And Fauvism – or let's call it neo-Fauvism, because, hell, the original movement began more than a century ago – can be experi-



Marion Bridge

Hyde Park Theatre, 511 W. 43rd, 454-7529
www.hydeparktheatre.org
Running time: 2 hr.

In Daniel MacIvor's play *Marion Bridge*, three adult sisters have gathered at their childhood home in Nova Scotia to care for their mother in her final days. The three women are a curious, troubled bunch. Agnes (Rebecca Robinson), whose hand is rarely without a drink, fled their rural Canadian home to make her way as an actor in Toronto; she's brought her personal theatrics with her on this trip home. Theresa (Emily Erington) is a nun who farms with her convent; a sliver of doubt has entered her life. And then there's Louise (Kelsey Kling), who has all but retreated from adult life in favor of disappearing into the world of soap operas and serials.

Marion Bridge is a quiet sort of play. The even pace is well-suited to the story of a fam-

enced *right in the pigment* in Austin, currently, in a show called "Wild Beasts." For which we might say: "Gee, thanks, Sonia Dutton." (Because Dutton is the woman who runs the Champion Gallery in Downtown's asphalt-latticed heart, see.)

"Wild Beasts" includes works by Ryan Schneider, Daniel Heidkamp, Shara Hughes, Joshua Abelow, and Ezra Johnson, all of whom are definitely emphasizing "painterly qualities and strong color," and all of whom are doing it, we daresay, *right*. There's no sense in this exhibition of any of the painters struggling to create something or being constrained by their lack of skill or commitment and so *defaulting* to simplicity. You know what we're talking about, reader, because you've seen artworks where the creators have done the very best they can, and still the most viewers can get is that meh feeling of "Well, at least they're *expressing themselves*, bless their hearts."

You don't have to worry about blessing any of the hearts of these wild beasts. You can take in the simplest paintings here (Abelow's almost typographic treatments of color and shape) or the most complex ones (Hughes' psychedelic residential interiors, Schneider's domestic tableaux) or any of them, and what you'll likely feel is that it's your own eyes that have been blessed with these visions. You'll be all, "Whoa, yes, this is what art galleries were meant to exhibit: the work of professionals!" But especially: professionals who are unafraid to *play*.

Scrutinize Heidkamp's gorgeous series of portraits of art collectors from Austin and NYC. Who needs hyperrealism – that's what photographs are for, right? – when paint qua paint can so vividly show you what people really look like? The artists here are showing you the world as you might experience it while tripping (happily) on LSD, as you might see it if your visual cortex were massaged with a kaleidoscope soaked in the Pantone Matching System. (And isn't that extraordinary vision one of the basic things that artists are *supposed* to provide – according to the Seekrit Artists' Agenda?)

ily trying to find itself even as its members lose their centers. In all, the show bears a weighty familiarity for anyone who has made a difficult journey home or has experienced the disappointment of arriving at adulthood and discovering less than what dreams have promised. The play doesn't reinvent the rules of Western theatre – in terms of convention, it's pretty typical – but it does present thoughtful, expertly drawn portraits of interesting characters. How many plays seek to portray the difficulties of religious life but come away as not much better than a clichéd shadow? MacIvor – and Erington, as Theresa – show in subtle, effective ways how doubt can rise through the cracks after years of constant devotion. Similarly, Agnes and Louise are flawed but earnest, each navigating the difficult waters of their mother's passing in her own way.

This run is a revival of Hyde Park Theatre's 2002 production, again directed by Ken



"Wild Beasts" is up until Oct. 8, affording you plenty of time to launch your own investigation. And you *do* like colors, right? There are more colors here than in the titles of a dozen Travis McGee novels, but it's no mystery as to why that, in this case, matters. These artists – three from Brooklyn, one from Atlanta, and one

from London – have been busy shaping wonders that will enrich your aesthetic life far more than, say, some poker player's busted flush.

Gee, thanks, John D. MacDonald.

– Wayne Alan Brenner

Webster. Paul Davis again designed the set, a realistic and delightfully detailed look at the kitchen of the family home. The casting, which also remains the same from the earlier staging, is strong, with three capable actors who possess great technique. This current production feels stiff, as though the directorial hand were so strong as to rob the performances of their spontaneity. At times the actors have that look about them that can happen when a performer is more concerned with hitting her cue than she is with her intentions and circumstances.

Fortunately, they do not lose the sense of connection necessary to believe that these women are sisters. They fight, hug, mock, and make some terrible decisions, but at the end of the day, all three are and will always be sisters. It's a kind and gentle sort of message for a play, the kind that manages to offer both comfort and truth: a rare find indeed.

– Elizabeth Cobbe



The other three sisters:
 (l-r) Kelsey Kling,
 Rebecca Robinson,
 Emily Erington

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ETERNALLY OLD

In the 1950s, **Christian Dior** said: "Women are most fascinating between the ages of 35 and 40, after they've won a few races and know how to pace themselves. Since few women ever pass 40, maximum fascination can continue indefinitely." I laughed at Dior's wicked sarcasm, thinking what a dated statement that is. Or is it? Though magazine covers implore us to Be Fabulous at 40, Be Fantastic at 50, and Be Sexy at 60, they usually imply that you're not fabulous unless you look half your age. Mothers who dress like their teenage daughters look ridiculous. Plastic surgery has molded, sculpted, and carved women to look like beings of unidentifiable age, even though we know they're older than they look. The real travesty is when people in their 20s and 30s get plastic surgery thinking it's going to make them look younger (how young? 12? 14?), and thus they, too, achieve that weird, alien look that will follow them the rest of their lives (hello, **Victoria Beckham!**) – all in the name of looking younger and better. On the flip side, there are

the true plastic surgery addicts like **Jocelyn Wildenstein** (never seen her? Take a pain pill, and have a quick spin through **Google images**) and **Amanda Lepore**, whose complete head-to-breasts-to-genitals-to-toes makeovers are staggering in their surreality. See Lepore perform and you get to see it *all* – more than you ever dreamed. These are the entertainers who go under the knife for themselves and their admirers, and whose identities depend on surgical architecture.

There are plenty of times in my life when I considered plastic surgery, but like many of our youthful generation who regret having tattoos all over themselves, I'm afraid I, too, would have regretted my surgery choices. When I was heavier, I bemoaned the fact that my cheekbones were no longer visible. I dreamed of having implants put in to balance the effect, but it would have only served to make a large, heavy face even larger and heavier. Of course, having lost the excess poundage and rediscovering my perfectly adequate cheekbones, I'd look like a freak now if I'd had implants and would have to figure out something else to do with the unwieldy protuberances under my eyes ... like hang coats on them or holiday ornaments or coffee cups. I guess the theme is, "To each his own," aka "Thank God I never did that."

BY STEPHEN
AFTER A
FASHION
MACMILLAN
MOSER

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



Charmaine McGill and her dance partner Curtis Prevost were the winners of **Dancing With the Stars Austin's** coveted mirror ball trophy in 2010. This year's competitors have been announced for the Dec. 4 event. All details at www.centerforchildprotection.org.

open up shop in London again. Eventually, he might be forgiven and would be able to resume his place among the great designers of the world. The public loves a good redemption story. Speculation still sizzled over whether **Louis Vuitton's** Creative Director **Marc Jacobs** will take over at Dior. It is said that he's asking \$10 million annually. Personally, I think Jacobs doesn't have what it takes to fill the spot at Dior. He's fine at what he does and fine for LV, but I just don't think he has the broad, over-the-top vision required for Dior.

FASHION WEEK PART 53

At least it seems that way, doesn't it? **Tribeca** magazine, the original founder of what is called Fashion Week in Austin, is having its annual **Style Week**, Sept. 22-29. Events include boutique crawls on SoCo and the 2nd Street District, a seminar called **Sketch** for high school and college students interested in the fashion industry (What? They have the fashion-free **Marques Harper** on the panel but *no* fashion designers?), a brunch and showcase, the **Rock & Runway** men's show, a hair show, and its well received women's fashion show, which is always glamorous and memorable. For tickets and info, go to conta.cc/oSCPCg.

GUILTY

In a spectacular fall from grace, former Dior designer **John Galliano** has been found guilty in the French courts of making anti-Semitic comments against at least three people in a Paris cafe. In France, it is illegal to incite racial discrimination based on a person's origin or membership in an ethnic, national, racial, or religious group. Though a pariah in France right now, Galliano, who is British, still has many supporters who would love to see him

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
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FOOD



Texas Craft Brewers Festival

Saturday, Sept. 24, 2-8pm, Fiesta Gardens

The recent surge in craft brewery openings in Texas, especially in the Austin area, has caused quality-beer lovers in the area to repeatedly ask: When will there be a festival to show off our state's wares? The answer: This Saturday, at Fiesta Gardens, 2-8pm.

That's when the Texas Craft Brewers Festival will return from a hiatus for its eighth edition. Staged by the Young Men's Business League of Austin and benefiting Austin Sunshine Camps, this event will feature 18 breweries from around the state. Obviously, the Austin area will be well-represented as it has the most breweries, but so will San Antonio, College Station, Houston, Fort Worth, and Shiner.

Organizers promise more than 75 different beers to choose from, including new and limited-release offerings available only at the fest. Two different packages will be offered. For \$20, festivalgoers get a plastic commemorative tasting glass and eight samples, along with entrance starting at 2pm; those buying the \$70 VIP package get to start at noon and also get a T-shirt, program, a meet and greet with the brewers, air-conditioned restrooms, and a festival pint glass (real glass) upon exiting.

Brian Peters, head brewer for Uncle Billy's Brew & Que and the **Texas Craft Brewers Guild** representative on the festival organizing board, says he doesn't think Texas can ever surpass the West Coast's beer industry, but that we're surging to a point that's worthy of national attention. "The market's ready," Peters says. "People are just dying to get this stuff, and Texas has a lot of creative brewers." Just take away Texas' restrictive beer sales laws, he says, "and there's no limit to what we could do."

No chairs, coolers, glass, or dogs are allowed, and attendees must be 21 or older. For more info, see www.texascraftbrewersfestival.org.

Lee Nichols blogs about beer at www.i-love-beer.blogspot.com.

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New Republic Brewing
No Label Brewing Co.

Rahr & Sons Brewing Company
Ranger Creek Brewing & Distilling
Real Ale Brewing
Saint Arnold Brewing Company
Southern Star Brewing Company
Spoetzl Brewery
Thirsty Planet Brewing
Twisted X Brewing Company

food-o-file

BY VIRGINIA B. WOOD

The Austin food scene continues to attract national media attention. How cool was it to see homegrown **Beanitos chips** on *The Today Show* last week, as well as the **Salt Lick** prominently featured on the Food Network's *The Best Thing I Ever Ate* – *Bar-B-Que*, and what about that segment on **24 Diner**'s distinctive fried chicken and waffles on the new Food Network show *Crave*? Add to those the mention of **Salt & Time** in the October issue of *Bon Appétit*, and Austin food is everywhere!

On the benefit front, William Pearce, owner of the **Way South Philly** food truck, has recruited other members of the **Austin Food Trailer Alliance** to participate in a donation drive for the Lance Armstrong Foundation's **LiveStrong** campaign. All participating trailers will be accepting donations in exchange for LiveStrong wristbands until Oct. 2. See a list of participating trailers at www.foodtrailersaustin.com/austin-trailers-for-livestrong.

Northwest Austin foodies will be interested to know that the second local franchise outlet of the **Savory Spice Shop** opened last week right next door to **Con' Olio Olive Oils & Vinegars** in the Arboretum. Also, the second location of authentic Brazilian steakhouse **Estância Churrascaria** is set to open by the end of the month in the Arboretum space formerly occupied by Serrano's. The larger space will enable Estância's owners to expand their remarkable salad bar, offer a wider selection of Brazilian side dishes, and serve more delicious cuts of skewered meats, all complemented by a full bar and an extensive wine list. And a few miles down the highway at Davenport Village, the newest eatery is **Eleven Plates & Wine** (3801 Capital of TX Hwy. Ste. C-200), a casual, upscale restaurant and wine bar concept from **Mike** and **Kelly Swartz**, owners of Austin's two Melting Pot restaurants. Chef **Kevin Dee**, formerly of the Hyatt Regency, is on the range here, preparing an innovative selection of wine-friendly small plates and entrées for lunch, dinner, and Sunday brunch. The new spot is scheduled to open Sunday, Sept. 25, for brunch.

South Austin's venerable **Tex-Mex mile** is scheduled to get three new eateries this fall. The team behind **Perla's** is working on a Vietnamese-inspired cafe and bakery in the former Bouldin Creek Coffeehouse space at the corner of South First and Elizabeth streets that should be open in the late fall... The Twitterverse was abuzz last week with the news that Trio chef de cuisine **Todd Duplechan** is leaving the Four Seasons in early October to concentrate on opening a restaurant with his wife, pastry chef **Jessica Maher**. The talented culinary couple has announced plans for **Lenoir** (1807 S. First) in the refurbished Somnio's space later this December... And the last time we talked to third-generation pit master **John Mueller**, he was planning to open a barbecue joint in the Govalle neighborhood. Recently, a blog post from the Scrumptious Chef announced that Mueller's plans had changed and he would be setting up shop at 1502 S. First on Sept. 26. A reconnaissance mission at that address revealed a vacant lot sporting a sign that says "Future Home of JMueller BBQ," but no dining facilities and no pit are evident. We'll keep you posted as things develop.

Meal Times Sept. 23-29

- Chef Quirino "Q" Silva continues the **Chef Exposed** cooking demo series at Cannoli Joe's (4715 Hwy. 290 W.) with a three-course dinner and wine pairings. \$45 all inclusive. Reservations necessary: www.septchefexposed.eventbrite.com. Friday, Sept. 23, 6:30pm.
- Help the Texas Campaign for the Environment celebrate 20 years of important work at its **Trash Makeover Fashion & Art Reuse Challenge** at the Highland Mall: a runway fashion show, plus a walk-around tasting of dishes made with local, sustainable foods by some of Austin's best chefs. Tickets (\$50) can be purchased in advance at www.texasenvironment.org. Saturday, Sept. 24, 7pm.
- The **Rude Mechanicals' Oyster Club** throws its first party of the year with a Texas Gulf seafood feast at the Plant at Kyle. Free to members (\$175 annual fee) or \$50 a person, which can be applied to membership. Sunday, Sept. 25, 4-7pm.
- Houndstooth Coffee (4200 N. Lamar #120) hosts a three-week **Palate Exploration** series for coffee novices and aficionados. \$65 for the series; make necessary reservations at the shop. Sundays, Sept. 25-Oct. 9, 7-8pm.

- Chef Jason Dodge and mixologist Michael Menley present **A Torrid Affair** on the grounds of Springdale Farm (755 Springdale Rd.). The party includes a five-course supper with specialty cocktail pairings to benefit the Dell Children's Medical Center and the Sustainable Food Center. Tickets (\$100) can be purchased online (www.atorridaffair.org) or at Springdale Farms' Saturday morning farmstand. Monday, Sept. 26, 7:30pm.
- Enjoy a **Farmhouse Table Chef's Dinner** prepared by chef Ben Willcott at Texas French Bread (2900 Rio Grande). \$45 plus tax and tip; reservations necessary: info@farmhouse-delivery.com. Tuesday, Sept. 27, 6:30pm.
- Con' Olio Oils & Vinegars (10000 Research #130) offers two events: Learn the practical uses of **olive oil in cooking** with chef Carlos Crusco (Tuesday, Sept. 27, 6-8pm, \$55). Enjoy pairing **balsamic vinegars** with cheese and wine in a class led by cheese-mongers John and Kendall Antonelli. (Thursday, Sept. 29, 7-8:30pm, \$40). Reservations necessary: 342-2344. – V.B.W.



Ben Willcott of Texas French Bread

JOHN ANDERSON

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Gastropubs are in these days. And what's not to like? It's event dining all cozied up with dark paneling, craft beers, and chef-prepared comfort cuisine. Austin's newest gastropub is Hank's Garage – so named because it is, in fact, in a former garage. With more than 40 varieties of beer, clever mixed cocktails, and a well-crafted, meat-and-potatoes-based menu, it checks all the gastropub boxes.

Nonetheless, while the components are there, there's something about Hank's that is not quite finished. The main space, for instance, is cavernous and noisy – all hard surfaces, TVs, and beer signs – not unlike a sports bar, but with good beer. Then there are these quirky side rooms featuring plush upholstered chairs, sofas, and crystal chandeliers that feel more like a living room or an elegant dining room. The space feels disjointed and cobbled together.

The same feel applies to the food: While generally quite good, it, too, lacks thematic unity. The menu claims a Belgian influence, which to my mind is generally code for french fries. And in this respect, the kitchen lives up to its promise with some of the best **Belgian frites** in town (\$3.50, regular; \$6, large). Hank's fries are fat and dark gold with soft, starchy interiors. They can be ordered fried in regular oil or duck fat (\$1.50 extra). We tried them side by side, and while both are exceptionally delicious, the duck fat fries don't taste substantially different from the regular fries, so save the buck fifty and the triple bypass; just go for regular. Belgian fries are usually served with mayonnaise, and Hank's delivers the goods here with a choice of mayos in playful flavors ranging from smoked paprika to Sriracha chili sauce. Hank's completes its global tour de frites with an assortment of **poutines** (\$7-\$8). This Québécoise comfort food involves French fries topped with cheese curds and

then smothered in brown gravy. Hank's respects the traditional preparation, but also mixes it up with Indian masala, mushrooms, or cheese sauce.

Fries aren't the only snacks worth nibbling at Hank's Garage. Belgian influence aside, the food is essentially crowd-pleasing pub grub that includes English, French, Canadian, and American cafe favorites. Chef/owner Jeffrey Kuhn aptly describes his style as “more gourmand than gourmet.” Plates are hearty; portions are ample.

We sampled a particularly well-flavored steak, seared and caramelized on the outside, perfectly medium rare inside (\$16). And we fell in love with Hank's **steamed mussels in tomato broth** scented with saffron and a jot of curry (\$13). The mussels were plump, and the broth was plentiful. The **shepherd's pie** (\$12) was an enormous plate of slow-cooked lamb stew, complex and savory. It almost won us over unconditionally but for the slightly bland mashed potato topping.

I'd put Hank's **lobster club** (\$12) and **Croque Monsieur** (\$8) in the “just OK” category. While both were tasty, they both suffered from an overly liberal use of brioche. I found myself picking thick slices of it away to get to the understated yet excellent paprika-tinged lobster salad in the lobster club. As for the Croque Monsieur, a good Croque Monsieur is almost like a savory French toast; it typically involves brushing the bread with béchamel sauce and then broiling the sandwich with ham and cheese. Hank's version was more like a ham and melted cheese sandwich made from overlarge layers of dry bread. It wasn't bad; it just felt lazy.

During the two times we visited, the restaurant was about half full, and the waitstaff seemed underemployed. As a result, perhaps, the timing was off. Food was slow to come out of the kitchen, and on one occasion, we found ourselves looking for the waiter to pay our bill. Small service blunders generally aren't deal-killers for me, especially when a kitchen puts out decent food. But this awkwardness underscored a larger incongruity for me: Hank's Garage isn't sure yet what it wants to be. Is it a garage-y sports bar or an upscale pub? Does it serve Belgian cuisine



PHOTOS BY JOHN ANDERSON

or more globally influenced pub-based food? Put simply, this pleasant, self-styled gastropub could use a little polish on its cozy finish.

– Rachel Feit



RECENTLY REVIEWED

Hugos Restaurant y Tequila Bar

This restaurant with an attached cocktail bar boasts a Latin fusion menu with items such as pork cigars, bacon s'mores, and tequila bread pudding. After we've teetered out of the cocktail lounge behind a few Orange Chinacos (cousin to the mojito, it mixes tequila, orange juice, and mint), we'll be fighting over the Dueling Enchiladas. 300 S. Lamar, 474-4846. www.hugosaustin.com.



From the Chronicle Restaurant Guide austinchronicle.com/restaurant

GASTRO PUBS? WE GOT YOUR GASTRO PUBS!

There may be no Longhorns football this week, but the NFL Sunday Ticket calls. Here's a selection of places in our "Pub Grub" category, some for their beer selections, some for their big-screen TVs.

DOWNTOWN

Fadó Irish Pub & Restaurant Hearty Irish-inspired food and friendly service make this spot a favorite. Hi-def TVs abound, so belly up to a great beer selection and enjoy the game. 214 W. Fourth.

Bikinis Sports Bar & Grill Some say the sliders here are the best in town. Happy hour draws a crowd, and so do the 31 TVs for the sports set. 214 E. Sixth.

B.D. Riley's Irish Pub Irish music, excellent pub grub, and Guinness and Smithwick's Ale by the 20-ounce imperial pint – plus six 42-inch hi-def plasma TVs and the 65-inch "ScreenZilla" in back. 204 E. Sixth.

Logan's on Sixth Pub grub and 10 big-screen TVs. The beers are huge. Trust us. 200 E. Sixth.

Champions Sports Bar and Restaurant Twenty-five beers on tap, 24 plasma TVs, NBA League Pass, ESPN GameDay, and a late-night menu make this a favorite place for getting your cheer on. 300 E. Fourth.

The Dog & Duck Pub Nom your way through fish and chips, or maybe even a Scotch egg or two, but save room for the 42 kinds of draft beer. 406 W. 17th.

Maggie Mae's There's always a friendly crowd at this Sixth Street stalwart. The grub is pub, and the TVs are hi-def. 323 E. Sixth.

The Tavern has been a popular watering hole and eatery and Austin's most tradition-packed venue for sports viewing for many decades. Not only is it open till 2am, it's also air-conditioned. 922 W. 12th.

NORTH

Black Star Co-op Pub & Brewery Start with shrimp 'n' grits, tofu popcorn, or a choose-your-own tasting plate, and try the sandwiches or dinner entrées as you work through the local brews. 7020 Easy Wind (Lamar & Airport).

Dave and Buster's Order a Player's Platter and check out a game on one of the 30+ hi-def TVs. The midway keeps the kids entertained while you cheer your team on. 9333 Research, 346-8015.

Draught House Pub & Brewery Beer. And lots of it – a few of them are even brewed on the premises. Tucked in a neighborhood near Central Market, the Draught Horse (est. 1992) is shelter from the downtown storm. 4112 Medical Pkwy.

Flying Saucer Big TVs hover over the bar, the dining room, and the biergarten. Saucer burgers, build-your-own appetizer plates, and 220 beer varieties round out the night. 815 W. 47th (The Triangle).

Nomad Everyone's favorite neighborhood spot is becoming famous for Monday's \$1 Modelo special, but you can rock the sake kamikazes here while digging into a bowl of popcorn. 1213 Corona.

Weirdos Wall-to-wall TVs plus a great menu will keep you fueled for overtime. "Keeping it weird" well north of the river, we see. 12408 N. MoPac.

SOUTH

Black Sheep Lodge has everything from sliders to carnitas and TVs abound. So do the beer choices, with 20 on tap and more than 50 by the bottle. Try the portobello cheesesteak if you have room after the cheese curds and fried pickles. 2108 S. Lamar.

Doc's Backyard is ready to host the big game with 12 hi-def TVs and cheap specials from the generous menu to soak up all that alcohol. 5207 Brodie #100, Sunset Valley, 512/892-5200.

Doc's Bar & Grill Thirty-one beers on tap may remind us of a certain drinking game, but don't get distracted from exploring the eclectic, affordable menu. Several flat-screens add to the jovial patio feel. 1123 S. Congress.

1st Down and Stassney Sports Bar & Grill You can be assured this popular spot has the game on and serves up a huge menu. Try a Training Camp salad. 730 W. Stassney #120.

UT

Cuatro's The menu here is too nice for you, sports fan! So is the killer patio and full bar, but chances are you'll be too engrossed in the game – or the 24 beers on tap – to care. 1004 W. 24th.

Posse East Bar & Grill provides beer and burgers for the pre-, post-, and during-the-game crowds, with an in-house ATM for those who fit into all three categories. Try the Sheriff's Sandwich while you check out six flat-screens. 2900 Duval St.

WEST

Cover 3 takes the sports bar menu to a new level with offerings such as green-chile-and-beef nachos, jumbo North American scallops, and chicken-fried beef tips. The beer selection is terrific. 2700 W. Anderson.

Sherlock's Baker St. Pub & Grill ESPN GamePlan on Saturdays as you work through an enormous list of imported beers and generous meal portions. Both satellite and cable coverage on an 11-foot screen and other flat-screens. 9012 Research.

Third Base You'll be greeted by 32 hi-def screens and free wi-fi. Try the Philly cheesesteak rolls or the Quarter Pounder Dog – yikes. 1717 W. Sixth.

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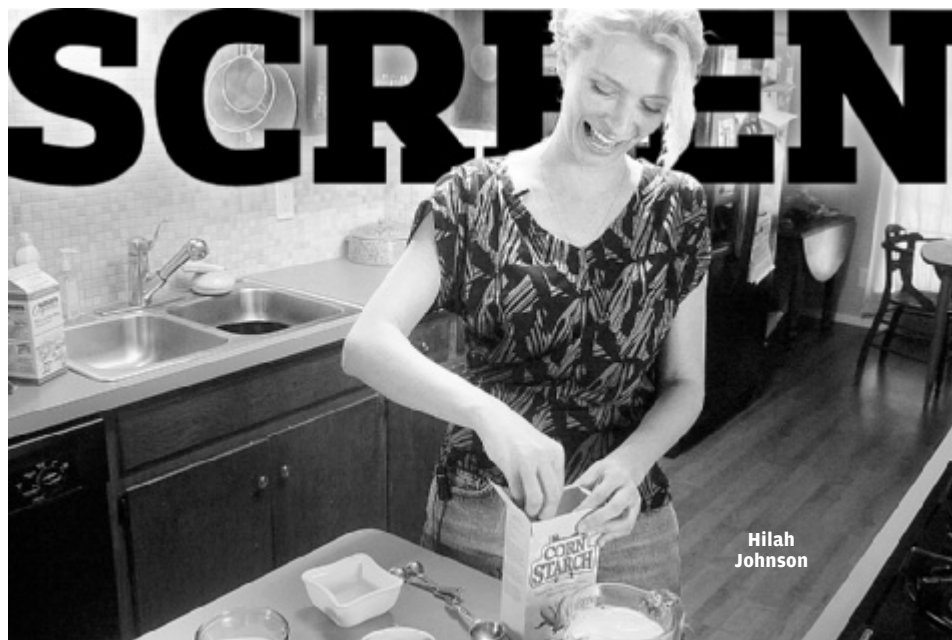
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Seasoning's Greetings

A LOOK AT THE SAVORY AND THE TWEET OF HILAH COOKING

by Monica Riese

"Hey, dudes" isn't quite Paula Deen's signature, butter-slathered "Hey, y'all," but somehow it suits Hilah Cooking.

"When I first told Hilah about Twitter and blogs, she looked at me like I was a sad, lonely person," says Chris Sharpe, the directing half of the operation. "So I'd email her stuff and be like, 'This is what I'm going to Twitter out,' and then she would add 'Hey, dudes' at the beginning," and that was that.

But as we sat down with Sharpe and Austin-raised Hilah Johnson at her kitchen table (where else?) during the recent taping of the 86th episode, it seems both she and her home-cooked show, Hilah Cooking, have come a long way since then.

This week saw the third season premiere, the show's second anniversary is coming up in January, and while they're not sure of the exact numbers, Sharpe estimates about

24,000 unique visitors per video. Not bad for an "intentionally underproduced" setup that includes a \$20 light set from Target and a shower curtain ("diffuser," Johnson corrects).

After working on a movie together, partners Johnson and Sharpe started seeking a new – and cheap – creative outlet in January 2010. Johnson was cooking anyway, and they had the equipment, so the pair assumed their previous roles as actor and director, respectively, and set to work. "We really didn't know what the hell we were doing," Johnson laughs. They started putting videos up on YouTube and gaining traction on Facebook ... and, of course, Twitter. The website (www.hilahcooking.com) launched a few months later.

Since then, the endeavor has developed into a weekly episode and accompanying write-up, marrying the best of food blogs and cooking shows. The Hilah Cooking empire has also grown to include two ebooks: *The Breakfast Taco Book!*, a self-explanatory means of spreading "the gospel," and *Learn To Cook*, released at the end of June with the greenest of cooks in mind, given its hints on basics as essential as grocery shopping and its video tutorials for the folks following along in the kitchen. Oh, and these people have day jobs, too.

"You know, what makes it worthwhile is people writing me and being like: 'Oh, I love your show! I made your cobbler with my boyfriend, and it was so good,'" Johnson says. "About six months into it, I started seeing what was fun about [social media] and the fact that you do make connections with

people you wouldn't have otherwise ever known." Like the guy in Austin who's cooked every single thing she's made. Or the girl who wrote that her toddler always "asks how Hilah would bake it." "There's a real hardcore group of fans that are guys about Hilah's dad's age," Sharpe adds.

"It's really moving away from the concept of thinking of the people who watch the show as an audience and more thinking about it as a community," he continues. In return, so too are her pockets of fans ("like little pen pals") – from Dallas to the Netherlands – coming to treat her as a friend. In one case, Johnson took a day this summer to hang with a fan in Knoxville, Tenn. Additionally, when she learned of the death of a devoted follower in California, Johnson was told the guy had "left notes for his Twitter fans, and mine was to make his requests or he would haunt me," she shares.

In fact, fan requests were the impetus behind the 86th episode – banana pudding. But in bigger, long-term plans for this season, there's talk of more adventurous cuisines as well as some new content and features for the website. (Indeed, that contingent of paternal patrons is currently beta testing forums.) Meanwhile, it all kicked off Tuesday with something close to home: Mexican hot dogs.

"Cooking isn't – shouldn't be – the biggest deal in the world," Johnson professes. But, bottom line: "I actually really enjoy it." And if it's not fun, what's the point?

We think the dudes would agree. ■

New episodes of *Hilah Cooking* are posted every Tuesday at www.hilahcooking.com.

A Movie-able Feast

EXPLORING TORONTO'S CINEMATIC MENU

by Marjorie Baumgarten

So many agendas, so little time. That's always the conundrum at the Toronto International Film Festival. Hundreds of films from around the world, made by veterans and first-timers, some with distribution but most without or seeking to expand their territorial reach – all are on the menu and, at first glance, appear equally appetizing. That's when one's personal palate kicks in, as well as logistical realities.

TIFF is a harbinger of the films of fall, the season when we traditionally put away the piffles of summer and start mining for Oscar gold. I managed to catch one of the two George Clooney films screening in Toronto. I chose to wait until my return to Austin to see *The Ides of March*, which is opening soon. Coming later this fall is *The Descendants*, Alexander Payne's certain Oscar contender starring Clooney as a husband and dad forced to take an active role in his daughters' lives when an accident places his wife on life support in the film's opening moments. Absent are most of Clooney's familiar physical mannerisms and

debonair allure. As in *Sideways*, Payne tempers the drama with impeccable comic touches. A couple of other films I saw are likely to surface as Foreign Language awards contenders: the compelling Iranian drama *A Separation*, by Asghar Farhadi, which presents a shrewd study of a divorcing couple, and Agnieszka Holland's *In Darkness*, which finds the director of *Europa Europa* deftly orchestrating another film about the plight of Jews during the war, this time with a true story about a group that takes refuge in the Polish sewer system.

When in Toronto, I'm always interested in films that bear some relationship to Texas, and several films here fit that bill. Most directly related to Austin is former resident Susan Youssef's *Habibi*, which received a grant from the Texas Filmmakers' Production Fund. A story about forbidden love in Gaza, the film was shot by Austin cinematographer PJ Raval. The TFPF funds were used to transport Raval and other Austin participants to the Gaza Strip. Matthew McConaughey stars in the deliciously nasty Southern crime



drama *Killer Joe*, which was directed by William Friedkin and scripted by Tracy Letts from his original play. The terrific supporting cast includes Emile Hirsch, Thomas Haden Church, Gina Gershon, and Juno Temple. McConaughey, in a role much darker than anything he's ever played, forges new ground in his career. In his latest documentary, *Into the Abyss*, Werner Herzog offers a plaint against the American system of capital punishment. Looking at a particular Texas case from various perspectives, Herzog unfortunately never gets a firm grip on his subject matter.

Also on my personal agenda were opportunities to catch advance looks at some films that are scheduled to play at Austin's immi-

nent Fantastic Fest (see "Gods and Monsters ...," p.44) and next month's Austin Film Festival. In this category, I highly recommend the breathless French thriller *Sleepless Night*, which will screen twice at Fantastic Fest. The Duplass brothers' latest feature, *Jeff Who Lives at Home*, is certain to be one of the highlights of AFF. The film stars Jason Segel, Ed Helms, and Susan Sarandon, and is the filmmaking duo's most sophisticated film yet. Playing at both Fantastic Fest and AFF is *We Need To Talk About Kevin*, which stars the amazing Tilda Swinton as the mother of a teenage mass murderer.

Films by longtime favorites are always on my list of things to see at a festival, and there were a couple of films that disappointed (Guy Maddin's *Keyhole* and Francis Ford Coppola's *Twixt*, to name names), while a couple reaffirmed my faith. *Union Square* by Nancy Savoca (*Dogfight*) is a small chamber piece that stars Mira Sorvino and Tammy Blanchard. The film delights in the specificity of its characters despite the overall predictability of the storyline. Todd Solondz (*Welcome to the Dollhouse*) finds a more compassionate tone for his latest drama, *Dark Horse*, without sacrificing any of his signature misanthropy. TIFF offered a truly satisfying platter of offerings this year and whet the appetite for more. ■

Gods and Monsters ...

... and aliens and abductors and much, much more at Fantastic Fest

Seven years in and Austin's Fantastic Fest continues to prove that the Hollywood studios that lavish millions on ill-planned remakes of classic horrors are too often howling at the wrong moon, so to speak. You need only look to Universal's *Van Helsing* and *The Wolfman* to realize that sometimes it's best to leave the cinematic dead in their hallowed, honored graves. Which isn't to say that Fantastic Fest special guest Rick Baker, the legendary special-effects makeup pioneer and heir to the thrones of his famous monster forebears Jack Pierce and Dick Smith, would turn down a chance to reanimate Boris Karloff's whale of a corpse, the green-hued, black-and-white and dead all over *Frankenstein*. Baker will be on hand for a 30th anniversary fete for his landmark 1981 exercise with John Landis in the lycanthropic tragicomedy *An American Werewolf in London*. It remains, to this day, a perfect monster movie, balancing sex, death, and the horrors and hilarity inherent to both on a razor edge that is, if anything, even more impressive 30 years on.

— Marc Savlov

FF 2011: STUFF YOU SHOULD KNOW

Fantastic Fest 2011 runs Sept. 22-29, with a lineup of more than 100 films that specialize in horror, fantasy, sci-fi, action, and other genre-oriented kicks. All film screenings take place at the Alamo Drafthouse South Lamar (1120 S. Lamar). Individual tickets will be available the day of screening for select shows — details will be posted daily at www.fantasticfest.com. The Fantastic Fest Arcade, held next door at the HighBall (1142 S. Lamar), runs every day from 11am to 8pm and is free and open to the public.

The *Chronicle's* Screens team will be posting, tweeting, and generally freaking out throughout the fest. Find us at austinchronicle.com/fantastic-fest and @ACScreens.

— Kimberley Jones



Rick Baker: Monster Maker

'AN AMERICAN WEREWOLF IN LONDON'

Austin Chronicle: You won your first of seven Oscars for Best Makeup for your work on *An American Werewolf in London* in 1982, a category the Academy virtually created for you. That's almost as mind-blowing as the famed transformation scene itself.

Rick Baker: There had only been two Oscars given to makeup artists before me. John Chambers got one for *Planet of the Apes*, and William Tuttle got one for *7 Faces of Dr. Lao*. At the time I was doing *American Werewolf*, I had no idea the category was going to be created and I might win it. Even these days, I don't really think about it. I just try to make the coolest stuff I can. But my first Academy Award was the coolest because it was presented to me by Vincent Price and Kim Hunter, who played Zira in *Planet of the Apes*.

AC: Your character makeups — Hellboy, Harry from *Harry* and the Hendersons, the Rondo Hatton-esque goon Lothar from *The Rocketeer* — tend to be overshadowed by your creature effects. Do you have a preference or are they all labors of love to you?

RB: I'm a fan of the monster stuff first and foremost. They're what made me want to become a makeup artist in the first place. I've been calling myself "Rick Baker: Monster Maker" since I was a kid, and those are the kinds of things I really love. I don't get to do as many as I would really like. Actually, I got kind of pigeonholed by my work with Eddie Murphy on *Coming to America* and *The Nutty Professor*. Mind you, I had a lot of fun doing those character makeups [for] Eddie Murphy, but I would rather do a monster movie any day of the week.



An American Werewolf in London

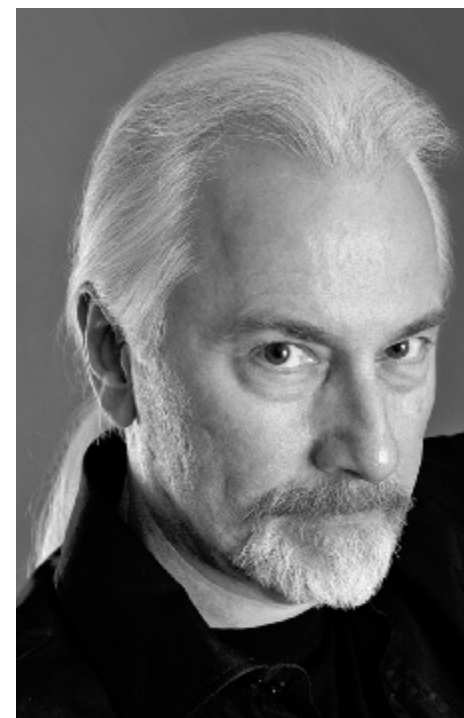
AC: You had a somewhat, shall we say, negative experience working on Universal's remake of *The Wolfman*.

RB: Almost every movie is a negative experience in its own way. Moviemaking is a train wreck, always, and I think moviemaking in this day and age is the craziest it's ever been. Back in the Seventies, I cut my teeth on low-budget, independent films that were shot in 10 days on really minuscule budgets, and I couldn't wait to get to work on a real movie where we'd have some time and some money. The first really big-budget movie I did was 1976's *King Kong* — I did the [Kong] suit — and I was shocked to find out how unorganized and chaotic everything was. I thought the low-budget movies were chaotic, but when you only have 10 days to shoot a film and very little money, you have to have a plan and stick to it. When

you have millions of dollars to waste you can be more casual about it. And that's unfortunately kind of the way films are made now. They throw hundreds of millions of dollars at movies, and so much of it is just wasted. Movies are so producer-heavy now. There are all these people who want to be creative but aren't, you know? They want to be part of the process, and they end up gumming everything up. It's making me nuts.

AC: You're at the point now where you can pick and choose which projects you want to do though, right?

RB: Well, yes, it's funny because my business evolved to the point where I ended up getting a pretty big studio and I took some jobs that I wasn't necessarily totally in love with just to keep the bills paid. After my parents died within a couple of years of each other, I kind of realized there's an end in sight, and it's not that far away, you know?



Do I really want to be working for people I despise? So I changed my ways and basically just said, "I don't want to have to do movies I don't want to do," and I took a sabbatical, a couple of years where I didn't work at all. Which actually led to all these rumors of my retirement, and I'm not retired! At this point in my life, I'm 60 years old and I've been doing this professionally for 40 years. I still really love it; I love doing creative things, but each time you do a movie it takes a toll on you, especially when it's a screwed-up, crazy mess like movies are these days.

AC: Are there any dream projects that you wish someone would offer you?

RB: I've been fortunate in that I've done a lot of things that I really wanted to do. If I dropped dead tomorrow, I would be satisfied with what I'd done. But I'm a big fan of the original Universal *Frankenstein* monster — it's one of the reasons I do what I do — and I'd love to do something like that. I am my own Dr. Frankenstein, in a way. I may not use dead bodies to make my creations, but I do create something that didn't exist before and make it look alive.

An American Werewolf in London screens Saturday, Sept. 24, 6:05pm, and Wednesday, Sept. 28, 12:30pm.



Teaching You the Fear

'EXTRATERRESTRIAL'

Fantastic Fest favorite Nacho Vigalondo — his remarkable debut feature, *Timecrimes*, nabbed the Next Wave Award in 2007 — returns with a completely different type of

continued on p.46

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film that's still somehow completely Nacho. *Extraterrestrial* combines the Spanish director's talent for writing complex and immensely likable characters with the kind of everyday surreality that just happens to feature gigantic alien ships hovering over Barcelona. It's an utterly unique blend of romantic comedy and science-fiction paranoia that could be viewed as a metaphor for his homeland's precarious fiscal semipanic in the midst of the European Union's ongoing crisis. But that could be reading too much into what might also be exactly what it appears to be: people falling in love, with aliens. (Or not. No spoilers here.) – Marc Savlov

Austin Chronicle: So should we consider *Extraterrestrial* to be a fantastic romantic comedy? A genre mash-up of sorts?

Nacho Vigalondo: For me, the genesis of this film and, I think, all of my films, is the confrontation between two genres that are initially the opposite. For me, if I had to name the genre of this film, I'd say it was a comedy. But all of my films before this have been comedies in some way. My next film is going to be a big, complicated labyrinth, in the way that *Timecrimes* was. It was going to be my second film, but it was taking a lot of time to do, so I found a way to make a small movie in between and so that's how *Extraterrestrial* happened. I don't want to be the kind of director that makes similar films every time, even though some of the elements might be the same from film to film.

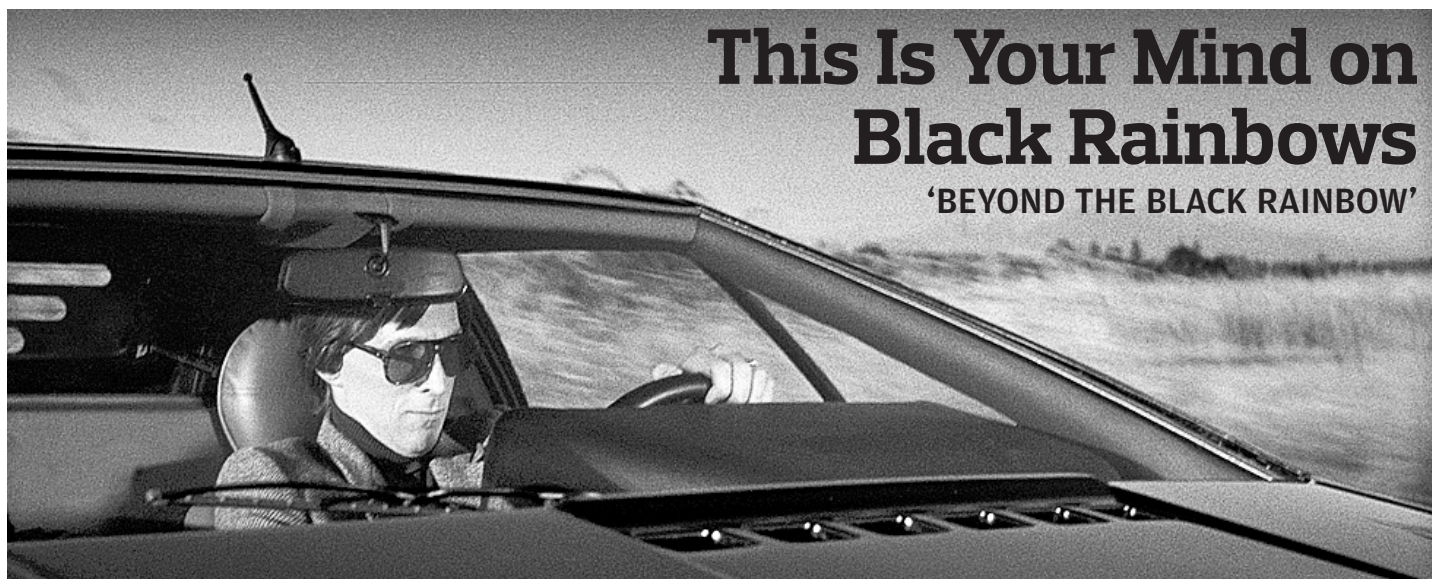
AC: Whether it was intended or not, you could view *Extraterrestrial* as a very witty metaphor for Spanish identity crises with a financial-woes subtext.

NV: I don't want to be really literal with my intentions. I think movies should explain themselves, but I really love your interpretation of it. I think your interpretation is much better, actually, than mine. The fact that you came to that interpretation means that there has been a communication process between us. Obviously, I have some favorite films from the 1950s about alien invasions.

AC: Such as?

NV: Don Siegel's *Invasion of the Body Snatchers*. I can tell in those movies that they are really about a fear, a very real fear of that time, when people built bunkers in their backyards from the fear of the atomic fallout. They were afraid of a real physical disaster happening in front of them. I think that now we are crossing through a scary age as well. The difference is that now the fears are much less physical. So, yes, I think that that might be reflected in my movie a bit. Although, really, I just wanted to make a good movie, not necessarily one with a direct message about the world or these times we are in.

Extraterrestrial screens Friday, Sept. 23, 6:05pm, and Tuesday, Sept. 27, 6:15pm. Nacho Vigalondo and select cast and crew will be in attendance.



This Is Your Mind on Black Rainbows

'BEYOND THE BLACK RAINBOW'

Canadian director Panos Cosmatos giggles a lot when talking about his debut feature, *Beyond the Black Rainbow*. It's a little creepy because, well, the film is a *lot* creepy. Set in 1983 in a bizarre medical facility in the Canadian woods, *Black Rainbow* is an intensely weird look at a power struggle between a possibly insane psychiatrist (Michael Rogers, wearing a permanent Bowie-esque sneering scowl) and his mute, teenage patient (the equally mesmerizing Eva Allan). Nothing is what it appears to be, and the less you know going in, the more likely you are to have your mind blown out of the back of your head by what transpires onscreen. It's safe to say, however, that Cosmatos' auteurist style owes much to the early work of fellow Canuck David Cronenberg, as well as myriad oddball Seventies fringe films. Complementing the clinically hellish imagery is a synthesized score by Black Mountain's Jeremy Schmidt, which is a marvel in its own right. – Marc Savlov

Austin Chronicle: This is one hell of a debut film. Can you talk a little bit about its origin?

Panos Cosmatos: I grew up on film sets. My dad was a director [George P. Cosmatos, director of *Rambo: First Blood Part II*] and my mom was an experimental sculptor, and I think that the combination of those two different viewpoints is where I'm coming from, you know? It's pop culture mixed with something a little bit more esoteric. I wrote a lot of film scripts throughout the Nineties, but I didn't even try to get them made – I was just practicing, I guess. I was making short films and artwork, trying to find my voice. After my father passed away, it gave me a new focus. I decided to just meditate on what, exactly, I wanted to achieve with the film, and this is what came out of it.

AC: What, exactly, did you want to achieve with *Beyond the Black Rainbow*?

PC: I don't even know that I can put it into words. It was a process of stripping everything away that was a distraction. It was almost like magnifying visual fetishes and tonal feelings and then throwing everything else away. I made everything in the film something that appealed to me.

AC: What kind of responses have you been getting from audiences? It's a very stately, paced film in this ADHD era. It's almost like that old Canadian television show *The Starlost*.

PC: Yeah, totally. I did want to have that feeling of being in this kind of obscure universe, like a half-remembered TV show or a movie that you saw on cable late at night. As far as how people have been reacting to the film, it's been extremely

divided. I think that people either love it or they despise it to the core of their soul, for whatever reason, you know? We've had a lot of walkouts, generally. But I kind of take that as a badge of honor.

AC: It's set in 1983, with a prologue set in 1966, referencing all these films from the 1970s, and made in 2010. It's a vision of the already-passed future from a past that was fictional to begin with. That's pretty meta, wouldn't you say?

PC: Yeah, it is. We specifically looked at *THX 1138* and *Phase IV* as reference points for how we wanted the film to look and feel, as well as a little bit of *Dark Star* and *Mishima*.

AC: What, if anything, would you like audiences to take away from your film?

PC: I kind of tried to structure the film, the tone of it, as a bit of a Rorschach test. The character elements and the plot elements I wrote very specifically and then muted them down almost as if I were turning down the mix on an instrument. Ideally, I want the audience to project their own personal experiences onto what's happening. I know that's a lot to ask, but if they can do that, then it becomes a whole other film.

Beyond the Black Rainbow screens Saturday, Sept. 24, 6:20pm, and Monday, Sept. 26, 11:45pm. Panos Cosmatos will be in attendance.

Fantastic Fest's virgin foray into video games last year was a watershed moment for Austin's gaming scene, which is commonly known as a hub of online PC games and the home of Richard Garriott. The Fantastic Arcade let the world know that, in addition to those things, Austin has a thriving indie scene that can hold its own with those in New York and Toronto. Like last year, the 2011 arcade will bring a who's who of cutting-edge developers to show off new and future creations and again assert Austin as a destination for burgeoning developers.

The 2010 arcade may have been an overall success, but one failure was the poor attendance at the panels, which were located at the adjacent Alamo Drafthouse. Either people couldn't tear themselves away from the games, were too lazy to make the harrowing journey from the HighBall, or they assumed that listening to people talking about games were less interesting than playing them. Whatever the reason, it was a shame, since the discussions on the whole were engaging and light-hearted. To remedy the attendance problem, the fest organizers will pack the games and the talks together into the HighBall.

LET THE GAMES BEGIN

Fantastic Arcade

What isn't changing is the laundry list of notable developers and hot-shit games. Of note is the developing duo known as Vlambeer, which will show off three upcoming releases, including the often imitated *Radical Fishing* for iOS. Polytron's long-awaited perspective-shifting game, *Fez*, can also be drooled over as we wait for an official release. On the local front, audio experimenter Robin Arnott brings his gas-mask-centric sensory-deprivation game, *Deep Sea* (see "Sinking Deeper," April 15, 2011), for brave souls, while Tiger Style – maker

of the lauded *Spider: The Secret of Bryce Manor* – offers an equally impressive-looking release called *Lost Mars*. Add to that PlayStation showing off the arty end of its downloadable titles and creator commentaries for many of the above mentioned games

along with *FRACT*, *Octodad*, *Bit Pilot*, and *Owlboy* (to name just a few), and Fantastic Arcade 2011 is primed to keep you from doing anything productive for a few days. That's assuming you don't think playing and learning from the best independent developers in the world isn't productive. – James Renovitch

Fantastic Arcade runs Sept. 22-25 from 11am to 8pm at the HighBall. Free and open to the public.

Inventing New (Still Horrible) Ways To Die

'YOU'RE NEXT'

"I don't like serial killer movies." An odd confession from writer/producer Simon Barrett, considering he picked up best horror screenplay for arthouse stalker film *A Horrible Way To Die* at Fantastic Fest 2010. A year later, he and director Adam Wingard are back with *You're Next*, their take on the home invasion trope. And guess what? It is another genre that often annoys him. He says: "The films that inspire me are not films that I like, but films that I dislike. I see them, and I start to think, 'How would I do that differently?' or 'How can that be done better?' or 'I've seen that so many times – what's a new way to do that?'"

The project's genesis came out of touring the festival circuit with *A Horrible Way To Die* and seeing an endless stream of *Straw Dogs* wannabes. Barrett says: "Adam was into the idea of doing one because he finds them scary and intense, and again I was like, 'I really don't like a lot of them.' I feel like the home invasion genre is still basically stuck doing the same thing that *Funny Games* was satirizing in 1997." So instead of the same old gun-to-the-head, find-the-wall-safe pabulum, he added some screwball sensibilities, making it "this awesome chamber comedy. ... Adam kept calling me and asking how intense and scary the script was going to be, because I think he was hoping for something atmospheric like *The Strangers*, and I kept just saying: 'Er, I don't know. I think it's kind of funny.'"

Wingard has become synonymous with the horror end of mumblecore – a subgenre so fresh that it still does not have a nickname. (Mumblecore? Mumbledoom? The choice is yours.) He says, "From the get-go, I told Simon I wanted something that was more technical, something focused more on a sense of atmosphere and tension and action that I'd never done before." That meant abandoning the radical, dreamlike sensibilities of his earlier films. Unlike the drug-dazed miasma of his debut, *Pop Skull*, *You're Next* "is a film that takes place in one night, so everything had to be very precise," he says. "Before, all my experimentations were about creating a unique cinematic language. For this one, the experiment was to see if I could utilize more conventional cinematic languages."

If the script and the look break from Wingard's earlier introspective work, that was exactly what he was looking for. But while *You're Next* moves away from mumblecore's cinema verité roots, it still draws deep from its talent pool. *The Innkeepers*' director Ti West gets a cameo, while Joe Swanberg (with whom Wingard co-directed *Autoerotic*), Amy Seimetz, and AJ Bowen are all back from *A Horrible Way To Die*. Barrett says, "We knew our next film would be much bigger, and we wanted to give them a bit of a reward, cast them in a movie where we could actually pay them a living wage."

– Richard Whittaker

You're Next screens Saturday, Sept. 24, 11:40pm, and Monday, Sept. 26, 11:30pm, with cast and crew in attendance.



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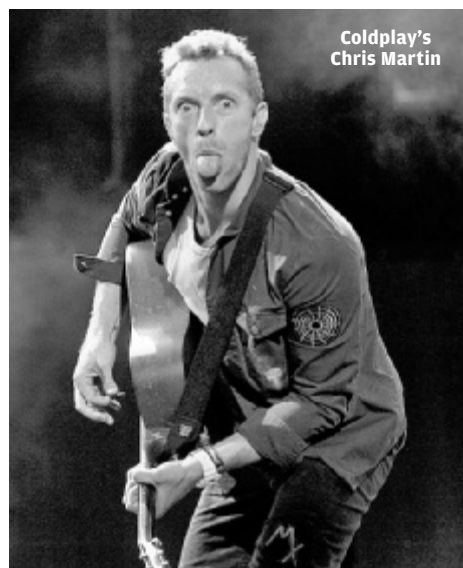
Let's, as **Kanye West** demanded during "Runaway" on Friday, have a toast for the douche bags.

Opening on a massive scissor lift in the middle of the audience, the rapper literally rose to the occasion of headlining the **Austin City Limits Music Festival**, setting a new benchmark for pop spectacle at **Zilker Park**. Complete with stunning ballet accompaniment, West delivered a three-act drama of *Dark Knight* proportions that, like his 2008 *Glow in the Dark* tour, formed a fractured narrative, torn between suburban classics and personal bloodletting. "Runaway" proved a festival highlight, a 10-minute Auto-Tuned confessional about having too good a time.



Charles
Bradley

JOHN ANDERSON



Coldplay's
Chris Martin

SANDY CARSON

ACL 2011, after all, was nothing if not an embarrassment of riches. **C3 Presents** once more heightened its own standard for festival accommodations, with additional hydration stations, shade structures, enhanced composting options, and the finest food court to date. The local entertainment conglomerate also helped raise more than \$35,000 for the **Red Cross** and the **Texas Wildfire Relief Fund**.

Despite the worst drought in Texas history, the grounds held up, the smoking ban was mostly respected, and the annual X Factor – the weather – doubled-down in the fest's favor, as a distant hurricane brought a consistent breeze and mostly overcast skies. The light rain on Friday and Sunday received a proper soundtrack from the heartland Americana of **Ha Ha Tonka** and **Daniel Lanois' Black Dub's** sacred steel reveries.

Friday began with showtime at the **Four Seasons** as **Charles Bradley** rocked **KUT's** early morning live broadcast. **Daptone Records'** "Screaming Eagle of Soul" – or as OTR prefers, the "Praying Mantis of Funk" – offered not a revue but a resurrection, with autobiographical tales of concrete dreams and hard-wrought redemption. Local troubadour **Hayes Carll** responded in kind on his acoustic rendition of "Stomp and Holler": "I'm like **James Brown** just white and taller." Bradley repeated the feat later that evening in the gospel tent, adding a sterling soul revision of **Neil Young's** "Heart of Gold" that paved the way for **Mavis Staples'** Civil Rights-era social protest. "They're mixing up the Kool-Aid and passing it off as tea," Staples reckoned after "Freedom Highway." "They want to take our country back. Back to what? That don't sound like progress."

There was a strong strain of Neo-Romanticism (**Wild Beasts**, **Twin Shadow**, the **Antlers**) and outlaw country: Athens, Ga.'s band of heathens, **Futurebirds**; **J. Roddy Walston & the Business'** great balls of fire; rustic ringer **Ryan Bingham**; and **Wanda Jackson** prison riot rockabilly. Yet, 2011 belonged to the ravers. The aggressive dubstep and electro-house of **Skrillex** and **Pretty Lights** reverberated

across the Great Lawn, genre elements rippling into **Foster the People**, **Santigold**, and **James Blake**. The latter crafted icy, fractured avant-dub, all smoke and mirrors, like a modern version of **Arthur Russell**. **Gillian Welch** was less than impressed. "I wasn't expecting the Martian landing next to us, but we'll do what we can," she complained in regards to the neighboring **Skrillex**.

Many patrons, this one included, expressed similar frustrations about the sound – or lack thereof – for Saturday anchor **Stevie Wonder**, whose Motown deliverance was reduced to a faint echo of

greatness. That issue seemed festivalwide, with the volume – even for **Arcade Fire's** grand finale on Sunday – being turned down across the board. C3 Presents declined to comment.

The most talked about collaboration was neither **Nakia's** cameo with his *The Voice* coach

Cee Lo Green for "Forget You" nor the **Preservation Hall Jazz Band's** guest spot

with **My Morning Jacket**. Instead,

that distinction went to the spotting of local director **Terrence Malick** and **Christian Bale** filming stageside for **Bright Eyes**, among others.

For OTR, ACL weekend began and ended at the **Moody Theater**. The difference between **Coldplay's** 2005 taping and the one that occurred Thursday night? In a word: lasers.

Chris Martin and company rolled out adult contemporary classics ("God Put a Smile Upon Your Face"), premiered a new piano ballad from next month's *Mylo Xyloto* ("Up in Flames"), and hosted a fake New Year's Eve countdown – to coincide with the airdate – that peaked with the black lights and confetti of encore "Clocks."

Randy Newman, on the other hand, was in a league of his own on Monday night. The 67-year-old raconteur offered wry narratives

Kanye West

JOHN ANDERSON



Christian
Bale

GARY MILLER

unaccompanied on piano that stretched from Dixieland to Tin Pan Alley, sounding off on immigration ("Laugh and Be Happy"), foreign policy ("Political Science"), *Toy Story* ("You've Got a Friend in Me"), heartache ("Losing You"), and "Short People." The dire satire of his lyricism contrasted perfectly with the sincere whimsy of his delivery, as in the encore's slave-trader lullaby, "Sail Away." In that regard, Newman provided the ultimate capstone to the whirlwind of ACL, iconic, endearing, and unforgettable.

So cheers.

Blood on Our Hands

"If you want to save the demolition crew some work, go ahead," **Death From Above 1979** bassist **Jesse Keeler** instructed a sold-out **Emo's** on Saturday night. On short notice, the ACL aftershow was declared the final outdoor event at the iconic Red River venue, with DFA's logo even being spray-painted on the wall to mark the occasion. The short-lived Toronto twopiece certainly did its part, shrieking with thrash velocity through the rhythm and skuzz of both the band's 2002 EP and lone album, 2004's *You're a Woman, I'm a Machine*, in all their feral glory. DFA's riot yielded an impressive, if not symbolic, ending to a seedy legacy. Some employees, however, expressed concern about the future of the inside room at the Sixth Street location. "They asked me not to discuss anything about it until the property closes," responded **Emo's** owner **Frank Hendrix** on Monday. At OTR's hard-hat tour of the new **Emo's East** in late August, Hendrix hinted at major changes in the works but stressed the importance of the small room ("The inside room we'll keep the way it is"). What changed? "It's terms of the sale, nothing I had any control over," Hendrix said. "When I spoke to you before, that's what the situation was that day I spoke to you."

DFA at Emo's



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Dog Years

The Gourds' family values

BY MARGARET MOSER

In 17 years together, the Gourds have fielded everything the greater music business has thrown its way, short of that coveted million-seller or a Grammy. Then again, the local quintet of oddball personalities is little interested in the effort it takes to work a massive hit. If life's a tuxedo, the Gourds wear brown shoes.

"Brown shoes don't make it," claimed Frank Zappa, but he didn't live to meet the Gourds. Had he, Zappa might have glimpsed the same Big Pink potential Larry Campbell did. Produced by the onetime Bob Dylan sideman at Levon Helm Studios in Woodstock, New York, the Gourds' 10th studio album, *Old Mad Joy*, reflects both Campbell's belief in the band and that of its new label, respected roots indie Vanguard Records.

It's a good fit all around given that, as the Gourds roll toward the end of their second decade, they're ranked among Austin's perennial must-sees. With a documentary currently in the works, their legacy remains the living, breathing, old, weird Americana populated by hapless misfits and the ever-hopeful. Considering the landscape that cultivated this knotty hodgepodge of Southern gothic musical everymen, loners, and survivors, the Gourds are rightfully branded as mavericks in a genre that demands authenticity and plainspoken truth.

Listen to the Band

The Gourds share their birth year, 1994, with a notable class of Austinites: Storyville, Don Walser's Pure Texas Band, Sincola, Ian Moore, Bad Livers, Pariah, and a young trio called Spoon. The original foursome of Kevin Russell, Jimmy Smith, Claude Bernard, and drummer Charlie Llewellyn released its celebrated, Band-like debut, *Dem's Good Beeble*, three years later. *Stadium Blitz* in 1998 served as a sophomore continuance, its non sequitur lyricism and gospel truths already claiming growing numbers of believers.

Both discs hooked the alt.country and roots-rock world, making the Gourds poster children for the post-Uncle Tupelo *No Depression* set. Keith Langford replaced Llewellyn after *Blitz*, having been amiably fired by the Gourds' sister band the Damns. Max Johnston worked with Uncle Tupelo and Wilco and made the Gourds a quintet by 1999's

Ghosts of Hallelujah, his array of instruments girding and enriching the band's sound. Just prior to that, sometime in 1998, came live EP *Gogitchyershinebox*, in which the group cracked open an off-the-cuff, kingdom-come version of Snoop Dogg's "Gin and Juice" that went viral before there was such a thing.

It was a particularly canny and oh-so-Gouradian thing for Russell to do, deconstructing Snoop Dogg's sexist, pro-drug rap into a nasal, mandolin-driven lope. It makes singing about dope-smoking and bitches as nonchalant as a dude riding in his "Escalade" or the retarded girl in "El Paso," a phrase that provoked ire from a local DJ who refused to play that opening cut from 2000's Sugar Hill Records debut, *Bolsa de Agua*.

The unintended popularity of "Gin and Juice" opened the Gourds to wider appreciation from an audience that valued literacy with a good beat. After their first label, doomed Austin indie Watermelon Records, went under amid legal squabbles, *Bolsa de Agua* began a cozy relationship with Sugar Hill that lasted through 2002 with *Cow Fish Fowl or Pig*. Two LPs for Eleven Thirty Records (2004's *Blood of the Ram* and *Heavy Ornaments* two years later) and a pair for Yep Roc (2007's *Noble Creatures* and 2009's *Haymaker!*) left the band with loads of indie label baggage, an endless repertoire of beloved material, and in dire need of a different production force.

Enter Larry Campbell, musical director of Levon Helm's Midnight Rambles Sessions, and Vanguard Records, as prestigious a label a neo-folk band could want. This spring produced the 12 tracks that became *Old Mad Joy*. For the band's rabid fans, it was the dream realized: Austin's version of the Band recording on the real Band's stomping grounds. Langford recalls snickering in the car with his sister at the sound of Rick Danko's singing.

"It's amazing how your parents' music can really sink in with you and emerge later," he chuckles. "A lot of our simi-

Shoofly Pie: (l-r) Jimmy Smith, Keith Langford, Claude Bernard, Max Johnston, Kevin Russell

larities are happenstance though, like the acoustic instruments, Jimmy's melodic bass, our Southern sound. I play traditional grip like Levon, et cetera.

"There are a lot of similarities, and I don't think anyone in our band doesn't like the Band, though Jimmy says he doesn't like 'Rag Mama Rag' too much.

"Has he lost his marbles?"

If the notion of recording in a barn sharing a common wall with the house of the Band's drummer and iconic vocalist Levon Helm seems like a cinematic moment, the meeting itself was anticlimatic.

"He wasn't too interested in the music," shrugs Russell. "But he did come around a couple times and say hi to everybody. Sweet old fella."

Helm didn't buy billboards declaring the Gourds the next big Band, and that's as it should be. The Gourds, after all, already boasted Doug Sahm as mentor before and after his 1999 death. That's the vibe more inherent to the Gourds, whose version of "Nuevo Laredo" stole the show on 2009 Sahm tribute *Keep Your Soul*. That Campbell was briefly a member of Sahm's Sir Douglas Quintet means the mojo was righteous for *Old Mad Joy*.

B-Sides & Deep Cuts

Whatever story its prolific studio output maintains, the Gourds are a different entity live. This is the arena where the artist-fan dynamic is deliriously successful, the lightning that can't be trapped in a bottle. The Gourds are a five-headed, shape-shifting beast awakened, roaring to life electric, proud, and armed and ready to display its chameleon colors and skin. The stage is home, where it thrives, fed and maintained by a remarkably devoted fan base (see "Life, Death, and Shoofly Pie," Sept. 13, 2002).

Amid suffocating August heat, the Gourds followed an afternoon sound check at the Nutty Brown Cafe, working over Jimmy Smith's "Tumblin' Dice"-like "Drop What I'm Doing" by ambling into the bar for a discussion on whether band years are equivalent to dog years. No question about it, came the consensus.

In a way, Johnston is the luckiest dog in the pack, able to do tricks with his instrument of choice. The son of "Dollar" Bill Johnston and brother of Michelle Shocked, Johnston's freewheeling solos light the band from within. Brimstone and ash spew from his fiddle and mandolin or whichever strings feel right, because the Gourds' instrumental makeup defines the band as much as the human personalities.

"[The instrument] I enjoy playing the most is different night to night," admits Johnston. "It depends on what I can hear the best in any given situation. If I can hear it, I can play it a lot better, which – surprise – makes it a lot more fun.

If I had to pick one, it might be the banjo, but I can rarely hear that very well."

Bernard, who's played accordion with the Gourds since their inception when he's not keeping rhythm on acoustic guitar, also finds the choice of instruments worthy of discussion.

Accordion is "a very rewarding instrument to play because of its physicality. You squeeze notes out of it. My accordions get these big holes in the corners of the bellows, and that almost makes it more fun, though not really, because the air runs out faster and you have to squeeze it and pull it faster until the damn thing is pretty much shot.

"I think the more physically difficult an instrument is to play, the more I enjoy it."

Old Mad Joy doesn't substantially surpass the previous recordings, it simply underscores the Stones-solid feel of bandmates who grew up together when they thought they were already grown.

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GARY MILLER

Kanye West Zilker Park, Sept. 16

The biggest single day ever for hip-hop at ACL ended with pop's most polarizing star delivering the most theatrical festival set since Björk touched down from Venus via Iceland four years ago. As ballerinas swirled across the stage in front of a giant backdrop of battling Greek gods, Kanye West towered some 50 feet above the massive crowd on a hydraulic lift. The chorus of "Dark Fantasy" — "Can we get much higher?" — was rendered rhetorical. His feet back on terra firma, the Act I triumvirate of "Power," "Jesus Walks," and "Can't Tell Me Nothing" hit with the force of Zeus' thunderbolt. None of the rumored guests (Jay-Z, Bon Iver) appeared for "Monster," but Yeezy needed no help on this night. For all of the grandiosity (the Act II laser show was extraordinary), Kanye was often alone onstage, armed with only a microphone and an astonishing array of hits ("Touch the Sky," "Gold Digger," "Stronger"). With nods to Michael Jackson throughout, including a "P.Y.T." intro spilling into "Good Life" and an extra shout-out on "All of the Lights," Kanye clearly has his sights set on becoming the next king of pop, if not Mount Olympus. For a spectacle that began by feeding the notion of West's god complex, it ended with genuine humility. He thanked his dancers in heartfelt detail and closed with "Hey Mama," a tribute to his fallen mother. It's Kanye's *Fantasy*; we're just living in it.

— Thomas Fawcett

Gillian Welch Zilker Park, Sept. 17

Understanding the deep-rooted chemistry between Gillian Welch and David Rawlings doesn't start by watching their instruments, although their playing is picking perfection. Nor does it lie in their voices, where the gentle interplay of harmonies captures something natural and timeless. No, an appreciation of Welch and Rawlings' two-decade-long collaboration begins at their boots, the subtly shuffled rhythm of gentle stomps working in and out of time together. Together, their feet slide with an intimacy and coyness, intensely personal and yet tethered



GARY MILLER

in tandem, Rawlings' black heels digging into the ground to Welch's soft slide-toeing of her brown boots. The intensity they created together was enough to overcome Skrillex's techno barrage on the acoustic tent, which delayed the Nashville, Tenn., duo's emergence by 20 minutes and earned their ire. Still, from the opening burn of "Tear My Stillhouse Down" through harrowing new numbers "Scarlet Town" and "Tennessee" to a rousing closing double-shot of "Miss Ohio" and "I'll Fly Away," the pair proved that even amid "acoustic music hell," they operate on a different plane.

— Doug Freeman



JOHN ANDERSON

Preservation Hall Jazz Band & the Del McCoury Band Zilker Park, Sept. 17

To most people's ears, jazz and bluegrass couldn't be more dissimilar. New Orleans' Preservation Hall Jazz Band and Tennesseans the Del McCoury Band proved that the genres intersect at more points than you might imagine. While on their recent *American Legacies* collaboration the jazz side seemed to dominate, onstage the mesh was seamless. When McCoury's "Banjo Frisco" took on a second-line beat, the connection became obvious. There were lots of crowd-pleasing moments, like a horn-fueled version of Hank Williams' "Jambalaya (On the Bayou)" and the McCoury's standalone, a high-revved rendition of Richard Thompson's "1952 Vincent Black Lightning." The audience's frenzy became more pronounced during the sing-song "Ice Cream," as band members actually took to tossing cups of the frosty treat into the crowd. The Dixieland and bluegrass gospel traditions merged consummately on "I'll Fly Away," a joyful end to a stellar celebration of traditional American music.

— Jim Caligiuri

Stevie Wonder Zilker Park, Sept. 17

"Master Blaster" Stevie Wonder minted ACL Fest 2011's big moment simply by walking onstage. Resplendent in a gold and Chinese-red dashiki, trademark cornrows spilling past his shoulders, he entered unaccompanied with a keytar strapped around his neck to the howls of thousands. Many of those faithful had marked their spots during Cee Lo's previous set (where Nakia sang a verse of "Forget You") and waved their purple unicorn freak flags. Paying tribute to Marvin Gaye by opening with "How Sweet It Is (To Be Loved By You)," Wonder gave a nod to his Motown roots first, following up with Michael Jackson's "The Way You Make Me



GARY MILLER

Feel." After "Master Blaster (Jammin')" and "My Eyes Don't Cry," "Higher Ground" finally set the groove with groupings of songs from Wonder's legendary 1960s and 1970s repertoire ("Living for the City," "Don't You Worry 'Bout a Thing"), written as words of hope for a generation in flux. Even when Wonder imparted meaningful political substance to his songs, he's a romantic, and the arc of "wedding" songs — "I Believe (When I Fall in Love It Will Be Forever)" and "Signed, Sealed, Delivered I'm Yours," plus "Sir Duke" — shimmered with exuberance and heartfelt joy. Wonder's massive onstage accompaniment included daughter Aisha (for whom "Isn't She Lovely" was written and noted), and if the sing-along on "Do I Do" fell short, it was the audience. The two-hour set ended with starry bursts of electric "Superstition," a touch of "Fever," and love song of love songs, "As" — radiant, luminous, and, as ever, Wonder-full.

— Margaret Moser



GARY MILLER

Manu Chao Zilker Park, Sept. 18

"¿Que paso, mi gente?" yelled Manu Chao, bounding onto the massive AMD stage at sunset Sunday. "¡Ya llego!" It had arrived, all right — in the form of four multinational musicians who put on a punk rock master class not seen since the Clash. Where the Clash integrated the UK's love of reggae into its "Revolution Rock," the French/Spanish/Arabic core of Manu Chao's quartet not only reverses those inputs, taking reggae punk instead of vice versa, it does so at a soccer-stadium scale. Opener "Mister Bobby," as in Marley, summed it up in a song, wafting a syncopated raga before devolving into a full-on metallic thrash. Like Joe Strummer, Mick Jones, and Paul Simonon, the frontline of Chao wielding an acoustic guitar, stage sergeant at arms and bassist Jean-Michel Dercourt, and guitarist Madjid Fahem stepped forward and back in unison, drummer Philippe Teboul of Chao's seminal punk rock band Mano Negra singing harmonies and pounding a Caribbean mosh. Chao staples "Clandestino," "La Primavera," and Mano Negra's "King of Bongo" all rose and fell in a soup of chants, shouts, and Marley-esque "wo-yo-yo-yo"s. When Chao beat the mic against his chest in a show of

solidarity and *corazón*, he drew blood. Not even Iggy Pop does that. — Raoul Hernandez



GARY MILLER

Social Distortion Zilker Park, Sept. 18

The low-slung guitars, the swaggering attitude, and the blue-collar aggression are still there. Yet "Mommy's Little Monster" is all grown up and then some. Entering to "Mannish Boy," these aged road dogs have more than a little grizzled gray around their muzzles. While Social D remains Mike Ness' rebellious middle-finger salute, these days there's more Americana than *Mainliner* to their suburban strife. The Californians have even reached the point in every veteran punk's career at which adding a Pogues-esque accordion is mandatory, but who knew they were a show band? Adding two funk-drenched backing singers transplanted "California Hustle and Flow" from Fabulous Thunderbirds territory into a fully fledged "Rocks" Primal Scream. No reason for the old-school fans to panic: "So Far Away" was a grease-covered kick in the teeth, and "Ring of Fire" still burns like a flame job on a '54 Chevy. — Richard Whittaker



GARY MILLER

Arcade Fire Zilker Park, Sept. 18

Only one word can describe Arcade Fire's Sunday night ACL capper: perfect. The Montreal-by-way-of-Houston octet was nothing but pure energy from start to finish with the balletic Will Butler on keyboard, snare, and various stage antics to Régine Chassagne's quirky interpretive dance. The band bolted out of the gates "Ready To Start," frontman Win Butler gushing, "We love Austin and had to beg them to let us play." The set list hit all the right notes from the band's catalog, including most of the "Neighborhood" series and "Haiti" from 2004's *Funeral* and *Neon Bible*'s bookends of "Keep the Car Running" and "No Cars Go." Yet it was the pensive, soured nostalgia of the current material, including "The Suburbs," "Rococo," and "We Used To Wait," that packed the heaviest emotional wallop. Arcade Fire's set amplified a heart-wrenching tension between remarkable musicianship and sharp-eyed lyrics about being a better person while accepting one's mortality. Perfect.

— Melanie Haupt

As the five bandmates later make their way onstage to a sparse crowd, Creedence Clearwater Revival's "Fortunate Son" booms from the P.A. "Oooo, for the red, white, and blue," draws Russell, leaning into the microphone to join Fogerty with his soulful East Texas twang. As the song fades out, Russell leads the band into "Lonesome, On'ry and Mean" then "I Want It So Bad," the first track on *Old Mad Joy*. That's the organic spontaneity that's kept the Gourds so beloved to their longtime fans while cultivating new ones.

"Old ones know how to read the show," explains Russell afterward. "They know the various modes and tones to look for. New fans are bubble-eyed with anticipation, thinking we will play everything they ever wanted and just like the record, maybe. Old ones wait for the seconds that define and spark. New ones can't wait. I think we take care of both."

Smith agrees, calling the old-timers "geezards" hoping for "B-sides and deep cuts, while a newbie might want that Snoop cover thrill, hoping they didn't arrive to the ball too late."

At this end-of-summer show, only a few dozen diehards are out in force. Local Gourds appearances are legend, a roiling sea of sweaty humanity. If their usual performances are what Russell describes as a cross between "a revival, a house party, a pep rally, and a pow wow," tonight is what Langford flatly terms, "a dud gig."

For Smith, an off-gig is a chance "to flex some of the muscle I forget I have, like the way I feel after bowling. Most times, I come away from a gimpy gig with higher morale and some new moves, riffs, phrasing, because there was less inhibition and pressure to really stick it."

"If you're doing it right, nobody wants to leave to go to the bathroom," Langford jokes. "I think we do that on a good night. That's what *Old Mad Joy* means to me. Those nights where nobody wants to go to the bathroom, including me."

Through the Eyes of a Child

Seventeen years represents a substantial amount of time in any life – dog or human. In 1994, the Gourds were young and single. Now, all five are married and count 12 children among their respective broods, a change in life reflected in Russell's "Eyes of a Child" on *Old Mad Joy*. Whatever they've learned as a band, nothing beats the family values of parenting to keep adults in line.

"My wife and I cuss like sailors," acknowledges Smith. "It's easy to find yourself saying, 'Pick up the fucking toys' or 'Put the goddamn *Star Wars* game away.'"

It was the dream realized: Austin's version of the Band recording on the real Band's stomping grounds.

The maturity of *Old Mad Joy* doesn't substantially surpass the previous recordings; it simply underscores the Stones-solid feel of bandmates who grew up together when they thought they were already grown. Russell's "Eyes of a Child" is in good company with his Band-worthy ballad "Two Sparrows" and Jimmy Smith's word whimsy in "Melchert" or "Drop the Charges." Johnston's "Haunted" features Campbell's pedal driving the song so beautifully it could be an instrumental. If anything, *Old Mad Joy* reinforces the separate-but-equal status between Russell and Smith, who do not write together.

Crucial to the Gourds' infrastructure is the way that having families handed the band a matrix for how to work together – a massive challenge for any group, but especially for one with dual frontmen. It's not exactly oil and water, Mick Jagger and Keith Richards, but different universes may be close.

"There's so much between us that we're like a mountain and a river," emails Russell. "In the beginning, before the Gourds, we were more like student and teacher. Then once we became presented as equals something broke. It was slowly and subtly peeled back, quietly filed down until the connection split apart. This was necessary. There was a period of grief and anger, which gave way to a silent truce, but now I think we are coming into a more mature partnership that benefits from each of our perspectives. And from time to time, like a volcano, we have a blowout that sort of renews the terrain between us."

"It's frustrating and challenging for all of us to live and work within a group of equals. I can't decide if this is a democracy or an anarchy. A little of both, I guess. One thing's for sure: It has taught us the value of compromise."

Smith is typically arcane in his assessment of not writing with Russell.

"I think there has to be a need for a co-write. With us, we always pulled enough tone, rhythm, melody, and enjoyment out of the walk-in individually. Then through the prep kitchen, lift it up to the line, hand it over to the front of the house, put it on the table with its legs sticking up, and measure it by the gratuity."

In other words, the two remain river deep, mountain high. Langford mediates with a Charlie Watts-like flourish.

"We don't disagree about creative stuff much," states the drummer. "We like to leave it nice and open-ended. If you push it too much, it squishes something equally as good or better that only happens in a free atmosphere. Most friction is over the external complexities of the band biz. Like, 'What gigs are we doing and when?,' 'Who's doing an interview?,' and, 'Do we go have dinner with some fans before the show?.' Real difficult stuff."

Or as Smith pithily observes, "All the real estate in betwixt is a musical experience that plays for keeps."

The Gourds throw a wingding for Old Mad Joy Friday, Sept. 23, at Threadgill's World Headquarters.

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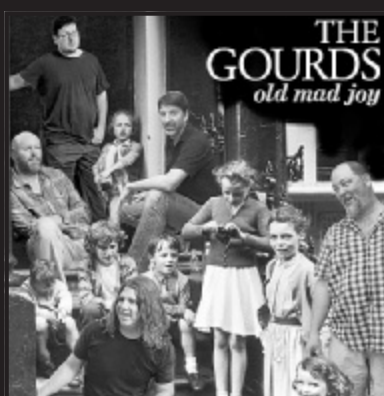
The Gourds

Old Mad Joy (Vanguard)

Of the dozen tracks on the Gourds' 10th studio LP, Kevin Russell wrote five, Jimmy Smith hallucinated six, and ace detailer Max Johnston snuck in "Haunted," an Athens, Ga.-style bar bruiser powered by *Old Mad Joy* producer Larry Campbell's steel-rail string bending. Smith's absurdist rockers, "Drop the Charges" ("Suzi Quatro flankin' tres well, that's who's down in my palais") and Stones/Faces nutter "Drop What I'm Doing," bring the *Mad* to *OMJ*. In "Melchert," he maps the song equivalent to no less than Richard Linklater's *Slacker*, and any Caleb Followill fans left could jump ship to "Marginalized." Serious Joy jigs in Russell's Cajun-fried pub wisdom ("I Want It So Bad") and magnolia ballad "Two Sparrows," a gorgeous into-the-mystic moment. "Ink and Grief" never takes for granted his hammock hook, while rejoinder "Peppermint City" births a chorus suitable for the Stax catalog. That goes double for mandolin-gilded march "Eyes of a Child," only inverted into stone soul gospel. Multi-instrumentalist-turned-steward Campbell puts hospital corners on sound and songs, every instrument heard perfectly in the larger mosaic – Johnston's mandolin here, violin there. Sequenced hopscotch-style between the two principle composers, *Old Mad Joy* barely drops a beat ("You Must Not Know"). Old hands.

★★★★

– Raoul Hernandez



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CALENDAR LISTINGS

Recommendations for the week-minded
SEPTEMBER 22-29

submit!

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Music

Free up your schedule
for this week.
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events
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FILM:
Fantastic Fest
Alamo Lamar



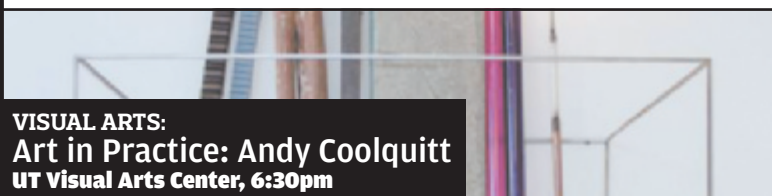
MUSIC:
David Ball
Broken Spoke



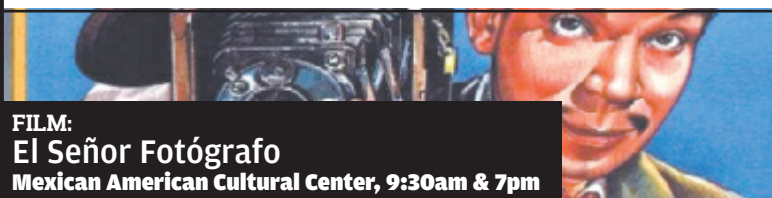
COMMUNITY:
Pecan Street Festival
Sixth Street



COMMUNITY:
Austin
Museum Day



VISUAL ARTS:
Art in Practice: Andy Coolquitt
UT Visual Arts Center, 6:30pm



FILM:
El Señor Fotógrafo
Mexican American Cultural Center, 9:30am & 7pm



THEATRE:
Riddley Walker
Salvage Vanguard Theater, 8pm



MUSIC:
Blondie
Moody Theater

THURSDAY
22

FILM: **Anne Braden: Southern Patriot** Resistencia Bookstore, 7pm
FILM: **Le Quattro Volte** Mezes Hall (UT campus), 8pm
CIVICS 101: **Workers' Defense Project** Mexican American Cultural Center, 6:30pm

FRIDAY
23

MUSIC: **Erasure** Moody Theater
MUSIC: **Cavity Reunion** Broken Neck
FILM: **Master Pancake: Highlander** Alamo Lake Creek, 7 & 10pm
CLASSICAL: **Samuel Barber: American Romantic** St. Martin's Lutheran Church, 8pm
COMEDY: **Brian Gaar** Velveeta Room, 9:30pm

SATURDAY
24

MUSIC: **"Weird Al" Yankovic** Moody Theater
MUSIC: **Guy Forsyth** Poodie's Hilltop Roadhouse
COMMUNITY: **Trash Makeover Challenge** Highland Mall, 7pm
SPORTS: **Washer Tournament** Nutty Brown Cafe, 9am-7pm
CIVICS 101: **Texas Tribune Festival** AT&T Conference Center
DANCE: **The Souls of Our Feet** Round Rock ISD Performing Arts Center, 8pm
VISUAL ARTS: **Facing East** New East Arts Gallery, 7pm

SUNDAY
25

MUSIC: **Queensrÿche** Emo's East
MUSIC: **The Sound of Change** The Parish
MEAL TIMES: **Rude Mechanicals' Oyster Club** The Plant at Kyle, 4-7pm
FILM: **Slacker 2011** Alamo Village, 7pm
KIDS: **Fairly Silly Fairy Tales Improv** Hideout Theatre, 2pm

MONDAY
26

MEAL TIMES: **A Torrid Affair** Springdale Farm, 7:30pm
CIVICS 101: **New Central Library Plans** Austin History Center, 7pm
COMMUNITY: **Piccadilly Circus** Travis County Expo Center, 4:30 & 7:30pm

TUESDAY
27

MUSIC: **Wolves in the Throne Room** Red 7
MEAL TIMES: **Farmhouse Table Chef's Dinner** Texas French Bread, 6:30pm
FILM: **The Killer** Alamo Ritz, 7pm
LITERA: **Staged Reading: Blu** Resistencia Bookstore, 7pm

WEDNESDAY
28

MUSIC: **Bill Callahan, Mother Falcon** Mohawk
COMMUNITY: **Smokin' Hot Burlesque Benefit** Emo's, 9pm
FILM: **Horror Remix Health Care** Alamo Lake Creek, 10pm
THEATRE: **The Dick Monologues** Hyde Park Theatre, 7pm

THURSDAY
29

MUSIC: **Molotov** Emo's East
MUSIC: **Les Savy Fav** Mohawk
FILM: **Wild in the Streets** Carver Branch Library, 6pm
LITERA: **Doug Dorst** BookPeople, 7pm

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NEWS OF THE WEIRD

by Chuck Shepherd



Ned Nefer, 38, pushed a 6-foot mannequin along U.S. Highway 11 in June for 65 miles from Syracuse, N.Y., to Watertown, N.Y., because “[The mannequin and I] really love the outdoors.” The mannequin, Nefer said, is his wife, “Teagan,” who came to Nefer merely as a head but for whom Nefer constructed a body and “married” in 1986. Said a Watertown social services worker, to the *Watertown Daily Times*: “I wouldn’t classify [Nefer] as dangerous at all. He seemed quite happy in his own little world.” Nefer’s first wife passed away, and it is possible, the social services lady said, that this is his way of dealing with the loss.

LEAD STORY

“When I get to Africa, I have to worship him,” said Elizabeth Osei, part-time first lady of the Akwamu people of eastern Ghana, speaking of her husband, Isaac, who is the Akwamu chief. “When I get back, he has to worship me” (because Elizabeth is the president of the couple’s New York City taxi company, where they work 12-hour days, when they’re not Ghanaian royalty). Isaac’s reign, according to an August *New York Times* report, covers several months a year and requires divineline wisdom in adjudicating his people’s disputes. Another New Yorker with a prestigious double life is Mohamed Mohamed, a state transportation bureaucrat, who recently returned to his cubicle in Buffalo, N.Y., after nine months as prime minister of Somalia. *The Buffalo News* reported that the Somali native, though shocked by the level of the country’s dysfunction, at least got to stand up to “terrorists, pirates and warlords” and “address dignitaries from the United Nations.”

CULTURAL DIVERSITY

The convenient Russian myth that “beer” (up to 10% alcohol by volume) is a “soft drink” will end shortly, following the enactment of restrictions signed by President Dmitry Medvedev in July. Beer had been rapidly replacing vodka as the country’s primary alcoholic beverage, as people drank it with impunity around the clock in public places (since they pretended they were consuming nothing more powerful than a “cola”).

Until recently, impoverished Indonesians sought to cure various illnesses (such as dia-

betes and high blood pressure) by lying on railroad tracks as trains approached, thus allowing electrical charges from the tracks to course therapeutically through their bodies. A combination of anecdotal successes and dissatisfaction with the state-operated health care system led to the instances in which hundreds at a time lay on the tracks, according to an August Associated Press dispatch.

What Goes Around, Comes Around: In February, 12 villagers from a South African shantytown allegedly burned down a pastor’s home and killed him out of anger and fear that he was using an invisible penis to seduce women. The accused, who are due to answer for their superstition in court in September, according to African Eye News Service, became 11 in May when one of the men died mysteriously, and those 11 are now terrified that the pastor’s family has placed an active curse on them.

LATEST RELIGIOUS MESSAGES

My Rules: The Aug. 6 revival spectacular in Houston, billed as a day of prayer and attended by 30,000 people at Reliant Stadium, was also billed as a day of fasting, which apparently took at least a few worshipers by surprise, and Reliant’s concession stands (which were open all day) only added to the temptation to ignore the fast. One otherwise-devout man from San Angelo, Texas, told the Texas Tribune that it was OK for him to eat because of an “agreement” he “made with God earlier.”

Defining “Smite” Down: Fed up with the theft of Bibles from the Basilica of San Salvatore al

Monte in Florence, Italy, the Franciscan priests in charge posted signs and spoke prayers urging the pilferer to repent. In the event that he does not, reported London’s *Daily Telegraph* in August, the prayer asked that the thief be afflicted with “a strong bout of the [runs].”

QUESTIONABLE JUDGMENTS

My Kids Live With a Child-Killer? John and Kristine Cushing married and raised two daughters, but Kristine became mentally ill and in 1991 and killed the girls as they slept. She was hospitalized for four years and eventually monitored for 10 more. Meanwhile, John divorced her and married Trisha, and they raised two sons but eventually divorced and reached a shared-custody agreement. By 2005, Kristine had been approved by California doctors to return to society, and soon she and John reconnected. Understandably, Trisha became horrified at the prospect that Kristine might relapse, in which case her and John’s two sons would be at risk. In August, a judge in Seattle (where John and Kristine once again cohabit), influenced by Kristine’s clean record since her release, turned down Trisha’s request for sole custody.

Highly Questionable: 1) German Paz, 33, was sentenced in Orlando to 15 years in federal prison in June for sexual exploitation of a minor via the Internet. He had begun contacting a 13-year-old girl and was using the screen name “The Delightful Deviant.” 2) Gareth Shand, 6, was welcomed into the first grade in San Antonio in August with an immediate in-school suspension. He is growing his hair long for a cancer-support organization, but that puts him in violation of his school’s dress code.

A ‘NEWS OF THE WEIRD’ CLASSIC (JANUARY 2004)

A two-week spree of five customer holdups in front of ATMs in Cambridge, Mass., came to an end in November 2003 with the arrest of Richard McCabe, 38. In four of the five robberies, bank security cameras photographed the perpetrator, and McCabe was apparently so disliked by so many that when police released the photos, more than 100 people called, eager to rat him out. Said a detective, “Many ... people knew him personally from dealing with him in the past.”

LEAST COMPETENT CRIMINALS

Charged with crimes that could send him to prison for life, Gary LaBon, 50, nonetheless chose to defend himself at trial and told a jury in August that any kidnapping, rape, or assault he might have committed on the 69-year-old woman in Hawthorne, Calif., in 2009 was “self-defense.” LaBon insisted that he was in fear for his life because the woman was a “gang member.” Judge Kathryn Solorzano took the unusual step of advising the jury to “disregard most of what LaBon said during his argument,” according to the *Daily Breeze* of Torrance, Calif. Jurors quickly convicted LaBon on all counts, and he awaits sentencing.

Visit Chuck Shepherd daily at
www.newssoftheweird.blogspot.com
(or www.newssoftheweird.com).

Send your Weird News to: Chuck Shepherd, PO Box 18737, Tampa, FL 33679 or weirdnewstips@yahoo.com.
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Riddley Walker

BY WAYNE ALAN BRENNER



Russell Hoban's postapocalyptic world of humanity struggling from the depths of destruction – a world of violence, visions, and traveling puppet shows, where wild dogs run rampant and ancient engines hold the secret to salvation or further despair – all of this is brought to the stage by **Trouble Puppet Theater's** Connor Hopkins and his cadre of brilliant puppeteers, with an original score by Justin Sherburn. Complex, confounding, braided from all the strands of history a broken future can bear, this one ain't for the kiddies; it's for the grown-ups with a brain and an appreciation of the strange. Recommended.

Sept. 29-Oct. 16. Wed.-Sat., 8pm; Sun., 6pm. Salvage Vanguard Theater, 2803 Manor Rd., 474-7886. \$10-20. www.troublepuppet.com.

THEATRE

OPENING

AUSTIN SHAKESPEARE: HAMLET What's one of the things that makes this newest, Ann Ciccolella-directed iteration of the Bard's evergreen tragedy worth seeing at the Long Center? **Helen Merino** stars as Hamlet. Yes, that's right. Sept. 22-Oct. 9. *Thu.-Sat., 7:30pm; Sun., 3pm. No show, Sept. 29. Long Center for the Performing Arts, 701 W. Riverside, 474-5664. \$19-33 (\$15, students). www.thelongcenter.org.*

BEFORE THIS WAS TEXAS The Generic Ensemble Company uses collaborative ensemble work to create dramatic movement based on poetry by Kimberly Alidio. *Fri.-Sat., Sept. 23-24, 7pm. Visual Arts Center, 23rd and Trinity, 471-1108. Free. www.utvac.org.*

THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE Soubrette Productions brings this Tony-winning musical comedy to the Boyd Vance Theatre. Philip Olson directs the show with plenty of spelling and "tap-dancing, sock-puppets, free juice-boxes ... even a cameo appearance from Jesus Christ." Sept. 23-Oct. 9. *Fri.-Sat., 7:30pm; Sun., 3 & 7:30pm. Boyd Vance Theatre at the Carver Museum, 1165 Angelina, 974-4926. \$15 (\$10, students). www.cityofaustin.org.*

PUPPET IMPROV PROJECT: PUPPET KATAMARI It's a cavalcade of improv games and scenes, video sketch comedy, and blacklight puppets from PIP's Sara Farr and her friends. Note: There's an "uncensored" version at night and a more family-friendly show on Sunday afternoons. Sept. 23-Oct. 2. *Fri.-Sat., 8pm; Sun., 2pm. Dougherty Arts Center, 1110 Barton Springs Rd., 974-4000. www.puppetimprovproject.org.*

⚡ **THE DICK MONOLOGUES: YOU'RE WHAT'S WRONG WITH AMERICA** Spike Gillespie and her talented guests (writers, musicians, comedians) unleash their rage in professionally controlled bursts of near-literary and fully hilarious performance. And – especially because this night's proceeds go to benefit Hyde Park Theatre – if you don't attend? Well, if you don't attend, what a total dick you must be. Nudge, wink, word to the wise: Recommended. Wed., Sept. 28, 7pm. Hyde Park Theatre, 511 W. 43rd, 479-PLAY. \$10. www.hydeparktheatre.com.

THE FURTHER ADVENTURES OF HEDDA GABLER St. Ed's David M. Long directs this warped comedic extension of Henrik Ibsen's classic by Jeff "Avenue Q" Whitty. Sept. 29-Oct. 9. *Thu.-Sat., 7:30pm; Sun., 2pm. Mary Moody Northen Theatre at St. Edward's University, 3001 S. Congress, 448-8484. \$20 (\$15-18, in advance).*

RUMORS Andy Berkovsky directs this Neil Simon comedy of mistrusted spouses, missing wives, gun-toting husbands, and the celebration of the best of friends. Sept. 29-Oct. 23. *Thu.-Sat., 8pm; Sun., 5:30pm. City Theatre, 3823-D Airport, 524-2870. \$10-25. www.citytheatreaustin.org.*

CLOSING

MILKMILKLEMONADE Behold the return of this award-winning, delightfully weird Joshua Conkel comedy about sex, gender, growing up, and identity. Featuring, among other things, a giant chicken and a parasitic twin; directed by Jason Hays for Shrewd Productions. Through Sept. 25. *Thu.-Sun., 8pm. The Hideout Theatre, 617 Congress, 443-3688. \$15-18. www.hideouttheatre.com.*

THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED) The Chaotic Theatre Company presents that comedy in which three daring actors try to fit all of Shakespeare's plays into 97 minutes. Through Sept. 25. *Thu.-Sat., 8pm; Sun., 5pm. The Off Center, 2211-A Hidalgo, 476-7833. \$15-20. www.chaotictheatre.org.*

RAPPAHANNOCK COUNTY This multimedia musical work by Ricky Ian Gordon and Mark Stephen Campbell was commissioned in recognition of the 150th anniversary of the American Civil War and features a 17-member chamber orchestra and the Civil War photographs of Mathew Brady. *Thu., Sept. 22, 8pm. McCullough Theatre, UT campus, 23rd & East Campus Drive, 471-1444. \$23-28. www.texasperformingarts.org.*

ONGOING

MARION BRIDGE Three sisters reluctantly reunite in this bittersweet comedy from Daniel MacIvor, the author of *House* and *The Soldier Dreams*. The last time HPT's Ken Webster did this play, he won an Outstanding Direction award; this new production features the excellent original cast, too. Through Oct. 8. *Thu.-Sat., 8pm. Hyde Park Theatre, 511 W. 43rd, 479-PLAY. \$19-21 (discounts for students, seniors, and ACA members; pay what you can, Thursdays). www.hydeparktheatre.com.*

THE CHERRY ORCHARD Brant Pope directs Chekhov's classic family drama for UT's Department of Theatre & Dance. Through Sept. 25. *Wed.-Sat., 8pm; Sun., 2pm. Oscar G. Brockett Theatre, Winship Drama Building, 23rd & San Jacinto, 471-1444. \$20 (\$17, faculty and staff; \$15, students). www.texasperformingarts.org.*

RED HOT PATRIOT: THE KICK-ASS WIT OF MOLLY IVINS Margaret Engel and Allison Engel's script, directed by David Esbjornson, stars force of nature (and *Chronicle* contributor) Barbara Chisholm as the beloved journalist. Hell, yeah! Through Nov. 13. *Thu.-Sat., 8pm; Sun., 2:30pm. Zach Theatre, 1510 Toomey, 476-0541. \$20-49. www.zachtheatre.org.*

SPRING AWAKENING The Broadway original of this new musical that "explores the intimate journey from adolescence to adulthood" won eight Tony Awards. Directed by Michael Baron, with musical direction by Allen Robertson and choreography by Andrea Beckham for full Zach power. Note: Some nudity. Through Nov. 13. *Tue.-Sat., 8pm; Sun., 2:30pm. Zach Theatre, 1510 Toomey, 476-0541. \$25-55. www.zachscott.com.*

AUDITIONS

WELL Lisa Kron's play explores "assumptions about whether or not we're responsible for our own illnesses." Norman Blumensaadt will direct for Different Stages' November run. Right now, he's seeking performers: Men and women, all ethnicities encouraged, especially as the show requires two African-Americans (a man and a woman). Call for appointment. Sat., Sept. 24, 10am-2pm. Dougherty Arts Center, 1110 Barton Springs Rd., 444-3303. www.main.org/diffstages.

COMEDY

IN THE CLUBS

CAP CITY COMEDY CLUB 8120 Research #100, 467-2333. www.capcitycomedy.com.

Kumail Nanjiani Sure, you've seen him on *The Colbert Report* and *Jimmy Kimmel Live*, and maybe you saw him open for Zach Galifianakis, and

perhaps you're hip enough to have caught his one-man show "Unpronounceable" at the Upright Citizens Brigade Theatre in NYC. But we'll bet you didn't know that **Sean O'Connor's** opening for him here at Cap City. Sept. 22-24. *Thu., 8pm; Fri.-Sat., 8 & 10:30pm.*

Bil Dwyer "His takes on marriage, kids, and family are hip and sardonic, and yet beneath lies a certain odd sweetness." That? That's true about the man who hosted Comedy Central's *BattleBots*, PAX-TV's *Dirty Rotten Cheaters*, and GSN's *Extreme Dodgeball*. Anyway, **John Ramsey** opens. Sept. 28-Oct. 1. *Wed.-Thu., 8pm; Fri.-Sat., 8 & 10:30pm.*

COLDTOWNE THEATER 4803-B Airport, 814-TOWN. www.coldtownetheater.com.

This Week in Coldness: Family Tides *Thu., 8:30pm. Breaking News* *Thu., 10pm. Afterschool Special Victims Unit. Fri., 8:30pm. JT Habersaat, Stand-up* *Fri., 10 & 11:30pm. Cage Match: Prelims* *Fri., 11pm. Afterschool Special Victims Unit* *Sat., 8:30pm. Stone Cold Improv* brings **Midnight Society** and the **Frank Mills**. *Sat., 10pm. Improv Double Feature* *Sat., 11pm. Student Night* *Sun., 7pm. The Jam with Oh, Science!* *Sun., 8:30pm. And now there's Free Improv Shows on Wednesdays, too! 8:30pm.*

ESTHER'S POOL 525 E. Sixth, 320-0553. www.estersfollies.com.

Esther's Follies The popular Esther's troupe delights with topical sketches, song-and-dance numbers lambasting the high-and-mighty, and more, right there on Sixth Street. You think you know Rick "I'mma secede, mofo" Perry? Not until you've seen what Esther's can do with that unintelligently designed head o' hair. Political hijinks! Comedy ripped from the tabloid headlines! And there are **Ray Anderson's** stunning spectacles of magic, too! Reservations recommended. *Thu., 8pm; Fri.-Sat., 8 & 10pm. \$20-27 (half-price for students through September; discounts available Thursdays & Fridays for seniors, military).*

THE HIDEOUT THEATRE 617 Congress, 443-3688. www.hideouttheatre.com.

It's Hideoutrageous! Here's your one-stop emporium of laughter Downtown. The **Threeer** brings you three troupes in one night. *Thu., 8pm. \$3. Nightmare Video Project* Improvised video, WTF? *Fri., 8pm. \$10. The Spectacle* features Parallelogramophonograph and the Local Genius Society. *Fri., 10pm. \$10. Spirited* Dreamscape improv, inspired by Miyazaki, Carroll, and Sendak. *Sat., 8pm. \$10. Maestro* It's improviser against improviser, a whole stageful of them, battling for victory. *Sat., 10pm. \$10. The Weekender* Student showcase with Sarah 7. *Sun., 7pm. \$6.*

NEW MOVEMENT THEATER 1819 Rosewood.

The New Movement It's the comedy-focused powerhouse that ate East Austin, generating new troupes like, what, every other week? Shows, workshops, classes, all of it. See the website for details, yes, but look: **Laser Heart** with **Death Bag** *Thu., 8pm. Block Party* *Thu., 9:30pm. Adrian Villegas: Barrio Days* *Fri., 8pm. Duocity* *Fri., 9pm. The Neighborhood* *Fri., 10:30pm. Adrian Villegas: Barrio Daze* *Sat., 8pm. Back Row Show* *Sat., 9pm. The Neighborhood* *Sat., 10:30pm.*

VELVEETA ROOM 521 E. Sixth, 469-9116. www.thevelvetearoom.com.

Mike MacRae We're informed that St. Louis, Houston, and parts of Los Angeles still haven't recovered from the amazing performances of this master impressionist. And **Jake Flores** and friends open, so you know the night's a sure bet for good comedy. Sept. 23-24. *Fri., 11:30pm; Sat., 9:30 & 11:30pm. \$5.*

It's Always Funny With Brian Garr Yes – especially because he's featuring **Ryan Cownie**, **Sean Robb**, **Christopher Keimling**, and **John Ramsey** this night. *Fri., Sept. 23, 9:30pm. \$5.*

BUT WAIT – THERE'S MORE!

JT HABERSAAT Here's the head honcho and funny-man from the Altercation Punk Comedy Tour, doing his last headlining gig of 2011 in the ATX. With **Mike Weihe** and **Satan**, and **Ramin Nazer** as host. *Fri., Sept. 23, 10 & 11:30pm. ColdTowne Theater, 4803-B Airport, 423-4209. \$10. www.jtstandup.com.*

GNAP! THEATER LATENIGHTS: **Merlin Works 301 Graduation Show** with Lauren Zinn and Shana Merlin. *Fri., Sept. 23, 10pm. Merlin Works 301 Singing Graduation Show with Aden Kirschner and Shana Merlin. And improv heavyweights **Junk** headlining. *Sat., Sept. 24, 10pm. Salvage Vanguard Theater, 2803 Manor Rd., 474-7886. www.gnaptheater.org.**

DUSK: IMPROVISED TWEEN EROTICA OMG, catch the glittery, glabrous return of Gnap!'s popular *Twilight* send-up, quick, before the whole emo cabal of kissyface vampires journeys to Atlanta's Black Box Theater Fest in October. Through Sept. 24. *Fri.-Sat., 8pm. Salvage Vanguard Theater, 2803 Manor Rd., 474-7886. www.gnaptheater.org.*



DANCE

TAPESTRY DANCE COMPANY: THE SOULS OF OUR FEET Acia Gray and the dancers, singers, and musicians of Tapestry are taking this spectacular show to China for 15 performances. But first, you get to see what all the hoorah is about – with this hometown preview. *Sat., Sept. 24, 8pm. Round Rock ISD Performing Arts Center, 5800 McNeil Dr., Round Rock. www.tapestry.org.*

APHRODITE DANCES: CHOCOLATE Dance and the culinary arts integrated into a full sensory experience, performed by VOICE Dance Company's Eric Midgley and seven other dancers, as choreographed by VOICE co-founder Gina Patterson. *Wed., Sept. 28, 7pm. Mercury Hall, 615 Cardinal, 236-1226. \$25 (\$15, starving artist). www.voicedancecompany.org.*

CLASSICAL MUSIC

CONSPIRARE: SAMUEL BARBER, AMERICAN ROMANTIC This all-Barber program includes the beloved *Agnus Dei* and other favorites along with less renowned but intriguing pieces: *A Stopwatch* and an *ordnance map* and *Mottetto on the words of Job*. Also, a reorchestration of Barber's *The Lovers*, based on poems by Pablo Neruda. *Fri., Sept. 23, 8pm & Sun., Sept. 25, 3pm; St. Martin's Lutheran Church, 606 W. 15th. Sat., Sept. 24, 8pm. Northwest Hills United Methodist Church, 7050 Village Center. \$28-48 (\$10, students). www.conspire.org.*

MEANWHILE, BACH AT THE BLANTON ... Bach's "Der Zufriedengestellte Aeolus." *Tue., Sept. 27, noon. The Blanton Museum of Art, MLK & Congress, 471-7324. www.blantonmuseum.org.*

PUERTO RICAN FOLKLORIC DANCE: MUSICIAN AUDITIONS See website for details and appointment. Through Sept. 30. 251-8122. www.prfdance.org.

VISUAL ARTS

EVENTS

ART IN PRACTICE: ANDY COOLQUITT This local man with the plan will tell you what he can, because he's smart with the art from his hands and his heart. *Mon., Sept. 26, 6:30pm. UT's Visual Arts Center, 23rd and Trinity. 471-1108. www.utvac.org.*

ELLIOTT ERWITT The legendary Magnum photographer discusses his life and work. *Thu., Sept. 22, 7pm. Jessen Auditorium, UT campus, 471-7764.*

📍 **NEW EAST GALLERY: FACING EAST** See the winning exhibitors of this year's **Facing East: 48 Hours in the Life of East Austin** photo/video competition: Brenda Ladd, Erich Petersen, Gregory King, Martha Grenon, and Steven Polunsky. Recommended. *Sat., Sept. 24, 7pm. 1601 E. Fifth #106, 477-9438. www.diversearts.org.*

AUSTIN MUSEUM DAY They're free, we tell you: Free! This Sunday, so many of the fine museums in the ATX and even beyond – AMOA, the Blanton, Mexic-Arte, Tiny Park, the Harry Ransom Center, the Lady Bird Johnson Wildflower Center, and more – are offering free admission to the art-loving, history-appreciating, culture-coveting public. Hey – that's you. *Sun., Sept. 25, all day. www.austinmuseums.org.*

OPENING

GALLERY BLACK LAGOON: ALFONSO, REBHOLZ, TUFF Paintings, drawings, and prints by Monica Alfonso, Matt Rebholz, and Roxana Tuff. Reception: *Fri., Sept. 23, 7-10pm. Exhibition: Through Oct. 9. 4301-A Guadalupe, 371-8838. www.galleryblacklagoon.com.*

REAL GALLERY: JURIED SHOW Reception (with music by Los Escondidos): *Sat., Sept. 24, 6-9pm. Exhibition: Through Oct. 1. 1101 Navasota #3. 775-0458. www.realgalleryaustin.com.*

The University Co-op and the
Harry Ransom Center present

Elliott Erwitt

THURSDAY, SEPTEMBER 22, 7 P.M.

Legendary Magnum photographer Elliott Erwitt discusses his life and work. In a career spanning more than six decades, the former President of Magnum Photos has published over 20 photography books and exhibited his work in both public and private galleries from New York to Paris and Tokyo. The Magnum Photos collection resides at the Ransom Center.

FREE, BUT LIMITED SEATING

Doors open at 6:30 p.m.

JESSEN AUDITORIUM

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Tonight



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THE RUSSELL COLLECTION: THE ARGILLET COLLECTION OF DALÍ Showcasing works by Salvador Dalí and other artists from the surrealist movement. Reception (RSVP required): *Sat., Sept. 24, 6-9pm.* Exhibition: *Through Oct. 28. 1137 W. Sixth, 478-4440.* www.russell-collection.com.

UNDER ONE ROOF The superlative pottery of studiomates Chris Campbell and Ryan Mc Kerley. *Sept. 23-Oct. 13. Fine Arts Gallery, 3001 S. Congress, 448-8400.* www.stedwards.edu.

CLOSING

B. HOLLYMAN GALLERY: ALBERTO MENA *Through Sept. 24. 1202-A W. Sixth, 825-6866.* www.bhollymangallery.com.

CO-LAB: WHERE THE SIDEWALK Hank Waddell's new installation in this experiment-driven space explores how curiosity, discovery, reflection, and play are necessary elements of our survival in and understanding of the world. Closing reception: *Sat., Sept. 24, 7-11pm. 613 Allen, 300-8217.* www.colabspace.org.

GRAYDUCK GALLERY: CANDY CORNBREAD Pop, lowbrow, and assemblage works from the artists of Red Bluff Studios. *Through Sept. 25. 608-C W. Monroe, 826-5334.* www.grayduckgallery.com.

MEXIC-ARTE MUSEUM: YOUNG LATINO ARTISTS 16 Ten Texas artists depict the human condition in the 21st century. Also: Coronado Studio's **Serie Print Project 18.** *Through Sept. 25. 419 Congress, 480-9373. \$5 (free, Sundays).* www.mexic-artemuseum.org.

TEXAS WAX ENCAUSTIC GROUP SHOW Forty new works of art by 21 Texas artists – who paint with wax, no less. *Through Sept. 25. Buttridge Gallery, 1110 Barton Springs Rd., 974-4000.* www.cityofaustin.org.

✶ **TINY PARK: INAUGURAL SHOW** This first show in Brian Willey and Thao Votang's new gallery-in-a-home features work by **Deborah Stratman** and **Miguel Aragon.** *Saturdays, noon-5pm, through Sept. 24. 607½ Genard.* www.tinyparkgallery.com.

ONGOING

ACCESS GALLERY: I'LL BE YOUR MIRROR The best portraits from the recent Pump Project show are featured here. *Through Sept. 30. 3701 Guadalupe #103, 454-9912.* www.vsatx.org.

ARTAMICI FINE ART GALLERY Artists from Argentina, Mexico, Chile, and Peru. *78 San Marcos St., 457-0171.* www.pablotaboadastudio.com.

AUSTIN ART CONNECTIONS: ART THAT TELLS A STORY New work by seven Texas artists: *Good new work, to be sure, and recommended. See website for details. 786-8721.* www.austinartconnections.com.

AUSTIN ART GARAGE Local, diverse, and eminently shoppable. *2200-J S. Lamar, 351-5934.* www.austinartgarage.com.

BIG MEDIUM: WILLIAM HUNDLEY & PAUL MONCUS Using "Spread" as a primary building block for inspiration, the two artists explore the word's malleability in a new, collaborative installation. *Through Oct. 1. 5305 Bolm, 385-1670.* www.bigmedium.org.

CHAMPION GALLERY: WILD BEASTS Neo-Fauvism? Portraits and more, via painting that *looks like painting*, with more freaky colors to it than last year's best acid trip. *Through Oct. 8. 800 Brazos, 354-1035.* www.championcontemporary.com.

DAVIS GALLERY: RECLAMATIONS Materials otherwise bound by their own rapidly decaying existence are reclaimed and given a compelling new life in the works of **Philip Durst, Joseph Hammer, and Randall Reid.** *Through Oct. 15. 837 W. 12th, 477-4929.* www.davisgalleryaustin.com.

✶ **DOMY BOOKS: MOSTLY 2 + A** Show of works by **Tim Kerr, Jim Houser, Merrilee Challiss, Chrissy Piper,** and maybe, just maybe, **Dan Higgs.** Recommended. *Through Oct. 20. 913 E. Cesar Chavez, 476-3669.* www.domystore.com.

GALLERY SHOAL CREEK: SEPTEMBER SONG Drawings by Katie Maratta, paintings by Sandra Pratt, and ceramics by Katharina Link. *Through Oct. 5. 2905 San Gabriel, 454-6671.* www.galleryshoalcreek.com.

HARRY RANSOM CENTER: BANNED, BURNED, SEIZED, AND CENSORED This is what They had been trying to keep away from you, children, for well-meaning but ultimately pathetic, fear-based reasons. Witness, pay attention, set the world on fire. *Through Jan. 22. 300 W. 21st, 471-8944.* www.hrc.utexas.edu.

KEEP AUSTIN SURREAL Gary Sweeney's large-scale, sci-fi wacky, 8-bit-looking artwork created in a chain-link fence, sponsored by Art on the Way, is brightly visible from the road? Duly noted. *Through Oct. 23. 517 S. Lamar.*

LA PEÑA: MINDSCAPES New photographs and paintings by Rama Tiru of *Austin: East of I-35* fame. *227 Congress. 477-6007.* www.ramatiru.com.

LORA REYNOLDS GALLERY: DUST BREEDS CONTEMPT Featuring a single photograph by **Colby Bird** in the venue, "switched out daily, or at the viewers' request, from a cache of seven images." But also: **Jim Torok's** "Walton," intimate and meticulous oil paintings depicting his friends and neighbors in that New York town. *Through Oct. 15. 360 Nueces #50, 215-4965.* www.lorareynolds.com.

SLUGFEST: JOHN RISSEEUW The artist's prints and innovative books in handmade paper, presented in celebration of *Hand Papermaking's* 25th anniversary. *Through Oct. 8. Tue., Thu.-Sat., 1-6pm. 1906 Miriam, 477-7204.* www.slugfestprints.com.

Day Trips

BY GERALD E. MCLEOD

Stacking rocks has become a new pastime along the Galveston Seawall. It began anonymously this summer and has increased to the point that the piles are now a new tourist attraction. You can, of course, add your own creation.

One lady complained in a letter to the local paper that vandals were knocking down these "beautiful, peaceful, intriguing" piles of stones. More likely, the precariously positioned rocks were victims of the constant wind.

Piling rocks as navigation markers, grave markers, and altars has been a human endeavor for centuries. The Old Testament mentions stacking rocks. Some cultures stack the stones as wishes or prayers. There is something spiritual about the standing rocks, but city officials say the phenomenon was probably started by some inventive beachcomber who found a use for the piles of riprap that separate the beach and the seawall. It has become a beach activity to take in the gallery of stones.

It is probably just a coincidence that the creative piles of stones are near 49th Street and Seawall Boulevard where the memorial to the victims of the 1900 Hurricane is located. The storm struck the island city on Sept. 8, 1900, and remains the worst natural disaster in U.S. history with an estimated 6,000 having perished.



OUT OF TOWN

EL COSMICO TRANS-PECOS FESTIVAL OF MUSIC & LOVE This year's outdoor festival includes Alejandro Escovedo, Barbara Lynn, David Garza, and many more along with food vendors and campground concerts. *Thu.-Sun., Sept. 22-25. Marfa, 432/729-1950. \$30 per night, no camping.* www.elcosmico.com.

JAZZ'SALIVE Local and international performers take the stage along with a wide variety of food vendors in the tree-shaded park. *Fri.-Sat., Sept. 23-25. Travis Park, San Antonio, 210/212-8423. Free.* www.saparks-foundation.org/jazzsalive.html.

ROOTS MUSIC SERIES The summer's final performance of this year's series features Ruby Jane, White Ghost Shivers, and J.P. Soars. *Sat., Sept. 24, 5pm. Pioneer Museum, 325 W. Main St., Fredericksburg, 830/997-2835. \$12.* www.pioneermuseum.net.

WENDISH FEST The annual event packs a lot of fun into this day of games, a coffee cake bake-off, music, exhibits, and demonstrations. *Sun., Sept. 25, 10am. Serbin, 979/366-2441.* www.texaswendish.org.

1,054th in a series. Collect them all. Day Trips, Vol. 2, a book of "Day Trips," is available for \$8.95, plus \$3.05 for shipping, handling, and tax. Mail to: Day Trips, PO Box 33284, South Austin, TX 78704.

PRO-JEX GALLERY: VAN REDIN REDUX *1710 S. Lamar Ste. C, 472-7707.*

STUDIO L GALLERY New works by Rita Marie Ross, Jacob Colburn, Daryl G. Colburn, Dorothy Crummer, and more. *2309 Thornton. 577-3479.* www.darylgcolburn.com.

THE OLD BAKERY: CREATIVE ARTS SOCIETY *Through Oct. 6. 1006 Congress, 447-5961.* www.cityofaustin.org/parks/bakery1.htm.

UT VISUAL ARTS CENTER **Queer State(s)** Noah Simblist and David Willburn showcase the ways that Texas artists queer gender identity and the performance of sexuality through visual representation. *Through Nov. 5. The Architect's Garden* is a new site-specific exhibition by New York-based artist **Ilka Tajima**, the VAC's fall artist-in-residence in the Vaulted Gallery. *Through Dec. 17. Music of the Spheres* is a solo exhibition by grad student **Ezra Masch.** *Through Oct. 22. Visual Arts Center, 23rd & Trinity. 471-1108.* www.utvac.org.

WALLY WORKMAN GALLERY: JAN HEATON

"Tranquillo" is the watercolorist's eighth solo show at the Workman Gallery: interpretations of the Italian countryside of Umbria. *Through Oct. 1. 1202 W. Sixth, 472-7428.* www.wallyworkmangallery.com.

CREATIVE OPPORTUNITIES

CALL FOR ART! The Art Gallery at the Old Bakery on Congress is accepting applications for 2012 art exhibits. See website. Deadline: *Sept. 30. 477-5961.* www.cityofaustin.org/parks/bakery1.htm.

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Co-sponsored by the Hispanic Policy Network at Texas State University - San Marcos and Pendleton at Tanger Outlet Mall San Marcos. Funding provided by the San Marcos Arts Commission. This program is made possible in part by a grant from Humanities Texas, the state affiliate of the National Endowment for the Humanities.

Saturday, October 1, 10:00 AM to 5:00 PM

Indigenous-Hispanics Symposium & Indian Market

Centro Cultural Hispano de San Marcos, 211 Lee Street, San Marcos, TX

Sunday, October 2, 3:00 PM, "ASAWAN" (call for reservations)

Texas Music Theater San Marcos 120 E. San Antonio, San Marcos, TX

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poem of the issue

Open your eyes
Rip the common threads
Disregard the proverbs and
understand reality with
your own unread palms.
It's okay to experience
your memories and taste salt.
— Andrea Corich, from "Dollmaker"

LITERA

READINGS, SIGNINGS, AND PERFORMANCES

BOOKPEOPLE READINGS Courtney Smith: *Record Collecting for Girls*. Thu., Sept. 22, 7pm. **Ann McCutchan**: *Circular Breathing: Meditations From a Musical Life and River Music: An Atchafalaya Story*. Mon., Sept. 26, 7pm. **Doug Dorst** presents his collection of acclaimed short stories: *The Surf Guru*. Highly recommended. Thu., Sept. 29, 7pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.

DR. THOMAS HATFIELD "A Biographer's Notebook and the Search for Earl Rudder." Sat., Sept. 24, 1pm. Austin History Center, 810 Guadalupe, 974-7480. Free. www.austintexas.gov/library.

CHUCK EDDY *Rock and Roll Always Forgets: A Quarter Century of Music Criticism* offers the best, most provocative reviews, interviews, columns, and essays written by this singular critic. Highly recommended. Sat., Sept. 24, 2pm. Barnes & Noble Arboretum, 10000 Research #158, 418-8985.

KINCITY READING SERIES San Antonio poets Mariana Aitches, Assef Al-Jundi, Laurie Ann Guerrero, and Karen Kelly, with Austin poets Ken Fontenot, Carrie Fountain, W. Joe Hoppe, and Laurie Saurborn Young. Sat., Sept. 24, 2:30pm. BookWoman, 5501 N. Lamar Ste. 105-A, 472-2785. www.ebookwoman.com.

O. HENRY MUSEUM celebrates the 14th annual Austin Museum Day with an afternoon of storytelling, music, and more – with folklorist Donna Ingham, the Austin Banjo Club, and monologist Laura Esparza. Sun., Sept. 25, 12:15pm. O. Henry Museum, 409 E. Fifth, 472-1903. Free. www.cityofaustin.org.

BANNED, BURNED, SEIZED, AND CENSORED Danielle Brune Sigler reveals the rarely seen "machinery" of censorship in the U.S. between the two World Wars. Tue., Sept. 27, 7pm. Harry Ransom Center, 300 W. 21st, 471-8944. www.hrc.utexas.edu.

STAGED READING: BLU Virginia Grise reads her newest drama, directed by Florinda Bryant. Highly recommended. *Resistencia* Bookstore, 1801-A S. First, 416-8885. salmonrojo.tumblr.com.

POETRY ON THE PLAZA Dale Rapley of *Actors From the London Stage* offers a staged reading from "The Sea and the Mirror," W. H. Auden's gloss on *The Tempest*. Wed., Sept. 28, noon. Harry Ransom Center, 300 W. 21st, 471-8944. www.hrc.utexas.edu.

WRITING/BOOK GROUPS

BOOK CLUBS? Where bookish folk gather – in a coffee shop, say, or a bookstore or a library – to discuss what they've been reading? Yes, we have a few of those listed online each week.

BOOKPEOPLE CLUBS Voyage Out Club: *Before Night Falls* by Reinaldo Arenas. Sun., Sept. 25, 5pm. **New & Noteworthy:** *Middlesex* by Jeffrey Eugenides. Mon. Sept. 26, 7pm. **Hard Word Club:** *Cemetery Road* by Gar Anthony Haywood. Wed., Sept. 28, 7pm. **Happy Hour Book Club at the HighBall:** *The Immortal Life of Henrietta Lacks* by Rebecca Skloot. Thu., Sept. 29, 5:30pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.

OPEN MICS

Austin Poetry Slam Tuesdays, 8pm. Spider House Ballroom, 2906 Fruth, 480-9562. **Multimedia Poetry** Wednesdays, 6:30pm. Thrice, 909 W. Mary, 447-9743. **Fair Bean** Fridays, 5-7:30pm. Fair Bean Coffee, 2210-I S. First, 444-BEAN. **Full English Tea Room** Thom hosts. Saturdays, 6-9pm. 2000 Southern Oaks. 240-2748. **Spoken & Heard** Sundays, 7-10pm. Kick Butt Coffee, 5775 Airport, 454-5425. **More listed online!**

AUSTIN POETRY SOCIETY Two splendid poets, Mary Dallas and Tina Posner, are featured. Hosted by Ralph Hausser. Thu., Sept. 22, 7pm. NeWorldDeli, 4101 Guadalupe, 451-7170. www.newworldeli.com.

MISCELLANEOUS

RIC UP YOUR EARS: *her Irish luck – ire & fire – iron is a devil of a thing – hammer it out with teeth of red anger, temper it in cold water, return it a rust of paid regrets, blood richer in the black of days or how in late summer a poet ponders the quickness of turns, the flecks of darkened skin—constellations of dead dreams—her hands trembling as if still touched by the same fire. Namaste. Tremble.*

COMMUNITY

ISRAEL, PALESTINE, & THE PROSPECTS FOR TWO STATES Bernard Avishai, author of the lengthily titled *The Hebrew Republic: How Secular Democracy and Global Enterprise Will Bring Israel Peace at Last and the Tragedy of Zionism*, leads the discussion. Thu., Sept. 22, 7:30-8:30pm. Congregation Beth Israel, 3901 Shoal Creek Blvd., 826-4578. Free. www.jstreet.org/austin.

HOT SCIENCE COOL TALKS Dr. Alison Preston discusses the art of making memories and how our brains can predict the future. Now if only our brains would share that info with the rest of our body. Activities and an exhibit start at 5:45pm, with the lecture following at 7pm. Fri., Sept. 23. UT campus, Welch Hall, Rm. 2.224, 471-5947. Free. www.esi.utexas.edu.

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Spend an evening lakeside at Laguna Gloria as AMOA presents *il Palio*, a night in old Siena. Stroll through the 17 culinary contrade and savor "the sweet life" from 50 of Austin's top chefs. Linger over the finest wines from Texas and around the world in celebration of the centuries-old *il Palio*.



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October 1, 2011

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SOUL EXPLOSION & GREEN LIVING EXPO '11 AUSTIN

OCT 1 & 2

SANCTUARY OF THE AWAKENED SOUL . COM

LISTINGS

need to know about common legal issues. Topics include family law, criminal law, immigration, bankruptcy, wills, consumer law, and more. Advance registration is recommended. *Sat., Sept. 24, 9:45am-noon. Conley-Guerrero Senior Activity Center, 808 Nile, 478-7695. Free. www.peopleslawschoolaustin.org.*

HOUSE OF TORMENT Haunted Houses in town (and possibly in the world) don't get any bigger or badder than this. House of Torment gives you the option of two houses of horror: Cursed and the Reckoning. There should be enough zombies, pirates, reapers, clones, and tortured souls to keep the adrenaline pumping and the vocal chords screaming. For these first two weeks, bring five canned goods for wildfire relief and get \$5 off the ticket price. *Sept. 23-24 & Sept. 30-Oct. 2; 7pm-12mid. 523 Highland Mall Blvd. \$20 for both haunted houses; \$30 VIP access. www.houseoftorment.com.*

BAMBOO FESTIVAL Celebrate this fast-growing, sustainable shoot while surrounded by plants, clothing, music, jewelry, and experts sharing their knowledge about raising and landscaping bamboo. Bring the kids to learn how to make bamboo bows and arrows. Or, on second thought, maybe that's not such a great idea. *Sat.-Sun., Sept. 24-25, 10am-5pm. Zilker Botanical Garden, 2220 Barton Springs Rd., 929-9565. Free. www.bamboocentral.net.*

COMMUNITY CONNECTIONS It's hard to keep track of all the resources our city provides. Here's your one-stop spot for utilities assistance, dental and insurance services tips, and more. Bowling and arcade games keep the kids busy while you learn about your options. *Sat., Sept. 24, 10am-1pm. Millennium Youth Entertainment Complex, 1156 Hargrave, 972-7652. Free.*

SHERWOOD CELTIC FESTIVAL & HIGHLAND GAMES Celebrate all things Irish, Scottish, and Welsh with live music, dancing, history lectures, bagpipe competitions, and more on the grounds of our local Ren Faire. Those Celts love to throw things, including stones, hammers, and even telephone poles, so watch yourself. *Sat.-Sun., Sept. 24-25, 10am-7pm. 1883 Old Highway 20, McDade, 979/219-4747. \$15 (\$8.50, kids). www.sherwoodcelticfestival.com.*

NORTH LOOP BLOCK PARTY As if you needed an excuse to visit any of the indie shops on North Loop: Local stores will be doing their best with special sales, events, and in-store performances to get you

to spend your money. *Sat., Sept. 24, 11am-7pm. North Loop. www.facebook.com/northloopibiz.*

PECAN STREET FESTIVAL Has been around as long as the *Chronicle* (that's 30 years, in case you didn't know), and, like us, this biannual street festival of arts & crafts vendors and live music knows how to party. Try an art class, or just park yourself in front of the stage with one of the many handheld food options. Don't worry about bringing the kids, they'll be rapt at the Doc Seaton's Magic Sideshow or building at the Lego Experience. *Sat.-Sun., Sept. 24-25. Sixth Street, from Brazos to I-35. Free. www.oldpecanstreetfestival.com.*

TEXAS CRAFT BREWERS FESTIVAL "Texas craft beer is expanding so rapidly, there's hardly time to keep up with all the amazing new beers available, and they're almost never all in the same place – until now," says Kevin Brand of Austin's (512) Brewing Company of this festival sponsored by the Young Men's Business League of Austin and benefiting Austin Sunshine Camps. *Sat., Sept. 24, 2-8pm. Fiesta Gardens, 2100 Jesse E. Segovia, 480-8318. Free (\$20 for a glass and seven tastings; \$70, VIP package). www.texascraftbrewersfestival.org.*

TRASH MAKEOVER FASHION REUSE CHALLENGE Local designers have spent the last few weeks turning trash into couture. See these recycled creations on the runway accompanied by the smells of the sustainable-foods chef challenge. All of this environmentally friendly competition helps raise money for the Texas Campaign for the Environment. *Sat., Sept. 24, 6-9pm. Highland Mall, 6001 Airport, 326-5655. \$50. www.texasenvironment.org.*

MIBS, UFOS, & GOVERNMENT SECRECY Nick Redfern can weave a mean tale about aliens, Roswell, government cover-ups, and more. Some people call it the truth. *Sat., Sept. 24, 7pm. Austin Center for Spiritual Living, 5555 N. Lamar Ste. D-115. Free. www.anomalyarchives.org.*

HARGRAVE ARCADE The monthly arcade/film/music extravaganza goes PG this month with screenings of *Return to Oz* and *The Muppet Movie*. Expect all the regular philanthro-punk shenanigans as well, including a house full of retro video games, drinks, food, live music, and more. Every penny collected goes to Project Transitions. *Sat., Sept. 24, 8pm-2am. 1185½ Hargrave. \$10. www.hargravearcade.org.*

TEXAS IS A QUEER STATE OF MIND

The catalog for the balls-out exhibit of queer expression currently up at **UT's Visual Art Center** delicately refers to the video of Austin's beloved **Christeene** as a "mashup of gender tropes." God, we love art fags. Tropes! Christeene, for those of you who've seen, felt, or been spat upon at a show, skews more toward gender *gropes*, we'd say. The piece features a **PJ Raval**-directed video on loop, so there is no question of delicacy there – unless we're going for the "rare and tasty" sense of the word. Ew. Besides Christeene, Austin queer art lovers are in for treats. **Ben Aqua's** diptych *Hunter* and *He Had It Coming* sees Aqua's traditional jizz-in-the-eye rainbow color palette blown to bits for a study in camo and neon orange. Meanwhile, **Wura-Natasha Ogunji's** document of a powerful performance piece done in Nigeria of a woman (Ogunji) pulling herself along a populated dirt road and dragging water jugs with her ankles had me feeling uneasy for not being able to get the words "boot scooting" out of my brain – this being a Texas show and all. Needless to say, we dug the hell out of this and can't recommend it enough.

ON OUR GAYDAR

MILKMILKLEMONADE A play about an 11-year-old boy named Emory who plays with Barbies and choreographs his little heart out. Yes, dear reader, your life story in the footlights. *Thursdays-Sundays, through Sept. 25, 8pm. The Hideout Theatre, 617 Congress, 443-3688. \$15-18, online discounts available. www.hideouttheatre.com.*

OUT OF YOUR BODY Chainbow, Agent Ribbons, Black Gum, and Hatchet Wound. Get out of the house and out of your mind, for sure. *Thu., Sept. 22, 11:30pm. Volstead Lounge, 1500 E. Sixth, 680-0532.*

QUEER STATE(S) Texas artists queer (as in the verb) gender representations in performance and visual art. We'd call that our cup of tea (or T? or E? or pee?). Not



to be missed. *Through Nov. 5. Visual Arts Center, 23rd and Trinity, 471-1108. Free. www.utvac.org/node/537.*

SPOTLIGHT ON ... The Octopus Club presents Trent Gentry and Lindsey Kane to lull you whilst you slosh and bid. *Thu., Sept. 22, 6:30-9pm. W Hotel, 200 Lavaca, 866/961-3327 or 542-3600. \$10-20 donations encouraged. www.octopusclub.org.*

INFERNO NÉE HOT FLASH Your sure cure for the vapors has a new name and lower cover. This month, help a sister rebuild her life in Bastrop. DJ Lunatic spins. *Sat., Sept. 24, 6-10pm. Rusty's, 405 E. Seventh, 482-9002. \$8. www.hotflashdances.com/austin.html.*

TEXAS TRIBUNE FESTIVAL Ever wondered what it's like to be a lobbyist? Time to rub shoulders with policymakers at the inaugural Texas Tribune Festival. This two-day gathering hits on the state's hot topics, with a field of experts to match. Aside from state-level policymakers and think tank experts from the right and left, local stars include Austin ISD Superintendent Meria Carstarphen and UT President Bill Powers talking education, and Fred Burton from intelligence analysis firm Stratfor on race and immigration. *Sat.-Sun., Sept. 24-25. AT&T Conference Center, 1900 University Ave., 404-1900, 877/744-8822. \$125; \$100, Tribune members; \$50, students. www.texastribune.org/festival.*

FALL FUSION Morris Gottesman and Bobby Krumholz receive the LBJ Humanitarian Award while you receive a fancy meal, cocktails, and live music. All proceeds benefit the Jewish Community Center's programs and services. *Sun., Sept. 25, 6-9:30pm. Dell Jewish Community Center, 7300 Hart, 735-8020. \$125 (\$75, folks under 30). www.shalomAustin.org/fusion.*

AUSTIN MUSEUM DAY No matter what age, everyone loves Museum Day. The Austin Museum Partnership, ever-promoting collaboration among area museums, puts its money where its mouth is again this year, hosting the 14th annual Austin Museum Day. Thirty institutions, ranging from the Austin Steam Train Association to the Texas Archive of the Moving Image to the Austin Nature and Science Center, will participate with exhibits, activities, and lectures throughout the day. The most well-rounded Sunday fun day out with the fam is thrifty, too, since all admissions are free. *Sun., Sept. 25. www.austintmuseums.org.*

MUSEUM DAY TAILGATE PARTY Take a break from just looking at the art and start interacting with it. A scavenger hunt, large-scale community art, and figure drawing are just a few of the party ingredients. *Sun., Sept. 25, 1-4pm. The Blanton Museum of Art, MLK & Congress, 471-7324. Free. www.blantonmuseum.org.*

PICCADILLY CIRCUS Contortionists, clowns, an elephant, motorcycle daredevils, aerialists, and even a kangaroo is all you need for one serious circus. Well, "serious" might not be the right word. All the fun without the Ringling Bros. protests. *Mon.-Tue., Sept. 26-27, 4:30 & 7:30pm. Travis County Expo Center, 7311 Decker, 941/552-9952. \$28, buy one, get one free (free, kids). www.thefuncircus.com.*

MEET AND GREET: A LADY'S STORY Hey, ladies, especially you shy types, Karen Le hosts this low-key hangout as a way for you to put it out there. And by "it," we mean "you." Come meet. While you're at it, greet. *Sat., Sept. 24, 7pm. Rio Rita, 1308 E. Sixth, 524-0384. www.riorita.net.*

SASHAY'S 'HOLLYWOOD GOES PURPLE' *Aye mira!* It's Isaac Ben's (aka Shashay) birthday. You know this queen's serious; she's booked an entire ballroom. Kelly Kline hosts this dragstravaganza. Hotel block rates are available for anyone wishing for the party not to end. *Sat., Sept. 24, 9pm. Holiday Inn Midtown, 6000 Middle Fiskville, 451-5757. www.facebook.com/ibsanchez.*

GLITZ Hosts Eugene Sepulveda and Randi Shade and Cord and Anne Shiflet invite you to this glitzy affair to raise dough for Out Youth. *Sat., Sept. 24, 8-11pm. Private glitzy residence. See website for location info,*

AUSTIN PLANETARIUM SOUTHERN SKIES SOCIAL Come out to this four-hour happy hour and meet, donate, and drink with other proponents of creating a monument to all things outside our atmosphere. *Last Wednesday of the month, 5-9pm. House Wine, 408 Josephine, 961-5333. Free. www.austinplanetarium.org.*

SMOKIN' HOT BURLESQUE BENEFIT Eddie Peery & the Rattlesnake Daddies, Delia Dread, Remi Martini, Smalls McCoy, the Bat City Bombshells, Sweet Dee, Ginger Snaps, and Bettie Blood. In case it isn't obvious by the names, these are all burlesque dancers. All that shimmying money goes to the Red Cross for victims of the recent wildfires. *Wed., Sept. 28, 8-11:45pm. Emo's, 603 Red River, 939-2292. \$10. www.deliadread.com.*

RAFFLE FOR A CURE Raffles, live music, and other various festivities help raise funds for the Leukemia and Lymphoma Society. *Thu., Sept. 29, 5:30-9pm. Molotov, 719 W. Sixth, 499-0600. \$5 suggested donation. <http://on.fb.me/pQr2V4>.*

KIDS

HIP-HOP WORKSHOP Kids older than 9 are invited to learn choreography and teamwork from the pros courtesy of local nonprofit Dancer's Edge. *Saturdays through Oct. 15. Joyce Willett School of Dance, 5811 Berkman #117, 656-7814. Free. www.dancersedge.org/makeadifference.*

RAPUNZEL This interactive take on the Grimm classic revises the "poor me" damsel into a more empowered – if still weighed down by hair – protagonist. Perfect for kids between the ages of 4 and 10. *Aug. 27-Oct. 2, Saturdays, 10am; Sundays, 2pm. Scottish Rite Theatre, 207 W. 18th, 472-5436. \$10 (\$8, children). www.srct.org.*

BOW WOW READING Kids over the age of 5 can get one-on-one reading time with Ozzie to help them build confidence and comfort with books. Registration is required. *Saturdays, 1-2pm. Wells Branch Community Library, 15001 Wells Port Dr., 989-3188. Free. www.wblibrary.org.*

FAIRLY SILLY FAIRY TALES IMPROV The improv fairies of Flying Theater Machine are back to keep the kids in stitches. The young audience members will have to help, so be prepared to offer suggestions. *Sundays, 2pm. The Hideout Theatre, 617 Congress, 971-3311. \$7. www.flyingtheatermachine.com.*

419-1233. \$45, advance; \$50 at the door. john.egan@outyouth.org, www.glitz.eventbrite.com.

LAZY SUNDAY Laserz, Bobby Jealousy, and Automusik. Shivery Shakes opens. *Sun., Sept. 25, 6pm. Cheer Up Charlie's, 1104 E. Sixth, 431-2133. Free. www.stonefoxbooking.com.*

HARSH NOISE WILDFIRE BENEFIT Check out electro-pop and noise (oh, those kids these days) in this second of a series wherein Ms. B raises dough for Bastrop fire relief. *Sun., Sept. 25, 7pm. Bernadette's, 2039 Airport. \$3-10 donation.*

TITS & ACE POKER PARTY High stakes, great prizes, and a good cause: Deal yourself in to raise money for a team of baaaad mamma jammies riding in the Mamma Jamma ride for breast cancer patients (Facebook search: "Tits and Ace"). *Sun., Sept. 25, 2-6pm. The Belmont, 305 W. Sixth, 457-0300. \$30 suggested donation, \$20 bumps to stay in the game. www.mammajammaride.org.*

VINTAGE VIVANT: A NIGHT AT THE CIRCUS An audience of clowns, bearded ladies, tattooed love children, lion tamers, and more set the stage as Agent Ribbons, Apophenia Belly Dance, aerial silks by Dominique Vyborgny, and acrobatics by Raven & Uzonna highlight this month's dip under the big top. Dress to cir-kess. Um, yeah. *Sun., Sept. 25, 10pm. Swan Dive, 615 Red River. \$10, vintage attire; \$13, street clothes. www.vintagevivant.com.*

REQUEST DENIED: QUEER PUNK NIGHT You wanna hear what? Sorry, poseur, request deeeeeeened. Two-dollar beer and 50-cent DJs spin punk, hardcore, goth, darkwave, noise, and power pop. *Last Wednesday of the month, 10pm. Chain Drive, 504 Willow, 480-9017. Free.*

HO-RIZON

BELOW THE TOP: DON'T ASK, DON'T TELL The Central Texas Boys of Leather celebrate nine years of the boot-lickin' art of "Thank you, sir, may I please have another." *Fri.-Sun., Oct. 7-9: Fri., 9pm-12am; Sat., 12:30-4pm & 7:30pm-2am; and Sunday, 12:30-2pm. Chain Drive, 504 Willow, 480-9017. \$35. ctbol2002@yahoo.com, www.ctbol.org.*

SPORTS

Bombat Washers Championship

Ninety-six of our country's finest washer-pitching teams will converge on the **Nutty Brown Cafe** this Saturday for the largest tourney of its kind in the U.S., the **Bombat Washers Championship**. Joining its cousin horse-shoes and the more outdoorsy softball and kickball, washers is a sport that has been embraced by Austinites who like to compete and consume alcohol simultaneously – which covers pretty much everybody I know. The prize money is simply ridiculous in this Bombat Washer Co. hosted affair: \$4,000 for first place, \$2,000 for second, and a cool grand for the third-place tossers. This being Central Texas and all, one fest just won't do with the **Josh Abbott Band Fest** immediately following the washers tourney. Rob Baird, Ryan Beaver, Whiskey Myers, Turnpike Troubadors, and the Josh Abbott Band will perform. *Sat., Sept. 24, 9am-7pm (JAB Fest follows the tourney at 7).* Nutty Brown Cafe & Amphitheatre, 12225 Hwy. 290 W., 512/301-4648. Sold out for contestants, free for tournament spectators, \$20 for JAB Fest. www.bombatwashers.com. – Mark Fagan



THE HOME TEAMS

★ **UNIVERSITY OF TEXAS Softball** Vs. Temple College (exhibition): *Fri., Sept. 23, 5pm. McCombs Field, 2001 Comal. Free.* **Women's Soccer** Vs. Baylor: *Fri., Sept. 23, 7pm. Vs. Iowa State: Sun., Sept. 25, 1pm.*

Soccer Watch

BY NICK BARBARO

The **UT women** open their Big 12 schedule this weekend, hosting the two weakest teams in the conference on paper: Baylor and Iowa State. At 6-2, the Horns have looked more potent on the attack than they have in a long time. Against some pretty good opposition, they've scored at least one goal in every game and hold a 19-7 overall goal differential. They'll be trying to light up the scoreboard against **Baylor**, *Friday, Sept. 23, 7pm (free for police, fire, EMS, military), and Iowa State*, *Sunday, Sept. 25, 1pm (food drive: donate five canned goods and get a UT polo shirt).* Both games: \$2 admission for all teachers and guests, advance sale only. Call 232-3865 by noon Friday. Mike A. Myers Stadium, 707 Clyde Littlefield Dr.

Faced with a ban on all spectators after fans swarmed the field during a recent game, Turkish giant **Fenerbahçe** instead got permission to **ban men only**, and some 45,000 women and children attended Tuesday's game against Manisaspor in Istanbul. Both teams tossed flowers at the fans before the game, and the visiting team was greeted with applause, instead of the usual jeering, "which perplexed the footballers," reports *National Turk* magazine. The game ended in a 1-1 draw, and the club's popular (but jailed) chairman issued a statement thanking the team's female fans.



Myers Stadium, 707 Clyde Littlefield Dr. **Women's Tennis** Longhorn Invitational: *Fri.-Sun., Sept. 23-25, all day.* Penick-Allison Tennis Center, 1701 Trinity. **Volleyball** Vs. Kansas: *Wed., Sept. 24, 7pm.* Gregory Gym, 2101 Speedway. \$4-7. **Men's Swim/Dive** Orange-White Meet: *Thu., Sept. 29, 3pm.* Jamail Texas Swim Center, 646 E. MLK. www.texasports.com.

CONCORDIA UNIVERSITY Volleyball Vs. Howard Payne: *Thu., Sept. 22, 7pm.* Vs. Sul Ross State: *Sat., Sept. 24, 3pm.* Vs. McMurry: *Tue., Sept. 27, 6pm.* **Men's Soccer** Vs. Mary Hardin-Baylor: *Sat., Sept. 24, 4pm.* **Women's Soccer** Vs. Howard Payne: *Thu., Sept. 22, 1pm.* Vs. Mary Hardin-Baylor: *Sat., Sept. 24, 2pm.* Town & Country Optimist Soccer Fields (off Briarwick Drive near Hwy. 620), 313-4503.

ST. EDWARD'S UNIVERSITY Women's Volleyball Vs. Newman: *Thu., Sept. 22, 7pm.* Vs. Arkansas-Fort Smith: *Sat., Sept. 24, noon.* Vs. Dallas Baptist: *Tue., Sept. 27, 7pm.* www.stedwards.edu/athletics.

SOUTHWESTERN UNIVERSITY Men's Soccer Vs. Chapman: *Sun., Sept. 25, noon.* **Volleyball** Vs. Schreiner: *Tue., Sept. 27, 7pm.* www.southwesternpirates.com.

RECREATION & FITNESS

NATIONAL HUNTING & FISHING DAY Celebrate with canoe and kayak lessons, bows and arrows, fishing for the kids, and more. *Sat., Sept. 24.* Old Settlers Park, 3300 E. Palm Valley Blvd., Round Rock, 512/292-1113. Free. www.kidsoutdoorzone.org.

OUTDOOR FAMILY CAMPOUT leading to National Hunting and Fishing Day. I'll bring the s'mores. *Fri.-Sat., Sept. 23-24.* Old Settlers Park, 3300 E. Palm Valley Blvd., Round Rock, 512/341-3361. www.roundrocktexas.gov/parksandrec.

BOYS FREE POWER VOLLEYBALL PROGRAM Boys in fifth through 12th grades get free two-hour open gym volleyball sessions. RSVP online. *Fri., Sept. 23; Tue., Sept. 27; Fri., Sept. 30; 6:30-8:30pm.* Clint Small Middle School, 4801 Monterey Oaks Blvd. www.austintperformancevolleyball.com.

HILL COUNTRY OUTDOORS Learn more about Austin's most active outdoors and social club. More than 40 events featured each month. *Mon., Sept. 26, 6:30pm.* Opal Divine's Penn Field, 3601-K S. Congress. Free. www.hillcountryoutdoors.com.

MANOS CHARITY GOLF CLASSIC will benefit Manos de Cristo. Enjoy 18 holes of golf as well as contests, challenges, and prizes. *Fri., Sept. 23, 11am.* Falconhead Golf Club, 15201 Falcon Head Blvd., 512/477-7454. \$150 per player, \$600 per team. www.manosdecristo.org/charitygolf.html.

The **St. Edward's women** dropped all the way to 19th in the nation after losing their first game of the season, 2-0, to Central Oklahoma. They open Heartland Conference play this week on the road at UT-Permian Basin and Newman.

The **USA women** are back in action, following their memorable World Cup Final loss to Japan; they play Canada, *Thursday, Sept. 22, 10pm, ESPN2...* And the **European Champions League** is in action Sept. 27-28; Fox Soccer Channel will have **Manchester United vs. Basel** Tuesday, and **Valencia-Chelsea** Wednesday, both at 1:45pm.

LISTINGS

TEXAS OUTDOORS WOMAN NETWORK Emily Maline offer a climbing presentation. *Tue., Sept. 27, 6pm.* LCRA Red Bud Complex, 3601 Lake Austin Blvd., rm. RBC 225. www.townaustin.org.

RUNS, WALKS, & RIDES

CASA SUPERHERO RUN Organizers hope to break the current world record of 1,580 running superheroes. *Sun., Sept. 25, 7am.* \$25, 5K; \$15, Kids 1K. The Domain, 11410 Century Oaks Terrace. www.casatrails.org/CASA5K.asp.

STOP CHILD TRAFFICKING NOW 5K WALK *Sat., Sept. 24, 9am.* The Triangle, 4700 Guadalupe. Free; \$100 suggested donation. www.sctnow.org.

AUSTIN MARATHON RELAY *Sun., Sept. 25, 7:15am.* Auditorium Shores, 920 W. Riverside, 499-8025. \$175, five-person team. www.austinmarathonrelay.com.

NAKED FOOT 5K Lose the shoes for this "first-ever national barefoot race series." Shod runners welcome, too. *Sat., Sept. 24, 7:45am.* Brushy Creek Park, 3300 Brushy Creek Rd., Cedar Park. Free kids fun run; \$20, 1-mile run; \$35, 5K. www.thenakedfoot5k.com.

BRUSHY CREEK MUD HAIRY MAN 5K *Sat., Sept. 24, 8am.* Creekside Trail, Round Rock. www.bcmud.org.

AUSTIN CURESEARCH WALK *Sat., Sept. 24, 8am.* Mueller Lake Park. www.curesearchwalk.org.

AQUARENA SPRINGS TRI *Sat., Sept. 24, 8:30am.* Aquarena Springs, San Marcos. \$75, individual; \$120, relay team. www.rotarysanmarcos.com/RotaryTri.html.

HUMANE SOCIETY OF WILLIAMSON COUNTY 5K RESCUE RUN AND 1-MILE DOG WALK *Sat., Sept. 24, 8am.* Williamson County Humane Society, 3737 CR272, Leander. \$25. www.hswc.net/5k.

WILD CARDS

LIVE MUSIC + TENNIS MIXER Combining tennis instruction, competition, and live music, the fine folks at RipperTennis host the first in a series of Friday-night mixers. This one features music from Mango Moon. *Fri., Sept. 23, 6pm.* South Austin Tennis Center, 1000 Cumberland, 442-1466. www.ripperntennis.com.

FUN•FUNKY•FANTASTIC

WhirlyGig

FIND US AT THE SOUTH CONGRESS OUTDOOR MARKET in the SoCo Street Art District

SEPT. 24
11:00AM-8:00PM

www.whirlygigpottery.vpweb.com

ALL OVER CREATION

THE SCENE TURNED INSIDE ART

austinchronicle.com/allovercreation

SEP. 29–OCT. 9

In this imaginary universe, fictional characters are doomed to relive their actions. After shooting herself repeatedly, Hedda Gabler sets off in search of a rewrite.

Tickets: 448-8484
\$18 & \$15 in advance, \$20 at the door

ST. EDWARD'S UNIVERSITY

to WIN TICKETS to Mary Moody Northern Theatre, log on to WWW.AUSTINCHRONICLE.COM/CONTESTS

TICKET GIVE AWAY!

PECAN The CAN Street Festival

SAT., SEPT. 24 11AM-10PM
SUN., SEPT. 25 11AM-8PM

A FREE, family event, the Pecan Street Festival is an Austin Tradition. It's the oldest and largest art festival in Central Texas, attracting over 300,000 people per event and generating \$43 million in economic impact. Local musicians provide entertainment on three stages, beginning at noon and continuing into the late evening hours, and proceeds benefit local non-profit organizations. The show features artisans from all over the United States who display and sell homemade art and craftwork. Festival goers can find paintings, sculpture, woodwork, candles, jewelry, cowboy hats, home decor, games, and other useful and whimsical household items.

Register to win a \$10 GIFT CERTIFICATE at www.austinchronicle.com/contests

CERTIFICATE GIVE-AWAY!

FILM LISTINGS



Incendiary: The Willingham Case

D: Joe Bailey Jr., Steve Mims. (NR, 102 min.)

Depending on your point of view – and, perhaps, your political persuasion – the name Cameron Todd Willingham incites different reactions.

Texas Gov. Perry calls him a monster. His own defense attorney calls him a psychopath. Others call him – or rather, call his conviction in 1992 and his subsequent execution in 2004 – a jaw-dropping miscarriage of justice.

In 1991, a few days shy of Christmas, Willingham's house in Corsicana, Texas, burned down with his three toddler daughters still inside. Willingham escaped with minor burns. He attempted to re-enter the house and was eventually restrained by police officers to prevent further injury to himself or to others. Two weeks later, Willingham was arrested and charged with murder. He was offered a plea bargain – confess to setting the fire and he'd get life, said the state prosecutors – but Willingham declined. He was found guilty and executed by the state of Texas in 2004. He never – publicly, at least – stopped insisting he was innocent.

As its title suggests, the locally produced *Incendiary: The Willingham Case* is concerned with the case, not the person of Willingham, who seems pretty universally accepted to have been physically abusive to his wife and, as one attorney puts it, an "S.O.B." Both sides of the death-penalty debate have enlisted the example of Willingham to their cause, painting him alternately a martyr or a poster "monster" for the state getting it right. But *Incendiary* smartly sidesteps that firestorm to focus on the science used to convict Willingham. Junk science, it turns out.

The case against Willingham was premised on the idea that the fire was arson; that's what the fire marshals on the scene determined, using the standards widely practiced at the time, bolstered by a common attitude that fire investigation is an art, not a science. But when Willingham's advocates later brought in fire experts to re-examine the investigation – including the raggedy-bearded Gerald Hurst (who invented the Mylar balloon, incidentally) and John Lentini – they determined that evi-

dence of arson was inconclusive. Ergo: no proof of arson, no proof of murder.

Incendiary, which won the Louis Black Award at the 2011 South by Southwest Film Festival, gets technical fast. Luckily, fire is an incredibly cinematic thing, and Lentini and Hurst, both of whom are interviewed extensively here, are articulate, animated speakers. As the fire experts dismantle the prosecution's case, co-directors Steve Mims (a longtime fixture in the Austin filmmaking and teaching community) and Joe Bailey Jr. (a law school graduate and former student of Mims') artfully illustrate the technical aspects of the case, taking concepts like "crazed glass" and making them concrete and easy to understand.

The film also follows the efforts of the Texas Forensic Science Commission to re-evaluate

the case – efforts that were undermined from within when Perry abruptly removed three members of the committee and installed a combative new

chairman for whom "transparency" appeared to be a very dirty word indeed. Scientific inquiry bumps up against political maneuvering – wanna guess which side comes out on top?

Aggravated by his opponents' political rhetoric and special flair for twisting words (undermining accredited fire investigators' authority by referring to them repeatedly as "supposed" experts or "so-called" experts, for instance), Hurst worries to the camera about what he calls the current "anti-intellectual" climate in our country. Well, you know what they say: Everything's bigger in Texas, including the irrational hostility toward science, toward learning, toward temperance, as Mims and Bailey's well-made, deeply disheartening film demonstrates.

For Jordan Smith's interviews with the directors, see her SXSW coverage in "The Case That Wouldn't Stay Closed," March 11, and "Even More 'Incendiary,'" March 10.

★★★★ Violet Crown

RECOMMENDED



NEW REVIEWS

ABDUCTION

D: John Singleton; with Taylor Lautner, Lily Collins, Alfred Molina, Sigourney Weaver, Jason Isaacs. (PG-13, 106 min.)

Not reviewed at press time. When a teenager discovers he was kidnapped as a child, a vast conspiracy begins to unfold.

– Marjorie Baumgarten

Alamo Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Metropolitan, Tinseltown North, Westgate

★ DOLPHIN TALE

D: Charles Martin Smith; with Harry Connick Jr., Ashley Judd, Nathan Gamble, Morgan Freeman, Cozi Zuehlsoff, Kris Kristofferson, Austin Stowell, Frances Sternhagen, Ray McKinnon. (PG, 113 min.)

Solid family entertainment is delivered in this film inspired by the true story of the first dolphin to be fitted with a prosthetic tail. Though the film meanders through some chum-heavy patches, this genuine crowd-pleaser from the producers of *The Blind Side* is a worthy new entrant into the boy-and-his-underdog film genre.

Young Sawyer Nelson (Gamble) of Clearwater, Fla., is a withdrawn kid who's stuck in summer school when he encounters a beached dolphin while riding his bicycle to class. Handy with gadgets, Sawyer manages to use his pocketknife to loosen the ropes that have entangled the dolphin. Moreover, Sawyer becomes instantly fascinated by the mobile rescue unit of the Clearwater Marine Hospital that comes to scoop up the animal for emergency treatment. He goes to the facility and comes under the spell of its managerial family and the rehabilitation work done there. Headed by Dr. Clay Haskett (Connick Jr., whose unlikely casting as a marine scientist occasionally causes unfortunate flashbacks to the *Seinfeld* episode in which George Costanza pretends to be a marine biologist to impress a girlfriend), Haskett's daughter, Hazel (Zuehlsoff), is around Sawyer's age and has free run of the facility, and his dad (Kristofferson) keeps things shipshape on the Hasketts' houseboat that's moored alongside the hospital.

Sawyer's natural affinity with the dolphin helps the boy emerge from his shell over time, as does support from his mother (Judd) and the Hasketts. Subplots that involve the hospital's financial crisis and Sawyer's cousin, a soldier wounded in Afghanistan, add heft to the story, and Morgan Freeman has a jolly time as the prosthetics doctor at the V.A. hospital who devises a new tail for the dolphin, now dubbed Winter. It's all a little overloaded, but director Charles Martin Smith (*Air Bud*) handily keeps the sap at bay while moving the story forward. The 3-D version of *Dolphin Tale* proves thoroughly unnecessary, however. The effect dulls the azure beauty of the water and is certainly not worth the additional admission cost. (UT-Austin grad Michael Corenblith is also on board as the film's production designer, same as he was for *The Blind Side*.) Inspirational in the very best sense, *Dolphin Tale* honors the values of commitment, perseverance, and full inclusion for all life's damaged mammals.

– Marjorie Baumgarten

★★★★ Alamo Lake Creek, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Highland, Gateway, iPic, Metropolitan, Tinseltown North, Westgate

DOOKUDU

D: Srinu Vytla; with Mahesh Babu, Prakash Raj, Samantha Ruth Prabhu, Abhimanyu Singh.

Not reviewed at press time. New Telugu action film. – Marjorie Baumgarten

KILLER ELITE

D: Gary McKendry; with Jason Statham, Robert De Niro, Clive Owen, Yvonne Strahovski, Dominic Purcell. (R, 100 min.)

Not reviewed at press time. Action-film icon Jason Statham plays a retired British agent called back into the fray when his mentor (played by Robert De Niro) is taken captive.

– Marjorie Baumgarten

Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, Metropolitan, Tinseltown North, Westgate

★ LIFE, ABOVE ALL

D: Oliver Schmitz; with Khomotso Manyaka, Keaboka Makanyane, Lerato Mvelase, Harriet Lenabe, Aubrey Poolo, Tinah Mnumzana. (PG-13, 100 min., subtitled)

Shame is a powerful motivator. In this South African drama, it's what keeps an increasingly frail woman from getting tested for HIV and what turns her family and neighbors against her. For all the seeming uplift of its title, *Life, Above All* is a punishing look at a community terrorized first by AIDS, second by groupthink. What makes it bearable but also beautiful and stirring is the central performance by the pre-teen, first-time actor Khomotso Manyaka. She plays 12-year-old Chanda, a smart, unsentimental kid forced to take on adult responsibilities when her baby sister dies in infancy and her parents fall to pieces.

Death shrouds the inhabitants of the insular township. Chanda's birth father is long dead. Her bossy next door neighbor, Mrs. Tafa, has lost a son. Her best friend Esther (the magnetic, elastic-limbed Makanyane) is an orphan. But AIDS is rarely referred to by name; instead, the citizens speak of "demons," perpetuating a devastating cycle of superstition and misinformation handed down generation to generation. In its third act, *Life, Above All* takes a bit of a dip into la-la land, in terms of believability – how precisely is an impoverished family supposed to have afforded an ambulance and hospice care? – but that doesn't diminish the emotional impact of Manyaka's performance and the idea that courage can be infectious, too. – Kimberley Jones

★★★★ Arbor

MAUSAM

D: Pankaj Kapur; with Shahid Kapoor, Sonam Kapoor, Anupam Kher, Supriya Pathak. (NR, 160 min., subtitled)

Not reviewed at press time. This Hindi film presents a timeless story of love in the face of political hostilities and religious conflict.

– Marjorie Baumgarten

Tinseltown South

★ MONEYBALL

D: Bennett Miller; with Brad Pitt, Jonah Hill, Philip Seymour Hoffman, Robin Wright, Kerris Dorsey, Chris Pratt, Reed Diamond, Stephen Bishop. (PG-13, 133 min.)

Moneyball is a smart, funny, and thoughtful baseball movie that tells us more about what happens in the managers' offices than out on the ball field. In the course of analyzing and displacing the shibboleths of America's favorite pastime, *Moneyball* becomes a study of how newer models of evaluation can overtake outmoded ways of thinking – be it in baseball or any other endeavor. In this sense,

BY KIMBERLEY JONES

it is certain to appeal to viewers who couldn't care less about the sport as well as to fans of baseball and the many movies made about it. *Moneyball* also veers from the inspirational formula that usually underpins sports movies wherein the underdog player or team learns how to get his or its mojo working and ultimately triumphs in a rousing third-act finale.

The film is based on Michael Lewis' 2003 book, *Moneyball: The Art of Winning an Unfair Game*, which details the true story of the turnaround strategy employed by Oakland A's General Manager Billy Beane (played by Brad Pitt) in the team's 2002 season. Using statistics rather than conventional wisdom to repopulate his roster after his top three players are purchased by wealthier teams, Beane's approach is radical, to say the least. Undervalued players could be obtained for fractions of the money a deep-pockets team like the Yankees regularly doled out, and in this way the little guys might be able to even the playing field. This path is revealed to him by Peter Brand (Jonah Hill), a composite character who is a Yale economics graduate who concocts formulas to forecast on-base percentages and ultimate wins. Brand's approach and distinctly unathletic body arouse the ire of Beane's scouts and other managers, whose hard-won instincts and experience are threatened by this numbers-based approach. The conflict is best depicted in the scenes with the club's manager, Art Howe (Philip Seymour Hoffman, mutable as ever as the gruff, overpowering field commander – a marked difference from his Oscar-winning appearance as the title character in Bennett Miller's previous film, *Capote*). Also remarkable are the performances by Pitt and Hill, who both deliver the best and most modulated work of their careers.

The screenplay – initially written by Steven Zaillian and then rewritten by Aaron Sorkin after the narrative focus shifted when the original director, Steven Soderbergh, jumped ship a few days before filming was to begin – also does an amazing job of presenting this statistics-based approach without inundating the viewer with mind-boggling numbers and formulas. Humanizing complicated technical processes with the use of comfortable conversations in resonant dramatic scenes is reminiscent of the stellar accomplishments of Sorkin's script for *The Social Network*, another film about a dense but topical subject. Nevertheless, some of *Moneyball*'s tangents are less instructive, particularly the scenes of Beane with his daughter (Kerris Dorsey), which, although delightful, add little to the story. Wright, as Beane's ex-wife, is barely in the film (though in her one scene, she does appear with an unbilled Spike Jonze). Yet even when the film is shagging flies, it's an engaging pleasure to watch.

– Marjorie Baumgarten
★★★★ Alamo Lake Creek, Alamo Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Tinseltown North, Tinseltown South, Westgate

STRAW DOGS

D: Rod Lurie; with James Marsden, Kate Bosworth, Alexander Skarsgård, James Woods, Rhys Coiro, Billy Lush, Drew Powell, Dominic Purcell, Walton Goggins, Willa Holland. (R, 110 min.)
Forty years after the original film version by Sam Peckinpah burst into theatres and shocked audiences with its slow-boil savagery and sexually turbocharged dynamics, director

Rod Lurie has attempted to capture the same sense of outrage. Peckinpah's film, coming at a truly transgressive moment in American cinema, had the audacity of hopelessness in its favor. Pauline Kael famously called it "the first American film that is a fascist work of art." No such luck here, though. This *Straw Dogs* is nearly all bark, with the occasional, predictable bite that frankly fails to draw any emotional blood.

Lurie's remake (both films are liberally adapted from a novel by Gordon Williams) cleaves fairly close to Peckinpah's film, trading rural, backward-seeming Cornwall, England, for Blackwater, Miss., while maintaining a similar *Deliverance*-lite vibe for its protagonist, screenwriter David Sumner (Marsden) and his wife, Amy (Bosworth). Presented as your average, or at least relatively normal, American couple, they've moved from the hurly-burly of Los Angeles to Amy's hometown backwater, ostensibly to fix up the house deeded to Amy by her late father. Once there, the pseudo-urbane David hires Amy's high school boyfriend Charlie (Skarsgård) and his motley crew (Coiro, Lush, Powell) to repair the property's tornado-struck barn. The tension between the presumably meek David and the hillbilly swamp dogs he's hired is immediately apparent, as are Charlie's intentions toward Amy, but as the film slowly spirals from a broody psychological thriller into an outright revenge/horror mash-up, it becomes obvious where everything is heading, which is, of course, nowhere nice.

If Lurie's remake suffers from the foregone conclusion of its story, that's due in large part to the fact that tonally similar films – everything from *The Last House on the Left* to *I Spit on Your Grave* and *Henry: Portrait of a Serial Killer* – have conditioned audiences to extreme cinematic violence, and in particular, the dreaded home-invasion scenario. A man's home may still be his castle, but now that castle's been under siege for decades. (Nothing new, really; William Wyler's *The Desperate Hours* remains one of the best of the bunch more than half a century on.) What made Peckinpah's film such a powerful cinematic sucker punch was the fact that his mousy, brainy David (Dustin Hoffman in a role that still crackles today) was, problematically, a man on the run, having fled the chaotic

openings

- Abduction (PG-13)
- Dolphin Tale (PG)
- Dookudu (NR)
- Incendiary: The Willingham Case (NR)
- The Killer Elite (R)
- Life, Above All (PG-13)
- Mausam (NR)
- Moneyball (PG-13)

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

FILM LISTINGS

landscape of the United States in favor of an icily bucolic Cornish coast. The issue of cowardice – what it is; whether or not it determines a man's character; what it takes to overcome it – was central to the original film and made its bloody endgame a disquieting journey into masculinity gone mad for the audience.

That's not as foregrounded in Lurie's film, although Marsden and Bosworth look and act like a real couple, complete with barbed tongues and bad ideas, and there are few actors as downright masculine as James Woods, who shows up here as the town's high school football coach. Ultimately, the remake is, at best, rote and, at worst, totally unnecessary. It doesn't ask you to ponder David's descent into brutal, primal masculinity; it merely asks you to watch it. And that, frustratingly, is nothing new at all. – Marc Savlov
★★ Alamo Lake Creek, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Metropolitan, Tinseltown North, Westgate



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SHOWTIMES

ALAMO DRAFFHOUSE AT THE RITZ 320 E. Sixth, 476-1320. Showtimes at this venue are subject to frequent change. Please confirm daily by phone or website.

Music Monday: Austin City Limits: B.B. King: Mon, 7:00pm

Late Show: Crank: Fri-Sat, 11:55pm

***Drive:** Fri, 5:15, 6:15, 8:00, 9:00, 10:45; Sat-Sat-Sun, 2:30, 3:30, 5:15, 6:15, 8:00, 9:00, 10:45; Mon, 5:00, 7:45, 9:30, 10:30; Tue, 5:00, 7:45, 10:30; Wed, 5:00, 7:00, 7:45, 10:30; Thu (9/29), 5:00, 7:45, 10:30

Terror Tuesday: The Gate: Tue, 10:00pm

AFS: The Killer: Tue, 7:00pm

Action Pack: No Shame Sing-Along: Fri, 9:45pm;

Thu (9/29), 9:45pm

Weird Wednesday: Sex Demons: Wed, 10:00pm

Action Pack: Spacebals Quote-Along: Thu (9/29), 7:00pm

ALAMO DRAFFHOUSE LAKE CREEK 13729 Research, 219-5408. Showtimes at this venue are subject to frequent change. Please confirm daily by phone or website.

TV @ the Alamo: Breaking Bad: Sun, 10:00pm

***Contagion:** Fri, 11:00am, 1:45, 4:30, 7:15, 11:15pm; Sat, 11:10am, 1:45, 4:30, 7:15, 10:45pm; Sun, 10:45am, 1:35, 4:20, 7:10, 9:50pm; Mon-Wed, 11:35am, 2:25, 5:10, 8:00, 10:40pm; Thu (9/29), 11:05am, 5:10, 8:00, 10:40pm

***Crazy, Stupid, Love:** Fri, 3:00, 8:30; Sat, 4:05, 9:00; Sun, 4:35, 9:00; Mon, 1:55, 7:25; Tue, 1:55, 10:30; Wed, 1:55, 7:30; Thu (9/29), 7:30, 10:30

***Dolphin Tale:** Fri, 12:05, 6:00; Sat, 1:15, 6:00; Sun, 10:30am, 4:25pm; Mon, 12:00, 6:00; Tue, 11:20am, 5:00pm;

Wed, 11:00am; Thu (9/29), 3:50pm

***Dolphin Tale (3-D):** Fri, 3:05, 11:30; Sat, 10:40am, 3:05pm; Sun, 1:25, 7:20, Mon, 2:55, 8:55; Tue, 2:15, 10:35; Wed, 1:55, 9:00; Thu (9/29), 12:55, 10:05

***Drive:** Fri-Sat, 11:30am, 2:00, 4:45, 7:30, 10:15pm; Sun, 11:30am, 2:00, 4:40, 7:25, 10:05pm; Mon, 11:35am, 2:05, 4:45, 7:30, 10:10pm; Tue, 11:35am, 2:05, 7:30, 10:10pm; Wed, 11:35am, 2:05, 4:45, 7:30, 10:10pm; Thu (9/29), 11:40am, 2:15, 4:45, 7:30, 10:10pm

***The Help:** Fri, 1:00, 4:35, 8:45; Sat, 11:35am, 1:00, 4:35, 8:45pm; Sun, 10:50am, 11:25, 3:00, 6:35pm; Mon, 12:05, 3:40, 7:15, 10:15; Tue, 12:05, 3:40, 4:55, 7:15, 10:15; Wed, 12:05, 3:40, 7:15, 10:15; Thu (9/29), 1:45, 3:30, 7:05, 10:15

Master Pancake: Highlander: Fri-Sat, 7:00, 10:00

Horror Remix: Health Care: Wed, 10:00pm

***The Lion King 3D (3-D):** Fri, 1:30, 4:40, 6:30, 9:00; Sat, 1:30, 4:40, 6:30; Sun, 1:35, 4:40, 6:30, 10:25; Mon, 1:35, 4:40, 6:30, 9:00; Tue, 2:10, 4:35, 8:15; Wed, 1:35, 4:40, 6:30; Thu (9/29), 1:35, 4:40, 6:30, 9:00

Masters of the Universe: The Wizard of Stone Mountain: Tue, 9:00pm

***Moneyball:** Fri-Sat, 12:15, 3:35, 8:00, 9:55; Sun, 12:30, 3:45, 7:00, 10:00; Mon, 12:30, 3:45, 7:00, 10:05; Thu (9/29), 12:30, 3:45, 7:15, 10:35

Big Screen Classics: Raiders of the Lost Ark: Wed, 7:00pm

***Straw Dogs:** Fri, 5:50, 11:15; Sat, 10:30am, 11:15pm; Sun, 7:30, 10:10; Mon, 11:15am, 4:40, 10:35pm; Tue, 11:15am, 4:50, 7:35pm; Wed, 11:15am, 4:50, 10:35pm; Thu (9/29), 4:50, 11:10

Action Pack: Ultimate One-Hit Wonders Sing-Along: Thu (9/29), 7:00pm

ALAMO DRAFFHOUSE LAMAR 1120 S. Lamar, 707-8262. Showtimes subject to frequent change. Please confirm daily by phone or website.

Fantastic Fest: Fri-Sat (9/29)

Kids' Club: The War of the Worlds: Sat, 11:45am

ALAMO DRAFFHOUSE VILLAGE 2700 W. Anderson, 459-7090. Tuesday matinee Baby Day shows (first show of the day) are intended for parents and their children younger than 6. Showtimes at this venue are subject to frequent change. Please confirm daily times by phone or website.

***Abduction:** Fri, 11:05am, 2:05, 5:00, 8:00, 10:45pm; Sat, 11:50am, 1:35, 4:30, 8:00, 10:50pm; Sun, 11:00am, 2:05, 5:00, 10:40pm; Mon, 4:35, 7:30, 10:30; Tue, 11:05am, 2:05, 5:05, 8:00, 10:45pm; Wed, 4:00, 8:00, 10:30; Thu (9/29), 3:55, 8:00, 10:30

Attic Film Fest Winners' Screening II: Sat, 10:00am

***Contagion:** Fri, 11:50am, 3:30, 6:30, 9:25pm; Sat, 2:25, 7:30, 10:15; Sun, 11:50am, 4:05, 6:30, 9:15pm; Mon, 4:00, 6:30, 10:15; Tue, 12:00, 3:50, 6:30, 10:30; Wed, 4:25, 7:30; Thu (9/29), 4:25, 7:30, 10:00

TV at the Alamo: Glee: Tue, 9:30pm

***I Don't Know How She Does It:** Fri, 11:00am, 1:35, 7:30, 10:00pm; Sat, 11:00am, 5:20, 6:30, 9:15pm; Sun, 11:00am, 1:30, 10:55pm; Mon, 3:45, 8:00, 10:45; Tue, 11:00am, 1:35, 7:20pm; Wed-Thu (9/29), 3:45, 10:45

***Moneyball:** Fri, 12:20, 3:00, 4:05, 7:00, 10:25; Sat, 11:05am, 3:00, 3:30, 7:00, 10:35pm; Sun, 12:00, 3:00, 3:45, 7:30, 10:10; Mon, 4:25, 7:00, 9:30; Tue, 12:30, 3:00, 4:05, 7:00, 9:40; Wed, 4:35, 6:30, 9:45; Thu (9/29), 4:40, 6:30, 9:35

Action Pack: Robin Hood: Men in Tights Quote-Along: Wed, 7:00pm

The Rocky Horror Picture Show: Sat, 12mid

Slacker 2011: Sun, 7:00pm

Ultimate One-Hit Wonders Sing-Along: Wed, 10:00pm

ARBOR CINEMA @ GREAT HILLS 9828 Great Hills Trail (at Jollyville), 231-9742. Discounts daily before 6pm.

The Debt: 12:40, 3:40, 7:10, 9:55

The Guard: 12:10, 2:50, 5:20, 7:45, 10:10

Higher Ground: 12:30, 3:10, 7:20, 10:20

NCM Fathom: Jane Goodall Live: Tue, 7:00pm

Life, Above All: 12:20, 3:00, 7:00, 9:45

Midnight in Paris: 12:00, 2:40, 5:10, 7:40, 10:05

Point Blank: 12:05, 2:30, 5:00, 7:30, 9:50

Sarah's Key: 12:50, 3:30, 6:40, 9:35

Senna: Fri-Mon, 1:00, 3:00, 6:50, 9:40; Tue, 1:00, 3:50; Wed-Thu (9/29), 1:00, 3:50, 6:50, 9:40

BARTON CREEK SQUARE (AMC) Barton Creek Square mall, MoPac & Highway 360, 888/AMC-4FUN. Matinee discounts available before 6pm on weekdays and before 4pm Friday through Sunday and holidays.

***Abduction:** 11:45am, 2:35, 5:10, 7:40, 10:10pm

***Contagion:** Fri-Sat, 11:30am, 2:10, 4:55, 7:30, 10:00pm; Sun, 10:50am, 12:40, 3:15, 5:45, 8:20pm; Mon-Thu (9/29), 12:40, 3:15, 5:45, 8:20

***Contagion (IMAX):** Fri-Sat, 10:05am, 12:40, 3:15, 5:45, 8:20, 10:55pm; Sun-Thu (9/29), 11:30am, 2:10, 4:55, 7:30, 10:00pm

***Dolphin Tale (3-D):** 1:15, 6:50

***Dolphin Tale (digital):** Fri-Sun, 10:25am, 4:00, 9:35pm; Mon-Thu (9/29), 4:00, 9:35

***Drive (digital):** Fri-Sat, 9:35am, 12:10, 2:45, 5:20, 7:55, 10:35pm; Sun, 2:50, 5:20, 7:55, 10:35;

Mon-Thu (9/29), 12:10, 2:50, 5:20, 7:55, 10:35

***The Help (digital):** Fri-Sat, 10:15am, 1:25, 4:20, 7:30, 9:50pm; Sun-Thu (9/29), 1:40, 4:20, 7:30, 9:50

***I Don't Know How She Does It:** Fri-Sun, 10:35am, 12:55, 3:20, 5:35, 7:50, 10:00pm; Mon-Thu (9/29), 12:55, 3:20, 5:35, 7:50, 10:00

***Kevin Hart: Laugh at My Pain:** Fri-Sat, 10:40am, 1:10, 3:35, 5:55, 8:15, 10:40pm; Sun, 10:40am, 3:35, 5:55, 8:15, 10:35pm; Mon-Thu (9/29), 11:20am, 1:25, 3:35, 5:55, 8:15, 10:35pm

***Killer Elite (digital):** Fri-Sat, 9:35am, 12:15, 3:00, 5:45, 8:35, 11:20pm; Sun, 9:35am, 12:10, 3:00, 5:45, 8:05, 10:45pm; Mon-Thu (9/29), 12:15, 3:00, 5:45, 8:05, 10:45

The Lion King 3D (3-D): Fri-Sun, 9:45am, 2:20, 4:45, 7:05, 9:20pm; Mon, 11:50am, 4:45, 7:05, 9:20pm; Tue, 11:50am, 4:40, 7:00, 9:20pm; Wed-Thu (9/29), 11:50am, 4:45, 7:05, 9:20pm

***Moneyball (closed captioned and descriptive video):** Fri-Sun, 10:00am, 1:05, 4:15, 7:20, 10:25pm; Mon-Thu (9/29), 1:05, 4:15, 7:20, 10:25

***Moneyball (digital):** Fri-Sat, 10:50am, 1:55, 5:00, 8:05, 11:10pm; Sun, 10:50am, 1:55, 5:00, 8:35pm; Mon-Thu (9/29), 11:20am, 2:10, 5:00, 8:35pm

***Rise of the Planet of the Apes:** Fri-Sat, 10:15am, 12:50, 3:25, 5:50, 8:25, 11:00pm; Sun-Thu (9/29), 12:50, 3:25, 5:50, 8:20, 10:45

***Straw Dogs (digital):** Fri-Sat, 10:40am, 1:30, 4:40, 7:15, 10:45pm; Sun, 1:45, 4:45, 7:15, 10:40; Mon-Thu (9/29), 11:20am, 1:50, 4:45, 7:15, 10:40pm

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Abduction (digital): Fri, 2:00, 4:40, 7:20, 10:00; Sat-Sun, 11:10am, 2:00, 4:40, 7:20, 10:00pm; Mon-Thu (9/29), 2:00, 4:40, 7:20, 10:00

Contagion (digital): Fri, 2:10, 4:50, 7:50, 10:20; Sat-Sun, 11:20am, 2:10, 4:50, 7:50, 10:20pm; Mon-Thu (9/29), 2:10, 4:50, 7:50, 10:20

The Debt (digital): Fri, 4:30, 10:10; Sat-Sun, 10:50am, 4:30, 10:10pm; Mon-Thu (9/29), 4:30, 10:10

Dolphin Tale (3-D): Fri, 12:50, 3:40, 6:30, 9:10; Sat-Sun, 10:10am, 12:50, 3:40, 6:30, 9:10pm; Mon-Thu (9/29), 12:50, 3:40, 6:30, 9:10

Dolphin Tale (digital): Fri, 2:20, 5:00, 7:40, 10:15; Sat-Sun, 11:30am, 2:20, 5:00, 7:40, 10:15pm; Mon-Thu (9/29), 2:20, 5:00, 7:40, 10:15

Drive (digital): Fri, 1:40, 4:20, 7:30, 10:00; Sat-Sun, 11:00am, 1:40, 4:20, 7:30, 10:00pm; Mon-Thu (9/29), 1:40, 4:20, 7:30, 10:00

The Help (digital): Fri, 1:50, 5:00, 8:10; Sat-Sun, 10:40am, 1:50, 5:00, 8:10pm; Mon-Thu (9/29), 1:50, 5:00, 8:10

I Don't Know How She Does It (digital): Fri, 1:00, 3:30, 6:10, 8:30; Sat-Sun, 10:40am, 1:00, 3:30, 6:10, 8:30pm; Mon-Thu (9/29), 1:00, 3:30, 6:10, 8:30

NCM Fathom: Jane Goodall Live: Tue, 7:00pm

Killer Elite (digital): Fri, 1:20, 4:10, 7:00, 9:40; Sat-Sun, 10:30am, 1:20, 4:10, 7:00, 9:40pm; Mon-Thu (9/29), 1:20, 4:10, 7:00, 9:40

The Lion King 3D (3-D): Fri, 3:00, 5:30, 8:00, 10:10; Sat-Sun, 12:40, 3:00, 5:30, 8:00, 10:10; Mon-Thu (9/29), 3:00, 5:30, 8:00, 10:10

The Lion King 3D (3-D, digital): Fri, 12:40pm; Sat-Sun, 10:20am; Mon-Thu (9/29), 12:40pm

Moneyball (digital): 12:30, 3:50, 6:50, 9:50

Straw Dogs (digital): Fri, 1:10, 4:00, 6:40, 9:20; Sat-Sun, 10:30am, 1:10, 4:00, 6:40, 9:20pm; Mon-Thu (9/29), 1:10, 4:00, 6:40, 9:20

Warrior (digital): Fri-Mon, 1:30, 7:10; Tue, 1:30pm; Wed-Thu (9/29), 1:30, 7:10

CINEMARK HILL COUNTRY GALLERIA 14 12812 Hill Country Blvd., 800/FANDANGO.

Abduction (digital): Fri-Sun, 11:15am, 2:00, 4:45, 7:35, 10:15pm; Mon-Thu (9/29), 2:00, 4:45, 7:35, 10:15

Contagion (digital): Fri-Sun, 11:00am, 1:40, 4:20, 7:05, 9:50pm; Mon-Thu (9/29), 1:40, 4:20, 7:05, 9:50

Crazy, Stupid, Love. (digital): Fri-Mon, 3:30, 9:20; Tue, 3:30pm; Wed-Thu (9/29), 3:30, 9:20

The Debt (digital): 3:40, 6:40

Dolphin Tale (3-D): Fri-Sun, 11:00am, 1:50, 4:40, 7:30, 10:15pm; Mon-Thu (9/29), 1:50, 4:40, 7:30, 10:15

Dolphin Tale (digital): 12:50, 3:15, 6:05, 8:55

Drive (digital): Fri-Sun, 11:05am, 1:35, 4:15, 6:55, 9:40pm; Mon-Thu (9/29), 1:35, 4:15, 6:55, 9:40

The Help (digital): Fri-Sun, 11:25am, 2:55, 6:15, 9:35pm; Mon-Thu (9/29), 2:55, 6:15, 9:35

I Don't Know How She Does It (digital): Fri-Sun, 11:35am, 2:05, 4:35, 7:15, 9:35pm; Mon-Thu (9/29), 2:05, 4:35, 7:15, 9:35

NCM Fathom: Jane Goodall Live: Tue, 7:00pm

Killer Elite (digital): 12:55, 4:05, 7:20, 10:10

The Lion King 3D (3-D): Fri-Sun, 11:50am, 2:20, 4:55, 7:25, 9:55pm; Mon-Thu (9/29), 2:20, 4:55, 7:25, 9:55

Moneyball (digital): 12:30, 3:45, 7:00, 10:05

Rise of the Planet of the Apes (digital): 12:45, 9:25

Seven Days in Utopia (digital): Fri-Sun, 11:20am, 1:55, 4:30, 7:10, 9:45pm; Mon-Thu (9/29), 1:55, 4:30, 7:10, 9:45

Spy Kids: All the Time in the World in 4D (3-D): Fri-Sun, 11:10am, 1:40, 4:00pm; Mon-Thu (9/29), 1:30, 4:00

Straw Dogs (digital): Fri-Mon, 12:35, 6:35; Tue, 12:35pm; Wed-Thu (9/29), 12:35, 6:35

Warrior (digital): 6:25, 9:45

CINEMARK MOVIES 8 ROUND ROCK 2120 N. Mays, Round Rock, 512/388-2848. Discounts daily before 5pm.

Bad Teacher: Fri, 2:15, 5:00, 7:45, 10:00; Sat-Sun, 11:45am, 2:15, 5:00, 7:45, 10:00pm; Mon-Thu (9/29), 2:15, 5:00, 7:45, 10:00

Bridesmaids: 12:45, 7:15

The Change-Up: 4:15, 10:05

Final Destination 5: Fri, 2:30, 5:15, 8:00, 10:15; Sat-Sun, 12:00, 2:30, 5:15, 8:00, 10:15; Mon-Thu (9/29), 2:30, 5:15, 8:00, 10:15

Green Lantern (3-D): 6:30, 9:50

Kung Fu Panda 2 (3-D): Fri, 1:30, 4:00; Sat-Sun, 11:00am, 1:30, 4:00pm; Mon-Thu (9/29), 1:30, 4:00

Mr. Popper's Penguins: Fri, 2:00, 5:05; Sat-Sun, 11:30am, 2:00, 5:05pm; Mon-Thu (9/29), 2:00, 5:05

Super 8: 7:30, 10:10

Transformers: Dark of the Moon: Fri, 2:45, 6:15, 9:40; Sat-Sun, 11:15am, 2:45, 6:15, 9:40pm; Mon-Thu (9/29), 2:45, 6:15, 9:40

Transformers: Dark of the Moon (3-D): 1:15, 4:45, 8:15

Zookeeper: Fri, 1:45, 4:30, 7:00, 9:30; Sat-Sun, 11:05am, 1:45, 4:30, 7:00, 9:30pm; Mon-Thu (9/29), 1:45, 4:30, 7:00, 9:30

CINEMARK ROUND ROCK 4401 N. I-35, Round Rock, 800/FANDANGO. Cost for 3-D shows is regular ticket price plus a \$3.50 premium.

Abduction (digital): Fri, 2:05, 4:50, 7:30, 10:05; Sat-Sun, 11:10am, 2:05, 4:50, 7:30, 10:05pm; Mon-Thu (9/29), 2:05, 4:50, 7:30, 10:05

Contagion (digital): Fri, 1:05, 3:40, 6:30, 9:10; Sat-Sun, 10:10am, 1:05, 3:40, 6:30, 9:10pm; Mon-Thu (9/29), 1:05, 3:40, 6:30, 9:10

Dolphin Tale (3-D): Fri, 2:30, 5:20, 8:05; Sat-Sun, 11:50am, 2:30, 5:20, 8:05pm; Mon-Thu (9/29), 2:30, 5:20, 8:05

Dolphin Tale (digital): Fri, 1:20, 4:10, 7:00,

FIRST RUNS

*Full-length reviews available online at austinchronicle.com. Dates at end of reviews indicate original publication date.

APOLLO 18

D: Gonzalo López-Gallego; with Lloyd Owen, Warren Christie, Ryan Robbins. (PG-13, 86 min.)

In his first English-language production, Spanish director Gonzalo López-Gallego has done an effective job of mimicking the look and sound of handheld documentation and closed-circuit footage. The premise is that the real-life, canceled Apollo 18 mission to the moon actually took place in 1972 and was documented slavishly by the three-man crew and a barrage of stationary cameras. There is little to say about the film's "baddie" – it's actually two-pronged: The astronauts slowly, simultaneously wake to befuddling tracks on the moon's surface and also to how alarmingly in the dark they've been kept by the Department of Defense, which strong-armed the mission away from NASA. The hints we get of alien life are ill-formed and never satisfying, but López-Gallego uses well the limited-by-design camera footage. It never amounts to all that much, but *Apollo 18* is an intriguing, if never enthralling, fusion of period space-flight procedural, conspiracy theory, and monster movie. (09/09/2011) – Kimberley Jones ★★ Metropolitan

BAD TEACHER

D: Jake Kasdan; with Cameron Diaz, Jason Segel, Justin Timberlake, Lucy Punch, Thomas Lennon, Phyllis Smith. (R, 89 min.)

Elizabeth Halsey (Diaz), a bitchy stoner and subposed educator, shouldn't sell herself short: "Bad teacher" barely scratches the surface. She's a bad fiancée, rightly dumped in the film's opening minutes for being a gold digger. She's a bad feminist; post-breakup, her plan B is to raise enough cash to buy bigger tits – the better to snare "a man who will take care of me," she figures. Broadly speaking, she's just a bad person – a liar, an embezzler, a master manipulator. Diaz wisely sidesteps her good-times-gal public persona to kickily embody a human-sized callus that's impervious to emotion, a cancer who lays waste to everything that gets in her way. The bulk of *Bad Teacher* isn't so subversive – Gene Stupnitsky and Lee Eisenberg's script is basically *Bad Santa*'s public-school analog – but it is consistently funny. Its trash-can humor is tasteless, no doubt, but that doesn't make it unpalatable. (07/01/2011) – Kimberley Jones ★★ Movies 8

★ BRIDESMAIDS

D: Paul Feig; with Kristen Wiig, Maya Rudolph, Rose Byrne, Chris O'Dowd, Melissa McCarthy, Ellie Kemper, Jon Hamm. (R, 125 min.)

Bridesmaids is a delicious confection that artfully swirls vulgarity with sincerity. Comic actress Kristen Wiig's hapless heroine Annie, mired in debt after losing the cake shop she owned with a boyfriend who subsequently abandoned her, sees her circumstances grow even bleaker when her childhood best friend, Lillian (Rudolph), announces her engagement. She names Annie her maid of honor, but there's competition for the crown in the form of Lillian's new friend, Helen (Byrne). This relentlessly funny film mines material from the ludicrousness of the "wedding industrial complex," but it doesn't restrict its scope to matrimonial yuks, smartly placing the other bridesmaids (Kemper, McLendon-Covey, and McCarthy) as counterpoints on the continuum of a woman's life, from newlywed to sex-starved mom. In an age of doggedly unambitious comedy, one marvels at the finesse first-time screenwriters Wiig and Annie Mumolo and director Feig (*Freaks and Geeks*) bring to marrying raunch, romantic comedy, and the tested but ever-true bond between women. (05/13/2011) – Kimberley Jones ★★★★★ Movies 8

CAPTAIN AMERICA: THE FIRST AVENGER

D: Joe Johnston; with Chris Evans, Hayley Atwell, Sebastian Stan, Tommy Lee Jones, Hugo Weaving, Dominic Cooper. (PG-13, 124 min.)

Captain America is an uncomplicated guy, as befits a character who first burst onto comic book pages in 1941 with the Stars and Stripes emblazoned on his signature shield. Born runty but transformed in a lab into a Nazi-fighting supersoldier, Captain America – as played by Chris Evans – embodies old-fashioned values such as self-sacrifice, unwavering belief in American exceptionalism, and a chaste tenderness for a red-lipped dame. *Captain America*'s retro aesthetic

is corny but copacetic, and director Joe Johnston's allusions don't stop there. Chockablock with occult mumbo jumbo, hyper-accented baddies, and a gruff Tommy Lee Jones (as the Captain's superior), Johnston's film starts well, but eventually one begins to wonder: Does *Captain America* have anything original to say? The airless plot moves along with hardly a blip in its dramatic arc, and the final conflict is so protracted as to comfortably accommodate a bathroom break. Don't worry. You won't miss anything you haven't seen before. (07/29/2011) – Kimberley Jones ★★ Tinseltown South

THE CHANGE-UP

D: David Dobkin; with Ryan Reynolds, Jason Bateman, Leslie Mann, Olivia Wilde, Alan Arkin, Mircea Monroe, Craig Bierko. (R, 112 min.)

As a rule, it's best not to linger too long on the super-natural hoo-ha required in a body-swap movie to get two persons – each envious of the other's life – to trade places. For its part, *The Change-Up* throws together a late-night piss in a mischievous fountain, which isn't the absolute worst putting-the-plot-in-motion device. Very little care appears to have gone into the assemblage of this instantly forgettable but intermittently funny movie. And yet: It's fun to see Reynolds return to the kind of low-achieving foul mouths of his B-movie youth (*Van Wilder*, *Waiting ...*), and Bateman, playing a family man and workaholic, stretches ever so gently when he's forced to embody the hard-partying best friend. Director Dobkin (*Wedding Crashers*) has had great commercial success with hard-R material in the past, but overswings with the visual gags here. The film also looks terrible, from the opening title card to the lumbering final image. (08/05/2011) – Kimberley Jones ★★ Movies 8, Tinseltown South

COLOMBIANA

D: Olivier Megaton; with Zoe Saldana, Jordi Mollà, Lennie James, Amanda Stenberg, Michael Vartan, Cliff Curtis. (PG-13, 107 min.)

A disciple of Luc Besson (who co-wrote the script), Olivier Megaton simply does not live up to the Hiroshima-leveling explosivity of his surname: *Colombiana* is one long megayawn. Zoe Saldana (*Star Trek*) – *Colombiana*'s assassin, Cataleya, who's hunting her family's killers – is easy enough on the eyes. What's missing from this film is any sense of import. And suspense. And originality. *Colombiana*'s meandering story kicks off as the waifish Cataleya witnesses the murders of her parents, who were somehow involved in the Colombian drug trade. Fifteen years later, this Cat has relocated to Chicago and grown 9mm claws and a penchant for black-on-black bodysuits. With the aid of her uncle Emilio (Curtis), she terminates 22 of the men involved in her family's demise before attracting the attention of Chicago Police Department's Detective Ross (James). *Colombiana*, despite its many explosions and some howlingly wooden dialogue, is an eminently forgettable actioner. (09/02/2011) – Marc Savlov

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The Killer

D: John Woo; with Chow Yun-Fat, Danny Lee, Chu Kong, Sally Yeh. (1989, R, 104 min.) **Austin Film Society: Hong Kong New Wave and Gen. Cinema.** This is the film that made John Woo and Chow Yun-Fat household names within action-crazed American households. Elements of conventional melodrama and criminal double-crosses blend in this story about a hitman conducting one last job to earn the money to restore the eyesight of a woman he had previously blinded. (*) @Alamo Ritz, Tuesday, 7pm.



CONTAGION

D: Steven Soderbergh; with Matt Damon, Kate Winslet, Jude Law, Gwyneth Paltrow, Laurence Fishburne, Marion Cotillard, Bryan Cranston, Jennifer Ehle, John Hawkes, Elliott Gould, Demetri Martin. (PG-13, 106 min.)

As if I didn't have enough to worry about as is, now I'm freaked out about the inevitability of a mysterious virus that *doesn't* reanimate the dead. Riffing on one of society's most ancient existential bugaboos – *plague!* – with a cool, near-documentarylike tone, Soderbergh outlines the Asian-borne emergence of a 72-hour bug that sports a mortality rate of 1 in 4. It arrives in America attached to Gwyneth Paltrow, who runs a fever and dies two days later, as does her 8-year-old son. Her distraught husband (Damon, solid and believable as the story's human center) is quarantined, and as the scale of the virus becomes obvious, the Centers for Disease Control and Prevention head (Laurence Fishburne), World Health Organization representative (Marion Cotillard), and Trapper John McIntyre (Elliott Gould) work feverishly to crack the viral code. Social chaos, looting, burning, and Internet-fed hysteria ensue. Soderbergh's vision, true to life though it may be, makes for an oddly uninvolved apocalypse. (09/09/2011) – Marc Savlov

★★ Alamo Lake Creek, Alamo Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Tinseltown North, Tinseltown South, Westgate

COWBOYS & ALIENS

D: Jon Favreau; with Daniel Craig, Harrison Ford, Olivia Wilde, Sam Rockwell, Paul Dano, Keith Carradine, Adam Beach, Abigail Spencer, Noah Ringer. (PG-13, 118 min.)

Traveling far afield from the pleasurably pop terrain of his *Iron Man* films, director Jon Favreau has made here a classical Western; aliens aside, it's a purist remodel. Daniel Craig's amnesiac, no-name cowboy stumbles, bleeding and with a bizarre ferrous device affixed to his wrist, into the dusty town of Absolution. The sheriff identifies him as the criminal Jake Lonergan, but before he can hand Jake off to federal marshals, alien rocket ships attack Absolution, lashing and abducting citizens like so much cattle. His wrist shackle suggesting a past brush with the aliens, Jake agrees to reclaim the snatched citizenry with the aid of the mysterious Ella (Wilde) and Ford's despot, Woodrow Dolarhyde. The outré premise had us all sniggering in advance, but by taking the task so seriously, Favreau has produced a film so true to the genre that *Cowboys & Aliens* is terribly generic – and mostly joyless, too. (07/29/2011) – Kimberley Jones

★★★ Metropolitan

CRAZY, STUPID, LOVE.

D: Glenn Ficarra, John Requa; with Steve Carell, Ryan Gosling, Julianne Moore, Emma Stone, Jonah Bobo, Marisa Tomei, Kevin Bacon, Analeigh Tipton, John Carroll Lynch. (PG-13, 118 min.)

A few contrivances too many make this otherwise appealing romantic comedy seem occasionally ungainly, yet its sensational cast manages to breez-

ily flick away most distractions. As Cal Weaver, the character at the center of this love storm, Carell delivers a more dramatic turn, although his confused everyman demeanor always packs a chuckle or two. When Cal's wife of more than 25 years, Emily (Moore), informs him that she has cheated on him and wants a divorce, the gobsmacked Cal moves out of their house and into a tailspin. While moping at a singles bar, he is inexplicably taken in by the resident Lothario, Jacob (Gosling), who makes over Cal in his own image. The goopy climax threatens to undo much of the film's good will, but, as far as nonraunchy, adult-g geared rom-coms go these days, Glenn Ficarra and John Requa's *Crazy, Stupid, Love.* leads the pack by several heads. (07/29/2011) – Marjorie Baumgarten

★★★ Alamo Lake Creek, Hill Country Galleria, Southpark Meadows, Gateway, Tinseltown South

CRIME AFTER CRIME

D: Yoav Potash. (NR, 99 min.)

Crime After Crime isn't a great film, but the story it chronicles is important, and its emotional impact is undeniable. A visually flat and drably assembled picture, *Crime After Crime* documents the almost decadelong effort of two pro bono attorneys and a private investigator to release of Deborah Peagler, who, in 1983, was sentenced to 25 years to life for the murder of her boyfriend Oliver Wilson. He was also her serial abuser, but her history as a battered woman wasn't taken into account. Under a new law enacted in 2002, incarcerated survivors of abuse can petition to have their cases reopened if their abuse wasn't originally allowed as evidence. Over the course of the arduous appeal process, we see Peagler age and grow ill, but she never dims. I suspect it's that spirit as much as the injustice of her incarceration that inspired this labor-of-love documentary about her journey to hell and back. (09/16/2011) – Kimberley Jones

★★★ Violet Crown

THE DEBT

D: John Madden; with Helen Mirren, Sam Worthington, Tom Wilkinson, Ciarán Hinds, Jessica Chastain, Marton Csokas, Jesper Christensen. (R, 114 min.)

The Debt, at its core, is a stirring espionage thriller about post-war Nazi-hunters and the resiliency of buried secrets. Based on a 2007 Israeli film of the same title, *The Debt* jumps between events in Tel Aviv in 1997 and East Berlin in 1966. In 1997, Rachel Singer (Mirren), along with her ex-husband Stephan (Wilkinson) and David (Hinds) are former Mossad field agents who have become Israeli folk heroes due to their heroic actions three decades prior, when they captured Dr. Vogel, the "Butcher of Birkenau" (Christensen). The more thrilling aspects of *The Debt* reside in this espionage plot, where Chastain plays the younger Rachel, Worthington plays the younger David, and Csokas plays the younger Stephan. Perhaps the discrete delegation of the thrills to the 1966 story and the moral quandaries to the 1997 story is what prevents *The Debt* from really congealing. Life is rarely that neat. (09/02/2011) – Marjorie Baumgarten

★★★ Arbor, CM Cedar Park, Hill Country Galleria, Flix Brewhouse, Westgate

DON'T BE AFRAID OF THE DARK

D: Troy Nixey; with Katie Holmes, Guy Pearce, Bailee Madison, Jack Thompson, Garry McDonald. (R, 99 min.)

Produced and co-written by Guillermo del Toro and loosely based on the 1973 TV movie of the same name, *Don't Be Afraid of the Dark* is a fiendish restorative for genre fans who have suffered the last decade's godawful reboots of beloved horror franchises. Troy Nixey's debut feature is one creepy-ass nightmare, and boy, does he put the nail in that metaphorical coffin. Guy Pearce is blandly effective as Alex, an architect/restorer of sinister mansions. Katie Holmes is Kim, his partner with a dark past; and po-faced Bailee Madison is Sally, Alex's 10-year-old daughter. Dumped with Dad in dreary, backwater Rhode Island, Sally soon discovers a mysteriously boarded-up basement and, below that, something that whispers in the dark. *Don't Be Afraid of the Dark*'s flaw is, if anything, the production design, which, while visually sumptuous, threatens to overwhelm with its sheer del Toro-ness. But if that's your film's worst problem, you're doing something very, very right. (08/26/2011) – Marc Savlov

★★★ Metropolitan

DRIVE

D: Nicolas Winding Refn; with Ryan Gosling, Carey Mulligan, Bryan Cranston, Albert Brooks, Oscar Isaac, Christina Hendricks, Ron Perlman, Kaden Leos. (R, 100 min.)

Welcome to the 2011 model of the Renaissance man. He's a metrosexual and an auto mechanic. He'll chastely hold his best gal's hand and bash in the skull of any goon who looks at her wrong. A delectable mix of brooding arthouse and heist-gone-to-hell genre picture, *Drive* opens with an eye on Ryan Gosling's tight-lipped, no-name stunt driver, moonlighting as getaway driver for anonymous crooks. The drive goes a little wrong, and it's an enjoyably tense tease of what's to come when things go a lot wrong. Fairly early on, *Drive* ratchets up to something like controlled chaos. From writer Hossein Amini's keen characterization of this tender taciturn (pause for occasional primal rage) to director Nicolas Winding Refn's order to hold long and hard on his lead actor's luscious visage, there's just no resisting. I can't remember the last time I felt so seduced by a film. (09/16/2011) – Kimberley Jones

★★★★ Alamo Ritz, Alamo Lake Creek, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Tinseltown North, Tinseltown South, Westgate

FINAL DESTINATION 5

D: Steven Quale; with Nicholas D'Agosto, Emma Bell, David Koechner, Tony Todd, Courtney B. Vance. (R, 95 min.)

Death is never final so long as the box office sales remain strong, thus we have yet another entry of this entertaining (and ridiculously bloody) series in which death, by a Rube Goldbergian chain of events, is the whole point of the film. As always, a group of shiny happy young people are forewarned of their impending deaths before they actually occur, giving them a chance to die later in more horrible ways. Sam (D'Agosto) is on his way to a company retreat when he has a vision of the bus ferrying his co-workers and his girlfriend (Bell) plunging to its doom. It's not long before Sam and the others are running from and targeting others for death. *Final Destination 5*'s success hinges entirely on its death scenes and the suspense-filled "clues" leading up to them, and director Quale manufactures some seriously white-knuckle moments. Can this be the end of Death? If only. (08/19/2011) – Marc Savlov

★★ Movies 8, Metropolitan

THE GUARD

D: John Michael McDonagh; with Brendan Gleeson, Don Cheadle, Liam Cunningham, David Wilmot, Mark Strong, Rory Keenan, Fionnula Flanagan, Katarina Cas. (R, 96 min.)

Elements of a cop story, a fish-out-of-water tale, a mismatched-partners comedy, and a daffy Irish yarn all combine in *The Guard* to create a delightful film that's capped with fabulous performances by Brendan Gleeson and Don Cheadle. This first-time feature by writer/director John Michael McDonagh also earns good marks for its colorful and witty dialogue. As Sgt. Gerry Boyle, a provincial police officer in Cannemara, Ireland, Gleeson initially appears to inhabit every cliché about fat Irish cops of questionable morals. His foil appears in the guise of FBI agent Wendell Everett (Cheadle), the company-man antithesis of Boyle. Sent to Ireland on the trail of \$500 million worth of cocaine, Everett finds something curious and potentially brilliant about the man. The criminals are, for the most part, caricatures, and the details of the cops-and-smugglers plot tends to take a backseat to Gleeson's complex portrait of a man who is concurrently sensitive, boorish, brilliant, singular, and unforgettable. (08/19/2011) – Marjorie Baumgarten

★★★★ Arbor, Violet Crown



Anne Braden: Southern Patriot (work in progress)

D: Anne Lewis. Braden was an organizer, teacher, journalist, agitator, socialist, and dedicated fighter for human rights and civil liberties. This screening is a final draft of a feature documentary based on her life and ideas. The filmmaker, Anne Lewis, will be present for a post-screening discussion. @Resistencia Bookstore, Thursday (9/22), 7pm; @MonkeyWrench Books, Tuesday, 7pm.

HARRY POTTER AND THE DEATHLY HALLOWS: PART 2

D: David Yates; with Daniel Radcliffe, Rupert Grint, Emma Watson, Ralph Fiennes, Alan Rickman, Michael Gambon, Helena Bonham Carter, Matthew Lewis, Tom Felton, Kelly Macdonald, Evanna Lynch, Maggie Smith. (PG-13, 131 min.)

It's the end of an era, and a mighty violent end at that. Last winter's first installment, *Harry Potter and the Deathly Hallows: Part 1*, coursed over vast terrain and a long exile for Harry (Radcliffe) and his best friends Ron (Grint) and Hermione (Watson), and it was tender with connection. *Part 2* is something else altogether. This is the Harry-and-Voldemort show – the entire series has built to this epic confrontation – and Radcliffe conveys the gallows feeling of their final battle with grim beauty indeed. Director Yates isn't afraid to accommodate quiet, but the rest is so much running and jumping and hurling of curses, this expertly choreographed Sturm und Drang, that the *emotional* send-off feels a little thin. *Part 2* is never not good, but that's small comfort to the the billions of fans worldwide, so emotionally invested in the boy wizard Harry Potter and the marvelous inventions of author J.K. Rowling, who anticipated greatness. (07/15/2011) – Kimberley Jones

★★★★ Gateway, Metropolitan

THE HELP

D: Tate Taylor; with Viola Davis, Emma Stone, Octavia Spencer, Bryce Dallas Howard, Jessica Chastain, Allison Janney, Sissy Spacek, Cicely Tyson, Mary Steenburgen. (PG-13, 146 min.)

A major complaint brought against Kathryn Stockett's 2009 bestseller *The Help* was that a white woman didn't have any business writing a civil rights-era novel from the perspective of black maids. It's hard to imagine Tate Taylor's positively polite film adaptation drawing much controversy; it's hardly worth arguing over offensiveness in its anodyne interpretation of the civil rights struggle of 1963. As in the source novel, *The Help* alternates perspectives between Aibileen (Davis), a tough-as-nails maid who is mourning the death of her son while worrying about the white child in her charge; saucy Minny (Spencer); and Skeeter (Stone), a white woman who bucks her background to write a book with Minny and Aibileen about what it's like to be "the help." *The Help* may be more interested in the moral at the end of the story than the story itself, but what saves the film from its meticulous one-dimensionality is its nuanced, deeply moving cast. (08/12/2011) – Kimberley Jones

★★★ Alamo Lake Creek, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Highland, Gateway, Tinseltown North, Tinseltown South, Westgate

HIGHER GROUND

D: Vera Farmiga; with Vera Farmiga, Joshua Leonard, Dagmara Dominczyk, Norbert Leo Butz, Bill Irwin, John Hawkes, Donna Murphy, Taissa Farmiga, McKenzie Turner, Boyd Holbrook, Nina Arianda, Ebon Moss-Bachrach. (R, 109 min.)

What happens to a person after she invites God into her heart but He fails to make himself at home there? Corinne Walker (she's played as an adult by Vera Farmiga, as a teenager by Farmiga's sister Taissa, and as a child by McKenzie Turner) is the woman searching for "higher ground." Her crisis of faith is no overnight event; we witness the lifetime it took to arrive. During her bell-bottom teens, Corinne meets Ethan (played by Boyd Holbrook as a teenager and Joshua Leonard as an adult) and before very long, their freewheeling sex leads to pregnancy and marriage. When a near catastrophe convinces the couple that their family was spared by



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Wild in the Streets

D: Barry Shear; with Christopher Jones, Shelley Winters. (1968, PG, 97 min.) **Austin Public Library: Bad Film Festival.** Crazy screenwriter Robert Thom penned this AIP exploitation picture about what happens when the voting age is lowered to 14 and the new electorate votes in a fascist pop idol. It's not always elegant, but it's definitely unusual. (*) @Carver Branch Library, Thursday, 6pm; free.



God, they join a nonconformist, socially conservative Christian group. Soon, though, Corinne's doubt in God's ways grows. While *Higher Ground* may not be a true revelation, it does show a viable path an actor might take to shape intelligent material on her own terms. (09/09/2011) - Marjorie Baumgarten
★★★ Arbor

I DON'T KNOW HOW SHE DOES IT

D: Douglas McGrath; with Sarah Jessica Parker, Pierce Brosnan, Greg Kinnear, Christina Hendricks, Olivia Munn, Busy Philipps, Seth Meyers. (PG-13, 95 min.)
I Don't Know How She Does It, writer Aline Brosh McKenna's latest comic disquisition on a woman's balancing act between work and family, is adapted from Allison Pearson's bestselling novel, with the voiceover and direct camera address pushily aping the first-person chattiness of chick lit. The first half-hour is rocky - I swear, Sarah Jessica Parker's harried mom slash investment banker Kate spends most of it talking about a bake sale. There isn't a lot of nuance here, or even dramatic conflict. Yes, Kate is wracked with guilt that an exciting job opportunity requires her to miss milestones with her two children and her husband Richard (Kinnear). But that, disappointingly, constitutes the bulk of the picture: a cataloguing of Kate's guilt. Also: Investment banking is boring to watch. Seriously. Too much time and energy is directed toward that nowhere story, wasting the film's best asset: Parker and Kinnear's realistically rumpled portrait of domestic life. (09/16/2011) - Kimberley Jones
★★★ Alamo Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Gateway, iPic, Tinseltown North, Tinseltown South, Westgate

KEVIN HART: LAUGH AT MY PAIN

D: Leslie Small, Tim Story; with Kevin Hart. (R, 88 min.)
This concert film from stand-up comedian Kevin Hart's Laugh at My Pain national tour wasn't screened for critics. (09/16/2011) - Kimberley Jones
Barton Creek Square, Tinseltown North

THE LION KING 3D

D: Roger Allers, Rob Minkhoff; with the voices of Jonathan Taylor Thomas, Matthew Broderick, James Earl Jones, Nathan Lane, Jeremy Irons, Whoopi Goldberg, Cheech Marin. (G, 89 min.)
Disney has retrofitted its much-loved, Hamlet-lite family film The Lion King in 3-D for a two-week limited run in theatres, to be followed by a Blu-ray 3-D release on Oct. 4. (09/16/2011) - Kimberley Jones
Alamo Lake Creek, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Highland, Gateway, Metropolitan, Tinseltown North, Westgate

MERE BROTHER KI DULHAN

D: Ali Abbas Zafar; with Imran Khan, Katrina Kaif, Ali Zafar. (NR, 145 min., subtitled)
This Hindi romantic comedy is set in the world of the upper-middle class in northern India. (09/09/2011) - Marjorie Baumgarten
Tinseltown South

MIDNIGHT IN PARIS

D: Woody Allen; with Owen Wilson, Rachel McAdams, Marion Cotillard, Kurt Fuller, Mimi Kennedy, Michael Sheen. (PG-13, 94 min.)
Woody Allen's Midnight in Paris is, quite simply, charming. Gil (Wilson), a would-be novelist on vacation with his no-nonsense fiancée, Inez (McAdams), has a very specific fantasy in mind: Paris in the Twenties in the rain. During the day, Gil and Inez putter around like regular tourists, checking out this and that - but it's the nighttime where Midnight in Paris really hits its stride. As the clock strikes midnight, Gil discovers a portal of sorts into the 1920s. There, he boozes it up with Ernest Hemingway (Stoll, killing it), shares his manuscript with Gertrude Stein (Bates), and pitches future filmmaker Luis Buñuel the plot of the eternally baffling The Exterminating Angel. This stretch of the film is a riot and feels like deeply personal filmmaking for Allen. While it's not all strictly la vie en rose, it's easy to shrug off the occasional fumble when weighed against so much cleverness and canniness and, bien sûr, irresistible charm. (06/10/2011) - Kimberley Jones
★★★ Arbor, Violet Crown

MR. POPPER'S PENGUINS

D: Mark Waters; with Jim Carrey, Carla Gugin, Angela Lansbury, Ophelia Lovibond, Maxwell Perry Cotton. (PG, 95 min.)
Based on a 1938 Newberry Award-winning children's book, Mr. Popper's Penguins is a story about a divorced father who cohabits with penguins. Jim Carrey, finding a happy medium between the manic and mawkish, plays a New York City wheeler-dealer who lives in a grand apartment, separated from his wife (Gugino) and two children (Carroll and Cotton). When he is sent a half-dozen penguins by his long-absent father, his apartment suddenly seems to his children an exciting place to hang out rather than an obligatory weekend domicile. Mr. Popper's Penguins uses a mix of live animals and CGI, but the penguins generally behave like the animals they were born to be. Of course, all family issues are happily resolved in the end - as is the penguins' fate. In the sea of mediocrity that passes for children's films these days, Mr. Popper's Penguins has enough originality (and silly physical comedy) to make it stand out. (06/24/2011) - Marjorie Baumgarten
★★★ Movies 8

OUR IDIOT BROTHER

D: Jesse Peretz; with Paul Rudd, Elizabeth Banks, Zooey Deschanel, Emily Mortimer, Steve Coogan, Rashida Jones. (R, 95 min.)
Paul Rudd's natural performance is the main attraction in this amiable but fluffy family comedy. He plays Ned, a sweet and well-meaning soul who sells some pot to a uniformed officer. Following Ned's release from jail, his girlfriend (Kathryn Hahn) kicks him out and refuses to give him back his dog (named Willie Nelson). So he couch-surfs through the homes of his mother (Knight) and three sisters (Banks, Deschanel, and Mortimer), creating lovable chaos wherever he goes. The character is so preternaturally good-hearted that it's possible to wonder whether Ned is dim-witted (or an idiot, to use the vernacular of the title). Yet Our Idiot Brother gently walks that line without ever crossing over into mean-spiritedness. It's a shambling tale told with genial grace but little substance. It provides a pleasant buzz while it unfolds but vanishes quickly in a puff of smoke. (09/02/2011) - Marjorie Baumgarten
★★★ Tinseltown South

POINT BLANK

D: Fred Cavayé; with Gilles Lellouche, Roschdy Zem, Gérard Lanvin, Elena Anaya. (NR, 84 min., subtitled)
Point Blank opens at a frantic pace - unknown men running and chasing and spilling onto the street - and, but for a few establishing scenes, never lets up for the next 80 minutes. Cavayé's Point Blank is a French action thriller about an innocent man who has no time to do anything but react to his situation - and run, defend himself, and occasionally leap from tall buildings. Gilles Lellouche is this film's Everyman hero, Samuel, a nurse's aide in the wrong place at the wrong time. When he revives a patient after a fleeing visitor detaches his breathing tubes, the would-be killers punish him with a home invasion that leaves him unconscious and his pregnant wife, Nadia (Anaya) abducted. The details don't matter much and although a few bits are head-scratchers, the viewer has little time to pause for puzzlement. Point Blank passes enjoyably, relentlessly, and determinedly to the moment of its final gasp. (09/02/2011) - Marjorie Baumgarten
★★★ Arbor

RISE OF THE PLANET OF THE APES

D: Rupert Wyatt; with James Franco, Andy Serkis, Freida Pinto, John Lithgow, Brian Cox, Tom Felton. (PG-13, 110 min.)
It's impossible not to compare this long-awaited sci-fi series reboot with the 1968 original. Wyatt's Rise of the Planet of the Apes is a passable origin story about the fall of mankind and the rise of our simian brethren, but it lacks much of the original's wit. This updating focuses on James Franco's Will Rodman, a scientist who thinks he has discovered a cure for Alzheimer's. After testing the formula on a dozen research chimps - and his own father (Lithgow) - the results are promising. However, the apes, whose intellects have been radically heightened by Rodman's secret formula, reconsider their status as second-class bipeds and, led by the brilliant chimpanzee Caesar, wreak havoc on San Francisco, setting the stage for a forthcoming sequel. The draw here is the nuanced CGI apes, which do look stunningly realistic. However, Rise of the Planet of the Apes lacks the basic humanity (no pun intended) of the first film. (08/12/2011) - Marc Savlov
★★ Barton Creek Square, Hill Country Galleria, Southpark Meadows, Tinseltown North, Tinseltown South

SARAH'S KEY

D: Gilles Paquet-Brenner; with Kristin Scott Thomas, Mélusine Mayance, Niels Arestrup, Dominique Frot, Frédéric Pierrot, Aidan Quinn, Karina Hin. (PG-13, 111 min.)
Two parallel stories from different eras intertwine and inform each other in this French film, which is based on Tatiana de Rosnay's bestselling novel. The structure is a delicate balancing act, since one story is set during the Holocaust and the other concerns a journalist in modern-day Paris. Both stories are accorded similar narrative weight, which is problematic, since the dissolution of a marriage due to an unplanned pregnancy is hardly the same thing as a marriage that dies as a result of the Final Solution. Nevertheless, Sarah's Key manages to bridge the gap, mostly due to the performances by Kristin Scott Thomas as the journalist, Julia, and Mélusine Mayance as young Sarah Starzynski. When an accident of real estate hints at the Starzynski family's wartime predicament, Julia's present-day desire to learn the truth impinges on the lives of several others, and the film becomes a potent study of how the past and the present are never truly isolated. (08/05/2011) - Marjorie Baumgarten
★★★ Arbor

SAVING PRIVATE PEREZ

D: Beto Gómez; with Miguel Rodarte, Jesús Ochoa, Joaquín Cosío, Gerardo Taracena, Rodrigo Oviedo, Marius Biegai, Jaime Camil, Isela Vega, Juan Carlos Flores, Alexander Minchenko. (PG-13, 103 min.)
In this Mexican black comedy, a drug lord rounds up some badass compadres to rescue his estranged younger brother who has been captured by Iraqi armed forces. The comedy has already proved a box-office sensation in Mexico. At the theatre we tried to see it, the print did not have English subtitles. The only theatre in the Austin area that is screening a print with English subtitles is the Tinseltown North. (09/02/2011) - Marjorie Baumgarten
Tinseltown North, Tinseltown South

SENNA

D: Asif Kapadia. (PG-13, 104 min.)
Even if you couldn't give a good goddamn about fast cars chasing their tails around a track, this British-made documentary about Formula One racing legend Ayrton Senna is undeniably gripping stuff. Senna skips the history and mechanics of F1 racing, instead focusing on perhaps the sport's greatest practitioner: the Brazilian racer Senna. He burst onto the F1 stage in 1984, where his matinee-idol looks and fearlessness on the track earned him an international fan base and the adoration of his countrymen. The film relies on archival footage, frequently supplemented by voiceovers from contemporary interviews with Senna's friends and colleagues. Senna doesn't shy away from the terrors of racing - there are more than a few cringing crashes and crumpled bodies on the tarmac - and it takes pains to highlight Senna as a crusader for better safety in the sport, a directive that tragically wasn't taken to heart until after his death in 1994. (08/26/2011) - Kimberley Jones
★★★ Arbor, Violet Crown

SEVEN DAYS IN UTOPIA

D: Matt Russell; with Robert Duvall, Lucas Black, Deborah Ann Woll, Melissa Leo. (G, 99 min.)
Based on psychologist/golfer David Cook's memoir, this Christian-themed, inspirational foray into the sacred soul of golf is beautifully shot and well-acted by a cast headed by Texans Robert Duvall and Lucas Black and about as electrifying as a Sunday afternoon La-Z-Boy golf nap. Black is the San Antonio-based golfer Luke Chisholm who muffs a shot or 10 on his way to the PGA and has a very public meltdown. Luke packs it up and drives on down the metaphorical road only to arrive in the Texas Hill Country idyll of Utopia. There he meets grizzled Johnny Crawford (Duvall), an ex-PGA pro who offers the young hothead a deal: Stick around for a week, and I'll save your game. Chaste as sugar-free cheesecake, Seven Days in Utopia concludes with a cliffhanging, on-the-green scene that directs the audience to ... a website? Forget it. Your soul's better soothed by just driving out to Utopia and eating a peach. (09/02/2011) - Marc Savlov
★ Hill Country Galleria, CM Round Rock, Gateway, Tinseltown North, Tinseltown South

SHARK NIGHT 3D

D: David R. Ellis; with Sara Paxton, Dustin Milligan, Chris Carmack, Joel David Moore, Chris Zylka, Katharine McPhee, Joshua Leonard, Donal Logue. (PG-13, 91 min.)
Director David R. Ellis' 2006 feature, Snakes on a Plane, got some steam for being a giggling exemplar of memetic marketing, but the most Shark Night 3D could hope for is to latch on, remoralike, to the success of Shark Week; the toothless plot even name-checks that Discovery Channel institution, with more than a whiff of desperation. Shark Night 3D's scripters stick close to the playbook here: a collection of young, comely bodies (names are of no import; bait is bait) are trapped in [insert "a lakehouse"], menaced by [insert "many, many sharks"], and picked off one by one. But back to that desperation: Not content to restrict itself to an exercise in "When Nature Attacks," the filmmakers

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take a hard, ugly turn into torture-porn territory, as when a snaggle-toothed townie demands a terrorized girl strip down to her undies. That's what I like to call having your rapey cake and eating it, too. (09/09/2011) — Kimberley Jones
 † Highland, Tinseltown North

THE SMURFS

D: Raja Gosnell; with Hank Azaria, Neil Patrick Harris, Jayma Mays, Sofia Vergara, Tim Gunn; with the voices of Jonathan Winters, Katy Perry, Alan Cumming, Fred Armisen, George Lopez, Anton Yelchin. (PG, 86 min.)

The good news is that there is no news in the land of Smurfdom. The cartoon creatures are still blue, three apples tall, cheerful as all get-out, and annoying as hell. Having directed *Scooby-Doo* and *Beverly Hills Chihuahua*, Gosnell is becoming something of a mixed live-action/animation expert, so you would think that by now his compositions would look less like human beings clutching at tiny, imagined Smurfs that are going to be filled in later. The plot lands the Smurfs in New York City, where they end up bunking with Grace and Patrick Winslow (Mays and Harris). The Smurfs are being chased by the evil but inept wizard Gargamel (played as a human cartoon by Azaria). Much chasing and escaping of Smurfs occurs at a frenzied pace, which seems designed to keep young ones' eyes glued to the screen. It's a good thing they couldn't hear my mutterings: They were definitely not PG content. (07/29/2011) — Marjorie Baumgarten

† Southpark Meadows, Metropolitan, Tinseltown North

SPY KIDS: ALL THE TIME IN THE WORLD IN 4D

D: Robert Rodriguez; with Jessica Alba, Jeremy Piven, Joel McHale, Rowan Blanchard, Mason Cook, Alexa Vega, Daryl Sabara, Belle Solorzano. (PG, 89 min.)

Robert Rodriguez's family-friendly tweener spy franchise continues ever onward, even as original spy kids Carmen and Juni Cortez (Vega, Sabara) have grown up and stepped aside for a new pair of spy

kids, Rebecca and Cecil Wilson (Blanchard, Cook), the step-children of secret OSS agent-cum-mom Marissa Wilson (Alba). Much has been made of the importance of spending time with your family and loved ones throughout the entirety of the *Spy Kids* franchise, but here the message is made literal, as time itself is being stolen from the world by the clock-masked evil genius the Time Keeper (Piven). Far more coherent than its immediate predecessor, *Spy Kids: All the Time in the World in 4D* benefits greatly from its two likable young leads and some of the series' wittiest, pun-filled writing. (08/19/2011) — Marc Savlov
 ★★★ Hill Country Galleria, CM Round Rock, Southpark Meadows, Gateway, Metropolitan, Tinseltown North, Westgate

TRANSFORMERS: DARK OF THE MOON

D: Michael Bay; with Shia LaBeouf, Rosie Huntington-Whiteley, Josh Duhamel, John Turturro, Tyrese Gibson, Patrick Dempsey, Frances McDormand, John Malkovich, Kevin Dunn; with the voices of Hugo Weaving, Leonard Nimoy. (PG-13, 154 min.)

Director Michael Bay isn't known for his subtlety, and *Transformers: Dark of the Moon* has about as much of it as a phased-plasma rifle to the back of the head. But, surprise, it's freaking epic and massive fun. Low expectations have rarely paid off so well as with this lumbering behemoth of a popcorn, sci-fi actioner. Picking up where its predecessor left off, *Dark of the Moon* returns to a world where the peace- and freedom-loving Autobots are scouring the globe for their archnemeses, the Decepticons. Caught in the middle as ever is Sam Witwicky (LaBeouf), who is also contending with girlfriend-related issues and an insane new boss (Malkovich). Add to this the fact that the *Apollo 11* mission was not what it seemed, a cameo by Buzz Aldrin(!), and Leonard Nimoy voicing the top-dog Autobot Sentinel Prime, and you end up with a ridiculously fun 154 minutes of utterly unhinged, completely over-the-top robotic mayhem. (07/01/2011) — Marc Savlov

★★★ Movies 8

WARRIOR

D: Gavin O'Connor; with Joel Edgerton, Tom Hardy, Nick Nolte, Jennifer Morrison, Frank Grillo, Kevin Dunn. (PG-13, 139 min.)

Two estranged brothers have little in common except their hatred of their father and their exceptional skills in mixed-martial-arts fighting. Knockout performances by these three central characters and powerfully effective fight sequences are the key ingredients that spur this male weepie into the realm of the prizefighter. Each brother has different reasons for entering the film's Sparta competition — an MMA, single-elimination event with a \$5 million purse. Tommy Conlon (Hardy) is an Iraq War vet, who is back in the States under mysterious circumstances before arriving on the front stoop of his former-alcoholic father, Paddy (Nolte). Meanwhile, older brother Brendan (Edgerton), a high school physics teacher with his own family and who severed all ties with his dad, returns to the cage to win the much-needed prize money. O'Connor's film has a gritty sensibility, resisting many opportunities to seal an easy resolution, and for this you remain with it until the final punch. (09/09/2011) — Marjorie Baumgarten

★★★ CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Tinseltown North, Tinseltown South

also playing

Full-length reviews available online at austinchronicle.com.

GREEN LANTERN

★ Movies 8

KUNG FU PANDA 2

★★★ Movies 8

SUPER 8

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SEPTEMBER 22-29

SPECIAL SCREENINGS

BY MARJORIE BAUMGARTEN

THURSDAY 22

No Shame Sing-Along Action Pack.
@Alamo Ritz, 9:45pm.

Spaceballs Quote-Along (1987) D: Mel Brooks; with Brooks, John Candy, Rick Moranis, Bill Pullman. (PG, 96 min.) **Action Pack.** @Alamo Ritz, 7pm.

Ultimate One-Hit Wonders Sing-Along Action Pack. @Alamo Lake Creek, 7pm.

SPACES

✪ **Anne Braden: Southern Patriot (work in progress)** See p.66.

✪ **Le Quattro Volte (2011)** D: Michelangelo Frammartino; with Giuseppe Fuda. (NR, 88 min.) **I Film del Circolo Italiano.** A man dies, and a goat is born. Though events are few in this Italian film, its vision is eternal. (*) @Mezes Hall, Rm. B0.306 (UT campus), 8pm.

Raising Arizona (1987) D: Joel Coen; with Nicolas Cage, Holly Hunter. (PG-13, 92 min.) **Movies My Babe Needs to See.** (*) @Blue Starlite Drive-In I, 8pm.

FRIDAY 23

Crank (2006) D: Mark Neveldine and Brian Taylor; with Jason Statham. (R, 87 min.) **Late Show.** A 9-volt battery will be issued with every ticket sold to this mayhem-packed action film. (*) @Alamo Ritz, 11:45pm.

Highlander (1986) D: Russell Mulcahy; with Christopher Lambert, Sean Connery. (R, 111 min.) **Master Pancake Theater.** Count on the Pancake crew's zingers to bring these immortals back to Earth. (*) @Alamo Lake Creek, 7, 10pm.

No Shame Sing-Along @Alamo Ritz, 9:45pm. (See Thursday, 9/22.)

SATURDAY 24

Attic Film Fest Winners' Screening II Four winning films from the 2011 festival, which aims to spread Christ's message through film, will screen. The films include *The Final Prophecies*, *The Night We Died*, "JC Music Video," and *i had weekends in paris*, *i wore sparkly things*, whose screenwriter, Kristen House, will be in attendance for a Q&A. @Alamo Village, 10am.

Crank (2006) @Alamo Ritz, 11:45pm. (See Friday.)

Highlander (1986) @Alamo Lake Creek, 7, 10pm. (See Friday.)

The Rocky Horror Picture Show (1975) (R, 95 min.) Austin fans have been dressing up and doing the "Time Warp" thing live for more than three decades. For more info, see www.austinrocky.org. @Alamo Village, 12mid.

✪ **The War of the Worlds (1953)** D: Byron Haskin; with Gene Barry. (G, 85 min.) **Kids' Club.** Martians invade Earth in this classic and Academy Award-winning sci-fi film based on the H.G. Wells story. @Alamo Lamar, 11:45am; free.

SPACES

The Blues Brothers (1980) D: John Landis; with John Belushi, Dan Aykroyd. (R, 133 min.) **Musicals That Don't Suck.** (*) @Blue Starlite Drive-In I, 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 Oct. 7 issue is Monday, Sept. 26.

Include name of event, date, time, location, price, phone number(s),

a description, and any available photos or artwork.

Send submissions to the *Chronicle*, PO Box 49066, Austin, TX 78765; fax, 458-6910; or email.

Contact Marjorie Baumgarten (Special Screenings):

specialscreenings@austinchronicle.com;

Wayne Alan Brenner (Offscreen): calendar@austinchronicle.com.

SUNDAY 25

Breaking Bad TV @ the Alamo.
@Alamo Lake Creek, 10pm.

✪ **Slacker 2011 (2011)** D: Various. To celebrate the 20th anniversary of the release of Richard Linklater's iconic, Austin-made film *Slacker*, the Austin Film Society and the Alamo Drafthouse commissioned 24 local filmmakers to remake the film in contemporary Austin. Each filmmaker tackled a different sequence from the original, and together they present a fresh perspective on Austin's past and present. @Alamo Village, 7pm.

SPACES

Grandma's Boy (2006) D: Nicholas Goossen; with Allen Covert, Nick Swardson, Peter Dante, Linda Cardellini, Shirley Jones, Shirley Knight, Doris Roberts, Kevin Nealon, Rob Schneider. (R, 96 min.) **CineSundays.** Free. (*) @29th Street Ballroom, 8:30pm.

MONDAY 26

✪ **Austin City Limits: B.B. King (1983)** (NR, 95 min.) **Music Monday.** This *Austin City Limits* episode featuring the great blues man dates from 1983. @Alamo Ritz, 7pm.

TUESDAY 27

The Gate (1987) D: Tibor Takács; with Stephen Dorff. (PG-13, 85 min.) **Terror Tuesday.** The hole left in a boy's backyard from a removed tree stump turns out to be a demonic passageway. @Alamo Ritz, 10pm.

Glee TV at the Alamo. @Alamo Village, 9:30pm.

Jane Goodall Live (2011) NCM Fathom. Chimpanzee-research pioneer Jane Goodall will appear live via satellite to answer presubmitted questions from the audience. Special celebrity guests include Dave Matthews, Angelina Jolie, Pierce Brosnan, and Charlyze Theron. @CM Cedar Park, Tinseltown North, Hill Country Galleria, Southpark Meadows, Arbor, Metropolitan, 7pm.

✪ **The Killer (1989)** See p.66.

Masters of the Universe: The Wizard of Stone Mountain D: John Carroll. (NR, 180 min.) This independent, live-action fan film is based on the *Masters of the Universe* franchise and was filmed in the Austin area. @Alamo Lake Creek, 9pm.

SPACES

✪ **Anne Braden: Southern Patriot (work in progress)** See p.66.

✪ **El Señor Fotografo (1954)** D: Miguel M. Delgado; with Catinfilas. (NR, 100 min.) **Mario Moreno: Catinfilas.** The beloved Mexican comedian, whom Charlie Chaplin dubbed the "funniest man in the world," plays a man captured by gangsters who think he has the formula for the atom bomb. @Mexican American Cultural Center, 7pm; free.

Twin Peaks (Episodes 2-4) @Blue Starlite Drive-In I, 8pm.

WEDNESDAY 28

Horror Remix: Health Care Clips from movies that combine horror and health care themes will be presented in two hours: Content is from *Visiting Hours*, *Hospital Massacre*, and *The Last Slumber Party*. @Alamo Lake Creek, 10pm.

✪ **Raiders of the Lost Ark (1981)** D: Steven Spielberg; with Harrison Ford. (PG, 115 min.) **Big Screen Classics.** (*) @Alamo Lake Creek, 7pm.

Robin Hood: Men in Tights Quote-Along (1993) D: Mel Brooks; with Cary Elwes. (PG-13, 114 min.) **Action Pack.** @Alamo Village, 7pm.

Sex Demons (1972) D: Jess Franco. (R, 95 min.) **Weird Wednesday.** In this down-and-dirty Spanish sexploitation film, a group of nuns becomes possessed during the Inquisition. @Alamo Ritz, 10pm.

Ultimate One-Hit Wonders Sing-Along @Alamo Village, 10pm. (See Thursday, 9/22.)



Clockwise from top left: *Sleepless Night*, *Michael*, *Extraterrestrial*, *Snowtown*

FESTIVALS

✪ **Fantastic Fest** Devoted to horror, fantasy, sci-fi, action, and just plain fantastic movies from all around the world, Fantastic Fest has geared up for another fantastic year. Opening night is Thursday, Sept. 22, and screenings and events continue through Sept. 29. The Fantastic Arcade takes place at the HighBall, Sept. 22-25. For the complete schedule, see www.fantasticfest.com. Thu. (9/22)-Thu. (9/29) @Alamo Lamar.

THURSDAY 29

No Shame Sing-Along @Alamo Ritz, 9:45pm. (See Thursday, 9/22.)

Spaceballs Quote-Along (1987) @Alamo Ritz, 7pm. (See Thursday, 9/22.)

Ultimate One-Hit Wonders Sing-Along @Alamo Lake Creek, 7pm. (See Thursday, 9/22.)

SPACES

✪ **The Doors (1991)** D: Oliver Stone; with Val Kilmer, Meg Ryan. (R, 140 min.) Jim Morrison, from his days as a student to his death at 27, gets the best Oliver Stone and Val Kilmer have to offer. @Flix Brewhouse, 9:30pm.

Jaws (1975) D: Steven Spielberg; with Roy Scheider, Robert Shaw, Richard Dreyfuss. (PG, 124 min.) **End of Summer Chomp.** (*) @Blue Starlite Drive-In I, 8pm.

✪ **Wild in the Streets (1968)** See p.68.

IMAX

Born To Be Wild (2011) (G, 40 min.) Only screening in IMAX theatres, this 3-D film lovingly documents human intervention in the fate of orphaned orangutans and elephants. (*) Fri.-Sat., 11:30am, 2:30, 4:30, 7:30pm; Sun., 2:30, 4:30, 7:30pm; Mon.-Thu. (9/29), 11:30am, 2:30, 4:30, 7:30pm.

Texas: The Big Picture (2003) D: Scott Swofford; narrated by Colby Donaldson. (NR, 39 min.) Panoramic shots of Texas grace the screen as the state is shown to be a land capable of producing everything from grapefruit to microchips. Fri.-Sat., 9:30am, 12:30, 5:30pm; Sun., 12:30, 5:30pm; Mon.-Thu. (9/29), 9:30am, 12:30, 5:30pm.

Tornado Alley (2011) D: Sean C. Casey. (NR, 43 min.) Storm Chasers star Casey joins the researchers of VORTEX 2 in this effort to capture the origins and evolution of tornadoes. Fri.-Sat., 10:30am, 1:30, 3:30, 6:30, 8:30pm; Sun., 1:30, 3:30, 6:30, 8:30pm; Mon.-Thu. (9/29), 10:30am, 1:30, 3:30, 6:30, 8:30pm.

Check Film Listings online for full-length reviews, up-to-date showtimes, archives, and more!

austinchronicle.com/film.

The symbol (*) indicates full-length reviews available online: austinchronicle.com/film.



David Ball

"I don't get to play Austin near as much as you'd think. Musically, I grew up there. We play in Texas quite a bit, but we don't get into Austin for some reason."

That's David Ball, 58-year-old Nashville, Tenn., honky-tonker and last surviving member of Austin's beloved Uncle Walt's Band, the none-of-the-above 1970s/1980s roots act featuring Walter Hyatt and Champ Hood that got its start in Spartanburg, S.C. Don't think that Uncle Walt's is only remembered in Texas or South Carolina, though. Ball relates the story of a woman in Wisconsin approaching him recently for an autograph on a record that had already been signed by Hyatt and Hood.

Champ's nephew Marshall Hood – who opens for Ball at the Spoke with his own band – along with members of the Belleville Outfit and Champ's son Warren Hood, are among a handful of local musicians who strive to keep Uncle Walt's music alive, a notion Ball finds delightful.

"It's such great music and it was such a great time," he affirms. "It's important to keep that spirit going. There's no doubt it was a real creative period."

Ball's latest disc, *Sparkle City*, connects to Spartanburg in different ways. The album title, he explains, is a nickname for the South Carolina town derived from native sons Joe Bennett & the Sparkletones, who hit the charts in 1957 with the rockabilly classic "Black Slacks."

"The making of the album was very similar to the way I used to work with Uncle Walt's Band," furthers Ball. "I had my own band, and we rehearsed before going into the studio. It was very unlike the way they do things in Nashville these days. I'm more confident knowing what I'm trying to accomplish going in than with a wait-and-see-what-happens approach."

– Jim Caligiuri

Broken Spoke, Friday, Sept. 23
Marshall Hood

ERASURE

ACL Live at the Moody Theater, Friday 23

In February at the Moody, gay icon Diana Ross had all three tiers dancing in the aisles. Erasure's Andy Bell and Vince Clarke are sure to make that Academy Awards Sunday night feel like a night at the Friars Club. Back in 2006 at the Backyard, the Pet Shop Boys, another "homophilic synth-pop duo of [the] era," as Pitchfork put it, delivered UK Top 20s all night against a Broadway backdrop. At the intimate three-ring cone that is the Moody, 2009 box set *Total Pop! Deluxe* comes to life in yo' face.

– Raoul Hernandez



CAVITY REUNION

Broken Neck, Friday 23 & Saturday 24

While not exactly making the Emo's bathrooms look like the Taj Mahal's, it's no coincidence that venue's Red River precursor, the Cavity Club, is perhaps best remembered as the site of GG Allin's infamous performance in 1992 (see the APD arrest report at "Dead Shots," Jan. 26, 2001). As the Live Music Crapital's original music strip goes the way of Austin's proposed river walk, one of the local scene's alternative rock sponsors recalls the birth of an era with two nights of homegrown (and in some cases reunited) hell-raisers. Friday: Myra Manes, 10pm; ST 37, 11; Jesus Christ Superfly, 12mid; Pocket FishRmen, 1am. Saturday: Babydick, 9pm; the Hamicks, 10; Thighmaster, 11; Chaindrive, 12mid; Blort!, 1am.

– Raoul Hernandez

'WEIRD AL' YANKOVIC

ACL Live at the Moody Theater, Saturday 24

His rise to fame started innocently enough in a college radio bathroom back in 1979. Would-be architect Alfred Yankovic turned the Knack's "My Sharona" into "My Bologna," and a star was born. Winning over Dr. Demento's fanbase first, "Weird Al" went mainstream when MTV began airing "Eat It" with Michael Jackson's blessings. Since then, the planet's foremost pop parodist has taken on everyone from Nirvana to Lady Gaga. Yankovic's secret weapons are cultural astuteness coupled with PG lyrics. His fast-paced multimedia stage show, which headlined Waterloo Park last year to kick off Fun Fun Fun Fest, trumps more than a few of the acts he parodies.

– Greg Beets

QUEENSRÛCHE

Emo's East, Sunday 25

Decibel magazine's October issue inducts Queensrÿche's original paranoid android, 1988 breakthrough *Operation: Mindcrime*, into its Hall of Fame while the Seattle quintet celebrates 30 years of airtight prog rock. Four of five original bandmembers – Geoff Tate, Michael Wilton, Eddie Jackson, and Scott Rockenfield – with Parker Lundgren taking the slot of original guitarist Chris DeGarmo, aren't looking back, however, having released a 12th LP this year, *Dedicated to Chaos* (Roadrunner). The group's 2004 set at La Zona Rosa boomed empiric.

– Raoul Hernandez

WOLVES IN THE THRONE ROOM

Red 7, Tuesday 27

Following up fellow Washington staters Queensrÿche, Wolves in the Throne Room froths an altogether more feral metallurgy, the Pacific Northwest trio's candelabra black metal just short of Watain's bloody live rites. Fourth LP *Celestial Lineage* (Southern Lord), out earlier this month, continues what its label calls the group's "[merging of] a Cascadian eco-spiritual awareness with the misanthropic Norwegian eruptions of the Nineties." Megaton Leviathan, Pushmen, and Austin's Skycrawler clamor first.

– Raoul Hernandez

BILL CALLAHAN,

MOTHER FALCON

Mohawk, Wednesday 28

Bill Callahan rarely graces local stages, but when the Austin-based former Smog songsmith does, there's usually a worthy cause sweetening the deal. This performance benefits Results, a national nonprofit that helps foster long-term solutions to poverty. Equally important, this evening marks Callahan's second hometown date behind this year's revered *Apocalypse*, a progressive work of personal and political transformation. The ever popular orchestral ensemble Mother Falcon lifts off first.

– Austin Powell

BLONDIE

ACL Live at

the Moody

Theater,

Thursday 29

Debbie Harry, Chris Stein, and indefatigable drummer Clem Burke, as augmented by a trio of New Wave acolytes, today constitute NYC sextet Blondie, which earlier this month followed up 2003's *The Curse of Blondie* with ninth LP *Panic of Girls*. As be/here/now as Girl Talk, its electro-pop pinballs from the frontwoman's trademark insouciance on opener "D-Day" ("day of the Deb") to Beirut cover "Sunday Smile" and even a follow-up of sorts to 1980 No. 1 reggae cover "The Tide Is High" in a pass at 1985 UK hit "Girle Girle."

– Raoul Hernandez



soundcheck

BY RAOUL HERNANDEZ

NEON INDIAN

Mohawk, Friday 23

Alan Palomo-tronica, with Com Truise.

JIMMIE VAUGHAN

Antone's, Friday 23

Plays More Blues, Ballads & Favorites.

GUY FORSYTH

Poodie's Hilltop Roadhouse, Saturday 24

Samurai blues on the hilltop.

OJALA

Momo's, Saturday 24

Iran (Kamran Hooshmand) meets Mexico (Javier Palacios), 9pm.

THE SOUND OF CHANGE

The Parish, Sunday 25

Human trafficking awareness from Lamar Stockton, Brennen Leigh, Ryan Harkrider, Miranda Dodson, and the Baker Family Band, 7pm.

PAT METHENY & LARRY GRENADIER

One World Theatre, Tuesday 27

Six-string sorcerer in duet with bassist Larry Grenadier, 7 & 9:30pm.

GENE WEEN & DAVE DREIWITZ

Parish, Thursday 29

Whatever it is, it's sure to be Weenie.

MOLOTOV

Emo's East, Thursday 29

Mexico's rap-rock answer to Rage Against the Machine.

LES SAVY FAV

Mohawk, Thursday 29

Mohawk's fifth birthday bash begins with NYC powder keg vultures.

in-stores:

Friday: The **Gourds**, Waterloo Records, 5pm; **Skyscratchers**, the **Del-Vipers**, the **Creationists**, Trailer Space, 7pm; Tuesday: **Carolyn Wonderland**, Waterloo Records, 5pm; Wednesday: **Speak**, Waterloo Records, 5pm; the **Tits**, **Cabrat**, **Over Evo**, **FNA**, Trailer Space, 7pm; Thursday: **Sara Hickman**, Waterloo Records, 5pm

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10/21 Perpetual Groove (C3Concerts.com)
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WED 28TH TOP OF THE POPS
w/ SUEDE
UPPERS
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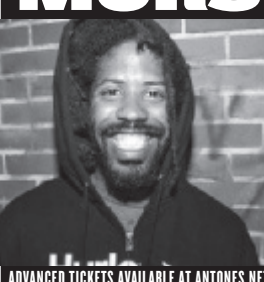
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FRIDAY, SEPTEMBER 23

INSIDE, DOORS @7PM:
FALLING IN REVERSE
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THE BAT CITY BOMBSHELLS
EDDIE PEERY & THE RATTLESNAKE DADDIES
DELIA DREAD • SWEET DEE • GINGER SNAPS
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EAST:
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INSIDE:
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INSIDE: **CYMBALS EAT GUITARS**
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INSIDE:
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MONDAY, OCTOBER 3

INSIDE, 7PM:
FRANK TURNER
& THE SLEEPING SOULS
ANDREW JACKSON JIHAD • INTO IT OVER IT
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EAST, 7PM: **TAKING BACK SUNDAY**
THE MAINE • BAD RABBITS
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TUESDAY, OCTOBER 4

EAST, 7PM: **THRICE • O'BROTHER**
MOVING MOUNTAINS • LA DISPUTE
INTO IT OVER IT
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INSIDE,
9PM: **MC CHRIS • MC LARS**
MEGA RAN • ADAM WARROCK

MONDAY, OCTOBER 5

EAST, DOORS @7PM: **SODA JERK PRESENTS**
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OTEP • HEADCRUSHER • KILLING IN APATHY

THURSDAY, OCTOBER 6

INSIDE, 9PM:
WEEDEATER • SAVIOURS
BISON BC • FIGHT AMP

FRIDAY, OCTOBER 7

EAST, 8PM: **SODA JERK PRESENTS**
TECH N9NE • KUTT CALHOUN
KRIZZ KALIKO • JAY ROCK
FLAWLESS • PARKING

INSIDE,
9PM: **LYDIA • LOOK OUT MEXICO**
ALL GET OUT

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Adrian & The Sickness

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SAT. OCT. 29

ANTHRAX & TESTAMENT
Death Angel

9:00pm | \$28 Advance Tickets | All Ages



FRI. NOV. 11

MUDHONEY
THE RIVERBOAT GAMBLERS | The Hunt Sales Memorial

9:00pm | \$20 Advance Tickets | All Ages



TUE. NOV. 29

UNEARTH & CHIMAIRA
SKELETONWITCH | Molotov Solution

6:00pm | \$18 Advance Tickets | All Ages

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SOUTH ON RIVERSIDE

NORTH ON LAMAR

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Sat Sep. 24	K.C. Clifford 9 pm Jimmy LaFave 9:45 pm \$15
Sun Sep. 25	Bells of Joy 11 am no cover
Wed Sep. 28	Carrie Rodriguez 8 pm \$10
Fri Sep. 30	Not In The Face! 9 pm Uncle Lucius 10 pm \$12 adv / \$15 day of show
Sat Oct. 1	Mingo Fishtrap 9 pm \$10 adv / \$12 day of show
Tue Oct. 4	HAAM Day 7 pm featuring: Jeff Hughes & Chaparral, Jeremy Steding, Mark Allen Atwood \$5
Fri Oct. 7	Whitman 9 pm Guns of Navarone 10 pm The Crooks 11 pm \$5
Sat Oct. 8	Jonny Burke 9 pm James McMurtry 10 pm \$15
Sun Oct. 9	John Lennon's BDay 7 pm featuring: The #9 Orchestra \$10 adv / \$15 day of show

Fri Sep. 23	Nakia 9 pm \$10
Sun Sep. 25	Bluegrass Brunch Hank & Shaidri Alrich 11 am no cover
Wed Sep. 28	SW Regional Folk Alliance 7 pm no cover

THE BACKROOM PRESENTS

School Night SESSIONS

THREADGILL'S SOUTH ON RIVERSIDE
HOSTED BY: JESSIE SCOTT

Sun Sep. 25	Michael Fracasso 8 pm \$10
Mon Sep. 26	K.C. Clifford + Susan Gibson 8 pm \$10
Tue Sep. 27	Somebody's Darling 8 pm \$5
Sun Oct. 2	Matt Harlan + Brian Kalinec 8 pm The Von Ehrics 9 pm \$10
Mon Oct. 3	Bonnie Whitmore 8 pm \$10
Tue Oct. 4	Jimmy Davis 8 pm \$10

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Malia Moore Benefit

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Join Malia and some of her favorite Austin bands to help in the fight against Lissencephaly, an extremely rare brain disorder.

Hear live music from Rick Broussard's Two Hoots and a Holler, Erik Larson and Peacemaker, The Bob Cheevers Band, and Twilight Trio.

Special appearance by the Shriner Clowns!

Opal Divine's - Penn Field • September 24th
Music from 4:00-10:00

Don't miss the silent auction! Exotic trips and more!
Proceeds from auction & donations will help with Malia's ongoing care & treatment as well as to The Texas Children's Hospital for further research of Lissencephaly.

Donations accepted at door

Learn more about Malia at www.maliamoore.org

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THIS SATURDAY NIGHT! • SEP 24



w/ JoJo

SEPT 28



w/ Nico Vega

SEPT 29



w/ Leon Russell

OCT 9



OCT 18

FRI, SEPT 30>
BOZ SCAGGS with **MICHAEL McDONALD**

OCT 6>
George Jones w/ **Robert Ellis**

FRI, OCT 14>
DARK STAR ORCHESTRA

OCT 23>
Mary Chapin Carpenter
w/ **Loudon Wainwright III**

OCT 24>
St. Vincent w/ **Cate Le Bon**

NOV 2>
3 GUITAR HEROES
w/ **Uli Jon Roth, Michael Schenker, & Leslie West**

NOV 3>
Warren Haynes Band

SAT, NOV 5>
PETER MURPHY and SHE WANTS REVENGE
w/ special guest **Hussle Club**

DEC 13>
Christmas with
Aaron Neville

SAT, DEC 17>
Robert Earl Keen
Ready for Confetti from the Fam-O-Lee

All dates, acts, ticket prices subject to change w/o notice. All tickets subject to applicable service charges.

ALL AGES VENUE ROADSHOW RECOMMENDED HEAR MUSIC ONLINE

CLUB LISTINGS

THU 22

ANNIES CAFE & BAR Jim Cullum (6:30, 8:30)
ANTONE'S Hanson (9:00)
BAKER ST. PUB & GRILL Funkotron
BEERLAND Followed by Static Deaf Wish (9:00)
BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton (6:00)
C. HUNTS ICE HOUSE Two Stones One Bird (6:30)
CACTUS CAFE Miles Zuniga (8:30)
CAROUSEL LOUNGE Big Ole Band, TBC House Band (7:00)
CEDAR STREET Sounds of AM (6:00)
CENTRAL MARKET NORTH Blackbird 3 (6:30)
CHEATHAM STREET WAREHOUSE HalleyAnna & the Tennessee Volunteers CD Release (9:00)
CHEER UP CHARLIE'S DJ Divorcee, Whale Watch, Messy Sparkles, Attic Ted
CHERRYWOOD COFFEEHOUSE Sketchtards, Crowfeather (8:00)
CHUGGIN' MONKEY Rusty Trapps (9:00)

CLUB DE VILLE F for Fake (9:00)
CONTINENTAL CLUB Gallery: Robert Kraft Trio, Tameca Jones (8:30); In the Club: Shelley King (6:30); Slowtrain, the Crooks (10:00)
COPA BAR & GRILL Salsa Lessons, Alvaro
DIZZY ROOSTER Guilty Pleasures (8:00)
DONN'S DEPOT Murphy's Inlaws
THE DRISKILL HOTEL Driskill Bar: Stephen Doster & Bill Carter (7:00)
EDDIE V'S EDGEWATER GRILLE Dr. James Polk
EL SOL Y LA LUNA Roberta Morales, Michael Ramos (6:00)
ELEPHANT ROOM The Jitterbug Vipers, the Wee (6:00)
EMO'S Brothers of Brazil, Subrosa Union, the Aggrolites (9:00)
FLAMINGO CANTINA Tex Offenders, the Nematoads, Convoi! (9:00)
FLIPNOTICS COFFEESPACE Troy Campbell (6:00), Open Mic w/ Lisa Kettyle (8:00)
FRANK ERWIN CENTER Night Ranger, Foreigner, Journey

FREDDIE'S PLACE Carlton Pride (6:00)
FRIENDS Dive Bar All-Stars (10:30)
G&S LOUNGE The PJ's, Laserz Big Brain Long Legs, Rally Rally (8:00)
GIDDY UPS Open Blues Jam (8:30)
GINNY'S LITTLE LONGHORN SALOON Alvin Crow (9:00)
GRUENE HALL Chris Ruest (7:00)
GUERO'S TACO BAR The Bansai Project (6:30)
THE HIGHBALL Dale Watson (8:00)
HOLE IN THE WALL Liars & Saints, River Whyless, These Mad Dogs of Glory (10:00)
HOUSE WINE A.J. Vincent (7:00)
JOVITA'S Jeff Warren Johnston, Cash Band, Francis (6:00)
KENNY DORHAM'S BACKYARD Jon Hogan, Auroravore, the Sour Bridges, Contra (7:00)
KICK BUTT COFFEE Open Mic (8:00)
LA FERIA RESTAURANT Mariachi Relampago (7:00)
LA PALAPA Johnny Gonzales (7:00)
LAMBERTS Sahara Smith (7:00)

ROAD SHOWS

September

THU 22

Hanson, Antone's
Deaf Wish, Beerland
Whale Watch, Cheer Up Charlie's
The Wee, Elephant Room
The Aggrolites, Emo's
Journey, Foreigner, Night Ranger, Frank Erwin Center
River Whyless, Hole in the Wall
Contra, Kenny Dorham's Backyard
Hell City Kings, Chelsea Hotel, the Wrong Ones, Lovejoys Taproom & Brewery
Awesome New Republic, ND at 501 Studios
Gypsyhawk, Mothership, Red 7
Agnostic Front, Bitter End, Mongoloids, the Naysayer, the Scoot Inn
Church Shoes, Skinny's Ballroom

FRI 23

Encore, Baker St. Pub & Grill
The Really Rottens, Beerland
David Ball, Broken Spoke
Blue Grass "Hillbilly" Boogie-men, Central Market South
Rodney Hayden, Cheatham Street Warehouse
Cindy Scott & Nony, Elephant Room
Virus Filter, Cyclic Vendetta, Echelon High, Venom Vampires, Dementia, Elysium
Falling in Reverse, For All Those Sleeping, Eyes Set to Kill, Emo's
Roxy Roca, Sheer Kahn & Space Case, Hole in the Wall
Brothers, Neon Indian, Com Truise, Mohawk

River Whyless, Momo's
Erasure, Frankmusic, Moody Theater
Jacuzzi Boys, Red 7
Patrick Sweany, Threadgill's World HQ
Zest of Yore, the Demigs, the Red 100's, Trophy's

SAT 24

The Diamond Age, Beerland
Harry Bodine, Central Market South
Blue Grass "Hillbilly" Boogie-men, Continental Club
Gabriel Santiago, Elephant Room
Sin DNA, Mike Terror, Asmodeus X, X1stance, Elysium
Sundress, Emo's
The Ferel Four, Jovita's
"Weird Al" Yankovic, Moody Theater
Hot Sauce, the Oasis
River Whyless, Skinny's Ballroom
Jan Seides, Thrive

SUN 25

Shivery Shakes, Cheer Up Charlie's
Last Action Hero, Emo's
Queensrÿche, Emo's East
Bonnie Blue, the Requested, Red 7
Zest of Yore, Sixth Street
Honey Honey, Joshua James, Levi Lowrey, Stubb's

MON 26

Emily Herring, Triple Crown

TUE 27

Encore, Cedar Street
The Blurries, Hole in the Wall

Shiloh's Mantra, Doll Parts, Jovita's
Junior Boys, Egyptrixx, Mohawk
Pat Metheny & Larry Grenadier, One World Theatre
Wolves in the Throne Room, Megaton Leviathan, Red 7
Somebody's Darling, Threadgill's World HQ

WED 28

David Moss, Flipnotics Coffeespace
Finding Fiction, Hole in the Wall
Joe Jonas, Jay Sean, JoJo, Moody Theater
Hammerlock, Red 7
Rebecca Loebe, Shannon McNally, Saxon Pub
Andy Davis, Sons of Summer, David Crowder Band, Stubb's

THU 29

Sims, Beauty Bar
Church Shoes, Cheer Up Charlie's
Colour Revolt, Dignan, Colourmusic, Emo's
Molotov, Emo's East
Espantapajaros, Flamingo Cantina
Without a Face, Hole in the Wall
Hammerlock, Lovejoys Taproom & Brewery
Les Savy Fav, Mohawk
Blondie, Nico Vega, Moody Theater
Gene Ween & Dave Dreiwitz, the Parish
Brenmar, Plush
The Nouns, Red 7
D-Madness, Sahara Lounge
Pepper, Ballyhoo, Stubb's
The Art Institute, Trophy's

LISTINGS ARE FREE AND PRINTED ON A SPACE AVAILABLE BASIS. ACTS ARE LISTED CHRONOLOGICALLY. SCHEDULES ARE SUBJECT TO CHANGE, SO CALL CLUBS TO CONFIRM LINEUPS. START TIMES ARE PROVIDED WHERE KNOWN AND ARE PM UNLESS OTHERWISE NOTED.

SUBMISSION INSTRUCTIONS: MUSIC LISTINGS DEADLINE IS MONDAY MORNINGS, 9AM, FOR THAT WEEK'S ISSUE, PUBLISHED ON THURSDAY. PLEASE INDICATE ROADSHOWS AND RESIDENCIES. SEND VENUE NAME, ADDRESS, PHONE NUMBER, ACTS, AND START TIMES

TO: CLUB LISTINGS, PO BOX 49066, AUSTIN, TX 78765; FAX, 458-6910; PHONE, 454-5766 X159; EMAIL, clubs@austinchronicle.com.

AUSTIN BANDS: WE WANT TO HEAR FROM YOU. IF YOU HAVEN'T REGISTERED AND UPLOADED YOUR MP3S TO THE MUSICIANS REGISTER, GO TO AUSTINCHRONICLE.COM/REGISTER. ANYWHERE YOUR BAND IS MENTIONED, YOUR MUSIC WILL BE FEATURED.

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Thur 9/22 • Church Shoes, Inches to Pixels, Lord Buffalo
Fri 9/23 • 7p: Zachary Bass
10p: Matt McCloskey, Rufus McGovern, The Sweet Nuthins
Sat 9/24 • The Dark Water Hymnal, River Whyless, Black Books
Wed 9/28 • Noise Revival Orchestra, special guests
Thur 9/29 • Bell Riots, Ichi Ni San Shi, Shortwave Party

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11 LOCAL DRAFTS * 2 FULL BARS * 2 STAGES

THUR. SEP 22, *EARLY SHOW!* 6PM

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THURSDAY, SEPTEMBER 22, LATE SHOW 10PM

MEGABIG
SNAPPING CHOWSKY

FRIDAY, SEPTEMBER 23, 9PM

THE MOLE PEOPLE
BOY + KITE • GIRLING

SATURDAY, SEPTEMBER 24 9PM

MISTA SRT • DUBB SICKS
BUBBA LIP • SUBKULTURE
PATRIOTS • KMO-G
JUSTYN INCREDIBLE
DJ TREY-LO

SUNDAY, SEPTEMBER 25 5PM

TUESDAY, SEPTEMBER 27 6PM

WEDNESDAY, SEPTEMBER 28 6PM

BREWSKEE BALL LEAGUE PLAY

THURSDAY, SEPTEMBER 29 9PM

THE BANG BANG

THEODORES

LOLA COLA

THE FRENCH INHALES

JOHN WESLEY COLEMAN (ACOUSTIC)

FRIDAY, SEPTEMBER 30 9PM

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HAPPY HOUR TUE-FRI 4-7PM

THURSDAY - 9/22

6:00pm - LYNDESEY VERRILL*

6:00pm - JEFF WARREN JOHNSTON

8:30pm - THE CASH BAND

11:00pm - FRANCIS

FRIDAY - 9/23

6:00pm - BRAVO, MAXI*

7:30pm - ALI HOLDER*

5:00pm - KEN JONES & NATHAN BROWN

7:00pm - BROTHER MAGNUM

9:00pm - THE ORGANICS

10:30pm - CALLTOPE MUSICALS

SATURDAY - 9/24

1:00pm - BLAK BIRD

3:30pm - THE ROLLS

6:00pm - THE FERRELL FOUR

7:00pm - TWO HOOTS AND A HOLLER

9:30pm - NATALIE ZOE

10:30pm - RICK HORNIAK

SUNDAY - 9/25

1:00pm - MR. PEHR'S LEADBELLY RADIO SHOW*

4:30pm - DYLAN GOODHUE*

7:00pm - FOOTBALL KARAOKE*

12:30pm - DICKIE LEE ERWIN

2:30pm - RANDY WEEKS

6:00pm - MELANCHOLY RAMBLERS

8:00pm - THE WHODO

10:00pm - SAM WATKINS BAND

TUESDAY - 9/27

5:30pm - AUBREY SLACKY*

7:00pm - THE BIG OL' BAND*

6:00pm - ALVIN CROW

8:30pm - DOLL PARTS

9:30pm - SHILO'S MANTRA

WEDNESDAY - 9/28

5:30pm - EL MASSO*

8:00pm - JON HOGAN & MARIA MOSS

4:00pm - BRUCE SMITH

6:00pm - TEX THOMAS

8:15pm - ENGLISH MUFFIN DIVERS

8:45 9:45 10:45pm - SYNTHETAMINE

9:00pm - ONE STEP PROGRAM

10:00pm - DANZER DANZER

11:00pm - SCORPIO RISING

RESTAURANTE Y CANTINA

*Front Porch **Creekside Patio

FOR MORE INFO VISIT

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COMING SOON...

9/30 & 10/1 **DAY OF THE DRAGS WEEKEND!**

10/7 **DALE WATSON B-DAY BASH**

STONE RIVER BOYS

THUR SEP 22
HAPPY HOUR 6:30PM
SHELLEY KING
H. H. 6:30PM **PLANET CASPER**
w/ MARVIN DYKHUIS, IVAN BROWN, JIM STARBOARD

12AM **THE CROOKS SLOWTRAIN**

10PM **THE CROOKS SLOWTRAIN**

FRIDAY SEP 23
HAPPY HOUR 6:30PM
THE LEGENDARY BLUES SPECIALISTS

12:30AM **THE HAPPEN-INS**

11:30PM **THE PRESERVATION GOLD BLOODED**

10:30PM **Not In The Face**

SATURDAY SEP 24
MATINEE DOORS AT 3PM
CORNELL HURD BAND

12AM **TWO HOOTS AND A HOLLER**

10PM **BLUE GRASS "HILLBILLY" BOOGIEMEN**

SUNDAY SEP 25
DOORS AT 6:30 SHOW AT 7:30PM
JUNIOR BROWN AND THE LOVELY TANYA RAE

7:30PM **JAMES HAND**

10PM **JAMES HAND**

MONDAY SEP 26
H. H. ADAM JOHNSON & THE PAY ME'S

10PM **DALE WATSON AND HIS LONESTARS**

TUESDAY SEP 27
H. H. 6:30PM **TONI PRICE**

10PM **NIC ARMSTRONG DEADMAN**

10PM **WEDNESDAY SEP 28**

H. H. WHIT SMITH & EMILY GIMBLE

12AM **KENNETH BRIAN BAND**

10PM **JON DEE GRAHAM**

THURSDAY SEP 29
H. H. 6:30PM **PLANET CASPER**
w/DAVID GRISSOM & WARREN HOOD

12AM **TWO HOOTS AND A HOLLER**

10PM **THE MERCY BROS.**

FRIDAY SEP 30
H. H. 6:30PM THE LEGENDARY BLUES SPECIALISTS
WELCOME DAY OF THE DRAGS!

12AM **THE MERCY BROS.**

10PM **WHITE GHOST SHIVERS**

SATURDAY OCT 1
MATINEE DOORS AT 3PM **REDD VOLKAERT**

12AM **HONEY ISLAND SWAMP BAND**

10PM **MUDPHONIC**

UPSTAIRS IN THE GALLERY
THU 10:30 **TAMECA JONES**
8:30 **ROBERT KRAFT TRIO**
FRI - SAT - SUN 10:30
MIKE FLANIGIN'S B-3 TRIO
FRI & SAT w/ JAKE LANGLEY & FROSTY
FRI 8:30 **BRUCE JAMES TRIO**
SUN w/ JAKE LANGLEY & KYLE THOMPSON

ART AMBUR ROCKELL

GALLERY OPENS AT 8:00PM
MON 10:30 **BRUCE JAMES**
8:30 **DON HARVEY: A IS RED**
TUE 10:30 **THE EPHRAIM OWENS EXPERIENCE**
8:30 **DAN DYER**
WED 10:30 **SNIZ & FRIENDS**
8:30 **BARBARA K. & MIKE HARDWICK**

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9/22 SPECIAL GUESTS, RIVER WHYLESS (N.C), LIARS AND SAINTS, 10PM 9/23 ROXY ROCA, THE COUCH, SHEER KAHN AND THE SPACE CASE, MRS. GLASS (front), 9PM, \$5 9/24 GHOSTS ALONG THE BRAZOS, BECK AND CAUTHEN, WHISKEY SHIVERS, MRS GLASS, 9pm \$5 9/25 LORD BUFFALO, DEVIN JAMES FRY, DEVIN JAMES FRY, 10PM 9/26 LEO RONDEAU, MIKE AND THE MOONPIES, 10PM, \$3 9/27 LEATHERBAG, THE BLURRIES (dallas), RIGHT OR HAPPY, 10PM 9/28 HOLLER AND BANG, FINDING FICTION (brooklyn), BEN BALLINGER of the DALLIES, 10pm

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CLUB LISTINGS

FROM THURSDAY

LOVEJOYS TAPROOM & BREWERY The Wrong Ones, Chelsea Hotel, Hell City Kings (9:00) **R**

LUCKY LOUNGE Eric Heard (10:00)

MARIA'S TACO XPRESS Dave Insley's Careless Smokers (7:00)

MEAN-EYED CAT The Memphis Strange (7:30)

MOHAWK The American Spirit (5:00); Elaine Greer, Ana Egge, Michael Kincaid (9:00)

MOMO'S Austin Kimble Trio, Ray Prim, Ruby Jane, Ginger Thompson, Ethan Kennedy, B. Sterling (5:00)

MONUMENT CAFE Ed Kliman (7:00)

ND AT 501 STUDIOS Awesome New Republic (9:00) **R**

NORTH BY NORTHWEST RESTAURANT & BREWERY Sounds of AM

ONE 2 ONE BAR Naga Valli, Natalie Zoe, Candiland (9:00)

OPAL DIVINE'S PENN FIELD Craig Marshall **J** (8:00)

POODIE'S HILLTOP ROADHOUSE Casey Hubble **J**, Bleu Lane **J**, Stan Martin (4:30)

RED 7 Red Corso **J**, Neon Cobra, Mothership, Gypsyhawk, Scorpion Child (9:00) **R**

RED EYED FLY Black Focus, Leche, Aftermath Theory, Soup, Brown Acid

THE RED ROOSTER Rockin' Steve (9:00)

RILEY'S TAVERN Clay Jeffrey

ROADHOUSE Mojo Jam

RUTA MAYA Aciable (9:00)

RUTH'S CHRIS STEAK HOUSE Jeff Lofton (7:00)

SAHARA LOUNGE Chad Pope (10:00)

SATELLITE BISTRO & BAR T. Jarrod Bonta (6:30)

SAXON PUB Eightysixxed (6:00); Union Specific, Jason Allen, Beth Lee (8:00)

THE SCOOT INN The Naysayer, Mongoloids, Bitter End, Agnostic Front (6:00) **R**; Snapping Chowsky, Megabig (10:00)

SHAKESPEARE'S PUB James Rider (6:00)

SHOOTERS BILLIARDS Chris Martinez (9:00)

SKINNY'S BALLROOM Lord Buffalo, Church Shoes, Inches to Pixels **J** **R**

SPEAKEASY Touche (9:30)

TEXAS MIST Don Turnley's Shotgun House (8:00)

TRIPLE CROWN The Texas Saints (6:00); Broken Umbrella

Academy, Lighthouse Music, En Route, Loud Valley (9:00)

TROPHY'S Groove Think (10:00)

UNCLE BILLY'S BREW & QUE AT LAKE

TRAVIS Cameron Nelson (7:00)

VOLSTEAD LOUNGE The Shake (10:00)

Z'TEJAS The Saturday Nites

FRI 23

AMAYA'S TACO VILLAGE Johnny Gonzales (5:00)

ANDERSON MILL TAVERN Jo Hell

ANTONE'S Jimmie Vaughan (9:00)

ARTZ RIB HOUSE The Studebakers

AZUL TEQUILA MEXICAN RESTAURANT Mariachi Relampago (8:00)

BAKER ST. PUB & GRILL Encore **R**

BEAUTY BAR Birdman Extreme

BEERLAND The Really Rottens, Rhett & Dean, Ex Amigos (9:00) **R**

BOAT HOUSE GRILL Sons of Harry

'BOUT TIME DJ Element

BROKEN NECK Cavity Club Reunion w/ Jesus Christ Superfly, Myra Manes, Pocket FishRmen, ST 37 (9:00)

BROKEN SPOKE David Ball (8:00) **R**

CAROUSEL LOUNGE Cheryl Murdock (7:00)

CEDAR STREET Trent Durham (6:00)

CENTRAL MARKET NORTH Son y No Son (6:30)

CENTRAL MARKET SOUTH Blue Grass

"Hillbilly" Boogie-men (6:30) **R**

CHEATHAM STREET WAREHOUSE Rodney Hayden **R**

CHERRYWOOD COFFEEHOUSE Michael Carrasco (8:00)

CHUGGIN' MONKEY Guilty Pleasures (9:00)

CONANS PIZZA Matt "Blue Cat" Ferrel (6:30)

CONTINENTAL CLUB Gallery: Bruce James Trio; Mike Flanigin Trio w/ Frosty, Denny Freeman (8:30); In the Club: The Blues Specialists (6:30); Not in the Face **J**, Gold Blooded, the Preservation, the Happen-Ins (10:00)

COPA BAR & GRILL Salsa Lessons, Fabian (8:30)

DIRTY DOG James Rider (5:00)

DONN'S DEPOT Donn & the Station Masters

THE DRISKILL HOTEL Driskill Bar: Paul Eddy, Darren Hoff & the Hard Times (6:00)

EDDIE V'S EDGEWATER GRILLE Lucky Strikes (8:00)

EL SOL Y LA LUNA Mariachi Tamazula (8:00)

ELEPHANT ROOM In These Shoes, Cindy Scott & Nony (6:00) **R**

ELYSIUM Texas Industrial Fest w/ Prince, Dementia, Venom Vampires, Echelon High, Lucid Dementia **J**, Cyclic Vendetta, Virus Filter (6:00) **R**

A ALL AGES VENUE **R** ROADSHOW **★** RECOMMENDED **J** HEAR MUSIC ONLINE

For Your Benefit

FRI 23

Violet Crown Cotillion, Wright House Wellness Center Benefit w/ Nancy Scott, Rough Riders, Fingerpistol, **Rusty's**

SAT 24

Fund the Firefighters Benefit w/ Ky Hote, the Better Halves, Julian Gill, Sapphire Bell, Lindsey Eck, Good Luck Grill, **Manor**

SUN 25

Wildfire Relief Benefit w/ Andrea Marie & the Magnolia Band, the GTO's, **Angel's Icehouse**

Sounds of Change, Human Trafficking Awareness w/ Miranda Dodson, Ryan Harkrider, Brennen Leigh, Lamar Stockton, the **Parish**

WED 28

Burlesque Wildfire Relief w/ Bettie Blood, Smalls McCoy, Ginger Snaps, Delia Dread, Sweet Dee, Eddie Peery & His Rattlesnake Daddies, Bat City Bombshells, **Emo's**

Poverty Over Benefit w/ Bill Callahan, Mother Falcon, **Mohawk**

THU 29

KOOP Benefit w/ Bobby Jealousy, Church Shoes, She Sir, Holy Wave, Flying Turns, Kay Leotard, Rayon Beach, **Cheer Up Charlie's**

See austinchronicle.com for complete listings.

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Music Line-up
all ages welcome!

THUR 9/22 Slim Bawb
FRI 9/23 Therapy Sisters
SAT 9/24 Piney Grove Ramblers
WED 9/28 Scooter Pearce & The Hye Boys
THUR 9/29 The Biscuit Rollers

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COFFEESPACE
FlipNOTics
HAPPY HOUR 4-8PM
DAILY SPECIALS

THURSDAY 9/22
HAPPY HOUR SHOW
TROY CAMPBELL (6PM)
8-11PM OPEN MIC HOSTED BY LISA KETTYLE

FRIDAY 9/23
HAPPY HOUR SHOW
WILD BILL & THE LOST KNOBS (6PM)

SATURDAY 9/24
AMANDA HICKEY
LES RAV, UKEMI, ANAM MILA (8PM)

SUNDAY 9/25
HAPPY HOUR (6PM)
GRACE LONDON COLLECTIVE PRESENTS
FEEDSACK SHIMMYS WITH **MIKE MALARO**

MONDAY 9/26
THE BLUEGRASS OUTFIT (8PM)

TUESDAY 9/27
HAPPY HOUR (6PM)
ERIK HOKKANEN'S LABORATORY
RYAN MCGILLIQUDDY, TREVOR REICHMAN, DAVID MOSS

WEDNESDAY 9/28
HAPPY HOUR (6PM)
TROY CAMPBELL (6PM)

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5TH ANNIVERSARY CELEBRATION

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THU
29

LES SAVY FAV

w/ The Arm, Canoe, Christian Bland &
The Revelators, Shapes Have Fangs
The Vitamins, Johnny Hottub

FRI
30

GRUPO FANTASMA

w/ Soul Happening, Master Blaster Sound
System, Peligrosa All-Stars

SAT
01

LUCERO

w/ Moonlight Towers, Frank Smith,
Mike & The Moonpies, East Cameron
Folkcore

SUN
02

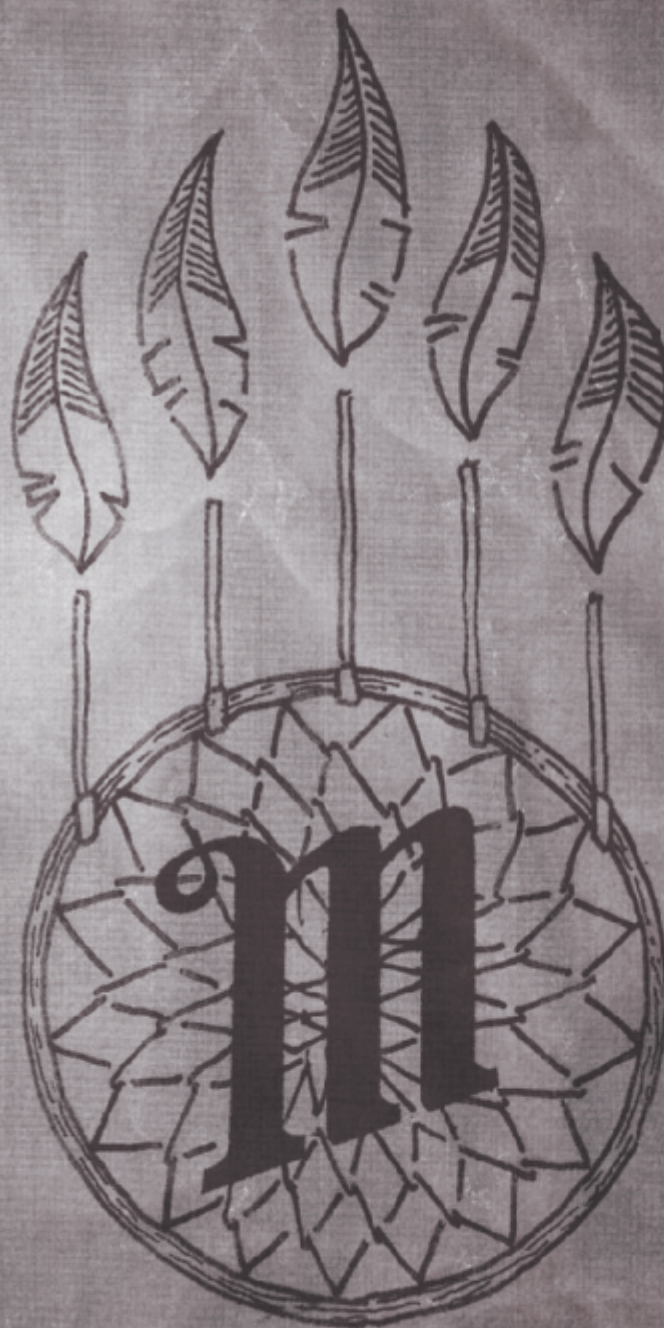
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CLUB LISTINGS

FROM FRIDAY

EMO'S Eyes Set to Kill, For All Those Sleeping, Falling in Reverse (7:00) **R**

FAIR BEAN COFFEE Open Mic w/ Amy Zamarripa (5:00)

FLAMINGO CANTINA Fox & Crow, Mau Mau Chaplains, Tje Austin **J** (9:00)

FLIPNOTICS COFFEESPACE Wild Bill & the Lost Knobs (6:00), Magnetic Fields Hoot Night (8:00)

FREDDIE'S PLACE Too Blue (6:00)

GINNY'S LITTLE LONGHORN SALOON Dane Sterling, Scott Angle & the Cold Cold Hearts (6:00)

GÜERO'S TACO BAR Los Flames (6:30)

HOLE IN THE WALL Mrs. Glass, Sheer Kahn & Space Case, the Couch, Roxy Roca **J** (9:00) **R**

IGUANA GRILL Danny Brooks (7:00)

JOVITA'S Kim Jones & Nathan Brown, Brother Magnum, the Organics, Calliope Musicals (5:00)

KENNY DORHAM'S BACKYARD Ortega Elementary Superstar Choir, Charlie Belle, Executive Steel Band (7:00)

KICK BUTT COFFEE Blues Dance w/ DJ Sonja (7:00)

LATITUDE 30 Los Jefes (5:30)

LINDA'S FINE FOODS Gerry Burns (7:00)

LONGBRANCH INN Grape Street (11:00)

LUCKY LOUNGE Nathan Hubble (9:00)

MEAN-EYED CAT Chief Rooster (9:00)

MOHAWK Outside: Com Truise, Neon Indian (9:00); Inside Later: Motel Aviv, Brothers (11:30) **R**

MOMO'S Cheryl Murdock, River Whyless, Peterson Bros., Seth Walker, James Bullard (5:00) **R**

MONUMENT CAFE Erik Hokkanen (7:00)

MOODY THEATER ACL Live w/ Frankmusic, Erasure (6:30) **R**

ND AT 501 STUDIOS Distance Runner (9:00)

NEWORLDELI Radiola

THE OASIS The Eggmen

ONE 2 ONE BAR Randy Stern, Tameca Jones, Lisa Marshall (7:30)

OPAL DIVINE'S FREEHOUSE Gary Lee Cox (9:00)

POODIE'S HILLTOP ROADHOUSE Beverly Hensley, Yellow Grass Project

POODLE DOG LOUNGE Aaron Tinjum

RED 7 The Early Stages, the Act Rights, Elvis, Jacuzzi Boys (9:00) **R**

THE RED ROOSTER Soulfed (9:30)

RILEY'S TAVERN Pee Wee Moore

ROADHOUSE Twelfth Night

RUSTY'S Violet Crown Cotillion, Wright House Wellness Center Benefit w/ Nancy Scott, Rough Riders, Fingerpistol **J** (6:00)

RUTA MAYA Paul Green School of Rock Music (7:00)

SAHARA LOUNGE Do It to It Soul Sista (10:00)

SAM'S TOWN POINT Classic Rock Open Jam w/ Breck English (9:00)

SATELLITE BISTRO & BAR Rich Harney (7:00)

SAXON PUB Earl Poole Ball & the Cosmic Americans (6:00), Nano Whitman (9:00)

SHOOTERS BILLIARDS NORTH Montana Max (9:00)

A ALL AGES VENUE **R** ROADSHOW **★** RECOMMENDED **J** HEAR MUSIC ONLINE

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TUE OCT 25



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WED OCT 12



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W/ THE LONELY FOREST
WED OCT 26



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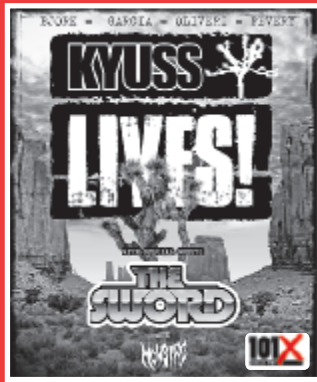
THU SEP 29



FRI SEP 30



SAT OCT 1



IN THE CLUB

SUN SEP 25 DOORS 8PM

HONEYHONEY AND
JOSHUA JAMES
WITH LEVI LOWREY

WED SEP 28 DOORS 9:30PM

ANDY DAVIS
WITH SONS OF SUMMER

THU SEP 29 DOORS 10:30PM

FREE SHOW AFTER PEPPER AND THE EXPENDABLES
FATBACK CIRCUS

SUN SEP 30 DOORS 10:30PM

ROCKY VOTOLATO AND
MATT POND PA

SAT OCT 1 DOORS 10:30PM

SOUL REBELS BRASS BAND

FRI OCT 7 DOORS 8PM

TYLER WARD
AND BUDDY QAID BAND

SAT OCT 8 DOORS 9PM

SOUNDS UNDER RADIO
WITH LANGUAGE ROOM
AND ART VERSUS INDUSTRY

THU OCT 13 DOORS 10:30PM

THE STONE FOXES

FRI OCT 14 DOORS 9PM

PHOENIX DOWN
WITH COVER GIRLS

THU OCT 27 DOORS 9PM

MELISSA FERRICK
WITH VANDAVEER

FRI OCT 28 DOORS 11:30PM

OFFICIAL GALACTIC AND JJ GREY & MOFRO AFTERSHOW
GREYHOUNDS

SAT OCT 29 DOORS 11:30PM

FREE SHOW INSIDE AFTER BEIRUT
MOTHER FALCON

SUN OCT 30 DOORS 9PM

THE DEAN'S LIST
AND ONCUE

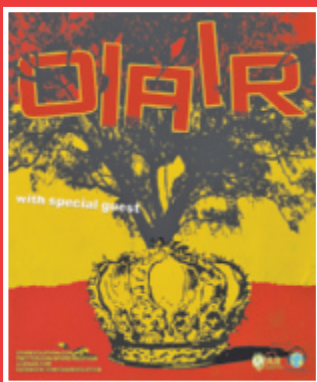
TUE OCT 4



THU OCT 6



THU OCT 13



TUE OCT 18



FRI OCT 21



SAT OCT 22



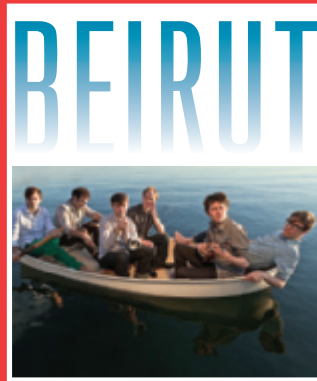
TUE OCT 25



FRI OCT 28



SAT OCT 29



CALENDAR

OUTSIDE SHOW INSIDE SHOW

- 11-1 • BOOTS ELECTRIC
- 11-2 • RICH ROBINSON
W/DYLAN LEBLANC
- 11-2 • THE B-52'S
- 11-4 • LONG WOODSON
- 11-10 • SMOKER'S CLUB:
METHOD MAN, CURREN\$Y
AND BIG KRIT WITH
SMOKE OZA
- 11-12 • HENRY + THE INVISIBLES
W/KABOMBA
AND DJ CHORIZO FUNK
- 11-16 • MAC MILLER
W/CASEY VEGGIES AND PAC DIV
- 11-19 • STEVE AOKI

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Craig Marshall

SUNDAY, SEPTEMBER 25 • 6PM

Sam Lipman

THURSDAY, SEPTEMBER 29 • 8PM

Potcheen

SUNDAY, OCTOBER 2 • 6PM

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Gary Cox Band

SATURDAY, SEPTEMBER 24 • 9PM

Mark Chandler Trio

FRIDAY, SEPTEMBER 30 • 9PM

Ceci Trio

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CLUB LISTINGS

FROM FRIDAY

SKINNY'S BALLROOM Zachary Bass, the Sweet Nuthin', Rufus McGovern, Matt McCloskey (7:00)
SPEAKEASY Tiger Tail (10:00)
ST. ANDREW'S PRESBYTERIAN CHURCH Arborea (7:30)
STARDUST CLUB Sam Bentley
TEXAS MIST DJ Martin Hernandez (9:00)
THREADGILL'S NORTH Nakia (9:00)
THREADGILL'S WORLD HQ Patrick Sweany, the Gourds (9:00) **R**
III FORKS Blue Mist (7:00)
THUNDERBIRD COFFEE Xoe Wise & Matt Ryd (8:00)
TRAILER SPACE RECORDS Skyscratchers, the Del-Vipers (7:00)
TRIPLE CROWN Joel Hofmann Band (6:00); the Hamicks, the Crack Pipes, Attic Ted (10:00)
TROPHY'S Paper Robot, the Red 100's, the Demigs, Zest of Yore (9:00) **R**
WAREHOUSE SALOON & BILLIARDS The Top Kats (9:00)
WATERLOO RECORDS The Gourds (5:00)
WHITE SWAN LOUNGE Soul Happening (10:00)

SAT 24

29TH STREET BALLROOM OMGWTFBBQ, Eagle Claw, Tia Carrera (9:00)
AMAYA'S TACO VILLAGE Johnny Gonzales (5:00)
AMELIA'S RETRO-VOGUE & RELICS Jim Patton & Sherry Brokus, Grant Peeples (7:00)
ANDERSON MILL TAVERN Dawn Maracle (9:00)
ANTONE'S Pong, Minor Mishap Marching Band CD Release (9:00)
ARTZ RIB HOUSE Jerry Sires
AUSTIN FARMERS' MARKET DOWNTOWN Four Pegs & a Pug (10:00am)
BAKER ST. PUB & GRILL Dysfunkshun Junkshun
BEERLAND The Diamond Age, Kingdom of Suicide Lovers, DD Dagger (9:00) **R**
BOAT HOUSE GRILL CD Release Party Band
'BOUT TIME DJ Element (9:00)
BROKEN NECK Cavity Club Reunion w/ Babydick, the Hamicks, Thighmaster, Chaindrive, Blort! (9:00)
BROKEN SPOKE Dance Lessons, Alvin Crow (8:00)
CAROUSEL LOUNGE Possum Posse (7:00)
CEDAR STREET Jordan Tanner (6:00)
CENTRAL MARKET NORTH Warren Hood & the Goods (6:30)

CENTRAL MARKET SOUTH Harry Bodine (6:30) **R**
CHEATHAM STREET WAREHOUSE Cody Lawson, Troy Stone & Spent Shells
CHERRYWOOD COFFEEHOUSE Solar Mass (8:00)
CHUGGIN' MONKEY Tish & Misbehavin' (9:00)
CONTINENTAL CLUB Gallery: Mike Flanigin Trio w/ Frosty (10:30); In the Club: The Cornell Hurd Band (3:00); Blue Grass "Hillbilly" Boogiemens, Two Hoots & a Holler (10:00) **R**
COPA BAR & GRILL Alvaro (8:30)
COUNTER CULTURE North Loop Block Party w/ the Modfather, Melissa Bryan, Chrissy Platt (noon)
DIZZY ROOSTER Gary Lee Cox (8:00)
DONN'S DEPOT Hotcakes
THE DRISKILL HOTEL Patricia G. (8:00)
EDDIE V'S EDGEWATER GRILLE James Speer (8:00)
EL SOL Y LA LUNA Clemencia's Triotrez Quintet (8:30)
ELEPHANT ROOM Gabriel Santiago DVD Release (9:30) **R**
ELYSIUM Angels of Suicide, Chant (9:00), X1stance, Soulless Affection, Asmodeus X, Mike Terror, Hipnautica, Art vs. Industry, Sin DNA (5:00) **R**
EMO'S Sundress, the Young, TV Torso (9:00) **R**
END OF AN EAR Mr. Lewis & the Funeral 5 (6:00)
FADÓ IRISH PUB & RESTAURANT The Blaggards (10:00)
FLAMINGO CANTINA Dissonant Romantics, Lick Lick, Opposite Day (9:00)
FLIPNOTICS COFFEESPACE Amanda Hickey, Les Rav, Ukemi (9:00), Anam Mila (8:00)
FREDDIE'S PLACE Pee Wee Moore (6:00)
GINNY'S LITTLE LONGHORN SALOON Glen Collins & the Honky Tonk Buddies (9:00)
GOOD LUCK GRILL Fund the Firefighters Benefit w/ Ky Hote, the Better Halves, Julian Gill, Sapphire Bell, Lindsey Eck (3:00)
GUERO'S TACO BAR Lisa Marshall (6:30)
HARDTAILS BAR & GRILL Carolyn Wonderland (8:30)
HOLE IN THE WALL Mrs. Glass, Whiskey Shivers, Beck & Cauthen, Ghosts Along the Brazos (9:00)
IGUANA GRILL Radiola (7:00)
JOVITA'S Blak Bird, the Rolls, the Ferel Four, Two Hoots & a Holler, Natalie Zoe, Rick Hornyak (1:00) **R**
LATITUDE 30 Los Jefes (5:30)
LINDA'S FINE FOODS Mike Bond (7:00)
LUCKY LOUNGE Austin Alvarez, DJ Spyda (9:00)
MAGGIE MAE'S Jeff Banks (7:00)

MEAN-EYED CAT The Moonhangers CD Release (9:00)
MOHAWK Little Radar, Sad Accordions, ((Sunder)) (9:00)
MOMO'S Ojala (9:00)
MONUMENT CAFE Paper Moon Shiners (7:00)
MOODY THEATER ACL Live w/ "Weird Al" Yankovic (6:30) **R**
NEWORDELI Mark Viator & Susan Maxey
NORTH BY NORTHWEST RESTAURANT & BREWERY Stephen Doster & Bill Carter
THE OASIS Hot Sauce (9:00)
ONE 2 ONE BAR Carson Brock & Public Soul, Karl Morgan, Treetop Sailors (8:30)
OPAL DIVINE'S FREEHOUSE Mark Chandler (9:00)
PLUSH Table Manners Crew
POODIE'S HILLTOP ROADHOUSE Brian Pounds, Guy Forsyth, Reid Wilson & His So-Called Friends (8:00)
POODLE DOG LOUNGE M.L. Frank
RED 7 Paul Green School of Rock Music (6:00), Big 4 Tribute w/ Killa Maul (9:00)
THE RED ROOSTER Kevin & the Krawlers (9:00)
RILEY'S TAVERN Slow Rollin' Lows
RUTA MAYA Last Man Standing w/ Dr. Dubbist, the Weight Crew, McPullich (noon)
SAHARA LOUNGE Zoumountchi (10:00)
SATELLITE BISTRO & BAR Ava Arenella (7:00)
SAXON PUB Casey Hubble (9:00), W.C. Clark, Bri Bagwell
SFC FARMERS' MARKET AT SUNSET VALLEY Raina Rose (10:00am)
SHOOTERS BILLIARDS NORTH Capital Suspects (9:00)
SIXTH STREET Pecan Street Festival, Main Stage: Roadhouse Rockers, Moving Blues, Stupid Drama (9:00), Daytripper, Deuce Coupe, Hard Proof Afrobeat (9:00), the Boxing Lesson, That Damned Band, Tortilla Factory; Trinity Stage: Residual Kid, Erin Ivey, Ariel Abshire, Jaimee Harris, Western Ghost House, Dead Black Hearts, BK & Mr. E, Motel Aviv, the Shears; Red River Stage: Majestic Revelation, Little Radar, Mazel Tov Cocktail Hour, Javi Garcia & the Cold Cold Ground, Haun's Mill, Wild Child, Oliver Rajamani, Digital Antique (9:00)
SKINNY'S BALLROOM River Whyless (9:00)
SPEAKEASY Sauce (10:00)
TEXAS MIST DJ Martin Hernandez (9:00)
THREADGILL'S NORTH Possum Posse (7:00)
THREADGILL'S WORLD HQ K.C. Clifford, Jimmy LaFave (9:00)
III FORKS Ken Slavin (7:00)

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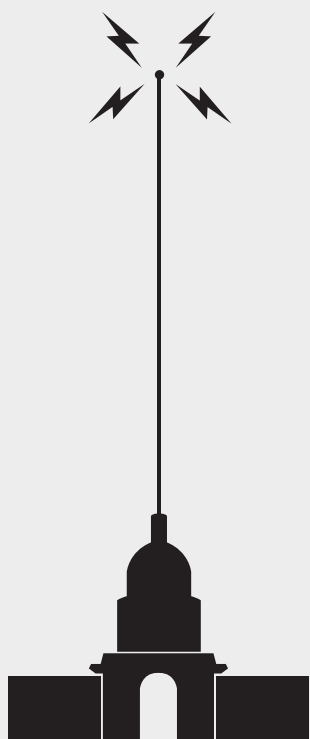
THU, SEPT 22	6-8PM 8-9PM 9PM	TONY HARRISON DANCE LESSONS JESSE DAYTON
FRI, SEPT 23	8-9PM 9PM	DANCE LESSONS DAVID BALL
SAT, SEPT 24	8-9PM 9:30PM	DANCE LESSONS ALVIN CROW
TUE, SEPT 27	6-8PM 9PM	DEBRA PETERS & THE ACCORDION ROUNDUP LUCAS HUDGINS
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FR	RODNEY HAYDEN 8:00
SA	TROY STONE 9:15 CODY LAWSON BAND 10:45
MO	GRANT EWING 8:00
TU	CODY RILEY 9:30 JOHN EVANS 10:45
WE	KENT FINLAY'S SONGWRITERS' CIRCLE 9:00

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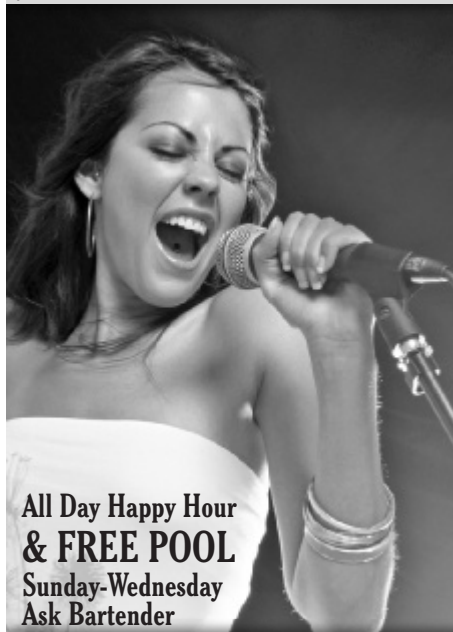
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WEDNESDAY 9/28 • 7-30PM
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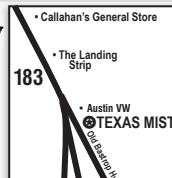
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ERIC HEARD BAND



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9PM

NATHAN HUBBLE



SAT
9/24
9PM

AUSTIN ALVAREZ



LATER:
DJ SPYDA
SPINS 'TIL 2AM

SUN
9/25
9PM

RYAN DESAITO BAND

MON
9/26
10PM

RICK HORNYAK

TUE
9/27
10PM

MC OVERLORD SHOW



WED
9/28
8PM

TUCKER JAMESON

THU
9/29
9PM

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ALL AGES

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FROM SATURDAY

THRICE Jan Seides

TRIPLE CROWN Peace Pipe Prophets (7:00); Gleeson, Ghosts of Dixie, Chicken Shift (10:00)

TROPHY'S Amanda Fragga, King Art, Matthew Ian Blagg, One 4 All, Boom Baptist, Learning Secrets (8:00)

SUN 25

29TH STREET BALLROOM The French Inhales (10:00)

ANGEL'S ICEHOUSE Wildfire Relief Benefit w/ Andrea Marie & the Magnolia Band, the GTO's (noon)

ARTZ RIB HOUSE Eddie Collins
BAKER ST. PUB & GRILL Open Mic w/ Justif (7:00)

BB ROVERS Open Mic (7:00)
B.D. RILEY'S IRISH PUB Irish Tunes Session (9:00)

BEAUTY BAR A House a Home
BLUE MOON ROCK & BLUES BAR Kevin & the Krawlers (8:00)

BOOKWOMAN Fall Equinox Song Circle w/ Nancy Scott, Kiya Heartwood (7:00)

'BOUT TIME A.J. Kline (8:00)
C. HUNTS ICE HOUSE Armadillo Road (6:00)

CEDAR STREET The Initials (7:00), Much Love (8:00)

CHEER UP CHARLIE'S Shivery Shakes, Automusik, Bobby Jealousy, Laserz (9:00)

CHERRYWOOD COFFEEHOUSE Groundwork Music (10:30am), Les Petits Chanteurs w/ Atash (7:00)

CHUGGIN' MONKEY Wigeon Holland (9:00)

CONTINENTAL CLUB Gallery: Mike Flanigin Trio w/ Jake Langley (10:30); In the Club: Junior Brown & Tanya Rae (7:00)

COTTON CLUB Can't Hardly Playboyz (7:00)

DIZZY ROOSTER Jo Hell (8:00)

EDDIE V'S EDGEWATER GRILLE Kris Kimura Quartet (7:00)

EL SOL Y LA LUNA Enlaces Latinos (noon)

ELEPHANT ROOM Kevin Lovejoy (9:30)

ELYSIUM Regression w/ DJ Pumpkinspice, DJ Boba Fett, DJ Minimus

EMO'S Last Action Hero, Subrosa Union, Authority Zero (7:00)

EMO'S EAST Queensrÿche

FLIPNOTICS COFFEESPACE Grace London (6:00), Annie Street Arts Collective Sunday Series (8:00)

FREDDIE'S PLACE Nano Whitman (6:00)

FRIENDS Clay Compania (5:00), Blues Jam (9:00)

GINNY'S LITTLE LONGHORN SALOON Dale Watson (4:00)

GREEN PASTURES RESTAURANT Jacques Vilmain (11:00am)

GRUENE HALL Jason Eady (5:00)

GÜERO'S TACO BAR Chicken Strut (3:00)

HOLE IN THE WALL Brandy Zdan, Devin Fry, Lord Buffalo (10:00)

HOUSE WINE Justin Landers (6:00)

IGUANA GRILL Anna Mae Mitchell (7:00)

JAX NEIGHBORHOOD CAFE Ted Hall's Blues Church & Jam (8:00)

JOVITA'S Dickie Lee Erwin, Randy Weeks, Melancholy Ramblers, the WhoDo, Sam Watkins (12:30)

LAMBERTS Scotty B. Trio (7:30)

LUCKY LOUNGE Ryan DeSiato (9:00)

MEAN-EYED CAT Weldon Henson (7:30)

MEXICAN AMERICAN CULTURAL CENTER Austin Symphony Orchestra Wind Ensemble (5:30)

MOHAWK Scary Monelos (9:00)

MOMO'S Marshall Hood, Ricky Stein, Cactus Fuzz (8:00)

NUTTY BROWN CAFE Java Jazz (11:00am)

THE OASIS The Brew

OPAL DIVINE'S PENN FIELD Sam Lipman (6:00)

THE PARISH Sounds of Change, Human Trafficking Awareness w/ Miranda Dodson , Ryan Harkrider, Brennen Leigh, Lamar Stockton (7:00)

POODIE'S HILLTOP ROADHOUSE Tessy Lou Williams & the Hilltop Hillbillies (3:00); Fast Luke & the Lead Heavy (8:00)

RED 7 Insurgence, Let the Dead, the Requested, Ready the Messenger, Bonnie Blue (7:00)

RIO RITA Scotty Upton, DJ Skinny Scotty (10:00)

RUTA MAYA Ritmo 3 (9:00)

SATELLITE BISTRO & BAR Dan Earhart (11:00am)

SAXON PUB Bobby Whitlock & CoCo Carmel, the Resentments, Thieving Birds, Jess Klein (6:00)

SIXTH STREET Pecan Street Festival, Main Stage: Suns of Orpheus;

Trinity Stage: Melissa Fair, Lux Divon , E.M. Cravens Band,

Thieving Birds, the Sour Notes , New Roman Times, Ringo

Deathstarr; Red River Stage: White Leaf, Butcherslim, the

River Has Many Voices, Andy Barham & the Good Prevails,

Zest of Yore, Elevated Lines, Leatherbag (noon)

SPEAKEASY Adam Rodgers (10:00)

STUBB'S Levi Lowrey, Joshua James, Honey Honey (8:00)

THREADGILL'S NORTH Hank & Shaidri Alrich (7:00)

THREADGILL'S WORLD HQ Michael Fracasso (8:00)

CLUB LISTINGS

TRIPLE CROWN Open Mic w/ Grant Ewing, Holly Aiken, Nate Hinds
Z'TEJAS Kalu James (6:00)

MON 26

29TH STREET BALLROOM Planetes, Sally Crewe & the Sudden Moves, Bobby Jealousy (10:00)

ANTONE'S Austin Blues Society (8:00)

ARTZ RIB HOUSE Sarah Elizabeth Campbell & the Banned (7:30)

BAR 141 Robbie's Open Mic (9:00)

B.D. RILEY'S IRISH PUB Open Mic (7:00)

'BOUT TIME A.J. Kline (9:00)

CEDAR STREET Matt Wilson (7:00)

CHEATHAM STREET WAREHOUSE Grant Ewing (10:30)

CHEZ ZEE Rich Demarco (6:30)

CHUGGIN' MONKEY Stewart Mann & the Statesboro Revue (9:00)

CONTINENTAL CLUB Gallery: A Is Red, Bruce James (8:30); In the Club: Adam Johnson & the Pay Me's (6:30), Dale Watson & His Lone Stars (10:00)

DIZZY ROOSTER Tish & Misbehavin' (8:00)

DONN'S DEPOT Chris Gage

EDDIE V'S EDGEWATER GRILLE Kris Kimura Quartet (7:00)

ELEPHANT ROOM Austin Jazz Band (6:00), Michael Mordecai's Jazz Jam (9:30)

EVANGELINE CAFE Charles Thibodeaux & the Austin Cajun Aces (6:30)

FLIPNOTICS COFFEESPACE The Bluegrass Outfit (8:00)

GRUENE HALL Jed Zimmerman (7:00)

THE HIGHBALL MatchMaker Band (9:30)

HOLE IN THE WALL Mike & the Moonpies , Leo Rondeau (10:00)

LA PALAPA Baby Dallas

LATITUDE 30 Chris Tondre (9:00)

LUCKY LOUNGE Rick Hornyak (10:00)

MEAN-EYED CAT Reverend Mudslyde (7:30)

MISTER TRAMPS SPORTS PUB & CAFE Open Mike Acoustic Jam w/ Nick Hirsch (8:00)

MOHAWK Jason Blum (10:00)

MOMO'S Josh Mercer, Ralph White, Walter Daniels, Elias Haslanger, Palladium, Liars & Saints (5:00)

MOZART'S COFFEE ROASTERS John Wilson (8:00)

MUGSHOTS Chuck Miller's Acoustic Open Mic (8:00)

POODIE'S HILLTOP ROADHOUSE Texas Music Showcase w/ W.C. Jameson (6:30), Braken Hale (10:00)

RUTA MAYA Esoteric Dubstep & Gypsy Bazaar (10:00)

SAHARA LOUNGE Moeller Bros. (10:00)

SAXON PUB Little Brave , Lonelyland

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B. STERLING 12

FRIDAY SEPT 23 \$10

CHERYL MURDOCK NO COVER HAPPY HOUR 5:15
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THE PETERSON BROTHERS 8:30

SETH WALKER
JAMES BULLARD 12

SATURDAY SEPT 24 \$10

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SUNDAY SEPT 25 \$5

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RICKY STEIN 9:30
CACTUS FUZZ 12

MONDAY SEPT 26 \$5

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RALPH WHITE & WALTER DANIELS 6:30
ELIAS HASLANGER W/ PALLADIUM 8

LITARS & SAINTS 10
THE SWEET NOTHING 12

TUESDAY SEPT 27 \$5

MOMO'S JAZZ HAPPY HOUR \$5
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WELL EVANS 12

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OCT 7

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THURSDAY, SEPTEMBER 22 *****
Union Specific 8PM \$10
Jason Allen 11PM \$7 BETH LEE 12:30AM \$5

KLBJ PRESENTS EIGHTYSIXED w/ DAVID HOLT, TOMMY SHANNON, & GABE RHODES NO COVER HAPPY HOUR 6PM
FRIDAY, SEPTEMBER 23 *****

nano whitman 9PM \$10
Jeremy Steding 10:30PM \$8
CARI HUTSON 12AM \$8
No Cover Happy Hour
EARL POOLE BALL AND THE COSMIC AMERICANS 6PM

SATURDAY, SEPTEMBER 24 *****

WC Clark 9:30PM \$10
Bri Bagwell 12AM \$7
CASEY HUBBLE 8PM \$8

SUNDAY, SEPTEMBER 25 *****

THE RESENTMENTS with Bruce and Scrappy 7:30PM \$7
Bobby Whitlock & Coco Carmel 6PM \$10
Thieving Birds 12AM \$5
Jess Klein 10:30PM \$5
BIG CIRCLE TEX 3PM No Cover

MONDAY, SEPTEMBER 26 *****

LONELYLAND with BOB SCHNEIDER 8:30PM \$10
Little Brave 7PM \$10
NAKIA 11PM \$5
STEVEN WILL & OLIVER STECK 12:30AM \$5

TUESDAY, SEPTEMBER 27 *****

Bruce Hughes & the All Nude Army 9PM \$5
Matt Smith's World 11PM \$5
SERAPH 12:30AM \$5
No Cover Happy Hour 6PM
THE MOONLIGHTERS, DEADMAN, STONEHONEY, & THE MOTHER TRUCKERS

WEDNESDAY, SEPTEMBER 28 *****

SHANNON MCNALLY & HOT SAUCE 9PM \$10
rebecca loebe 11PM \$5
cody riley band 12:30AM \$10
No Cover Happy Hour
The Nortons 6PM

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10/1 The Trishas
10/1 Hector Ward
10/8 Matt the Electrician

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AUSTIN CAJUN ACES
TUESDAY, SEPTEMBER 27 • 7PM
BRENNEN LEIGH
WEDNESDAY, SEPTEMBER 28
TONY AIROLDI 7PM
THE PEACEMAKERS 10PM • \$5
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SATURDAY 09.24 ***REGGAE*** DOORS 9:00

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CLUB LISTINGS

FROM MONDAY

SHERLOCK'S BAKER ST. PUB & GRILL Brent Michael Wood
SPEAKEASY Moonshine Gypsies (10:00)
THREADGILL'S WORLD HQ K.C. Clifford (8:00)
TRIPLE CROWN Emily Herring (6:00), Electric Mayhem (9:00) **R**
TROPHY'S Dad Jim (10:00)
VARSITY BAR Open Mic (9:00)
VICTORY GRILL Open Pro Blues Jam w/ Matthew Robinson, Harold McMillan (9:00)

TUE 27

ANGEL'S ICEHOUSE Singer-Songwriter Open Mic (9:00)
ANTONE'S Blue Tuesday w/ Derek O'Brien, Malford Milligan, Chris Layton (10:30)
B.D. RILEY'S IRISH PUB Suzanne Smith (7:00)
BEAUTY BAR Befriend the Bears 'BOUT TIME A.J. Kline (9:00)
BROKEN SPOKE Debra Peters' Accordion Roundup, Lucas Hudgins (6:00)
CAFFE MEDICI Open Mic (8:00)
CAROUSEL LOUNGE Picardy III, the Whiskey Priest, B. Sterling (7:00)
CEDAR STREET Much Love, Encore (8:00) **R**
CHEATHAM STREET WAREHOUSE Cody Riley, John Evans (9:30); Midnight River Choir (10:45)
CHUGGIN' MONKEY Sonny Wolf (9:00)
CONTINENTAL CLUB Gallery: Dan Dyer, Ephraim Owens Experience (8:30); In the Club: Toni Price (6:30); Nic Armstrong, Deadman (10:00)
DIZZY ROOSTER Cody Jasper (8:00)
DONN'S DEPOT Donn & the Station Masters
THE DRISKILL HOTEL Driskill Bar: Liz Morphis (8:00)
ELEPHANT ROOM Stanley Smith w/ Lauren Gurgio (6:00), Brannen Temple Underground (9:30)
EVANGELINE CAFE Brennen Leigh (7:00)
FLIPNOTICS COFFEESPACE Erik Hokkanen's Laboratory (9:00)
G&S LOUNGE Christy Hays, Country Willy (9:30)
GINNY'S LITTLE LONGHORN SALOON The Conclusion Jumpers (9:00)
GRUENE HALL Song Swap w/ Tom Gillam (7:00)
HILL'S CAFE Singer-Songwriter Night w/ Jon Burklund
HOLE IN THE WALL Right or Happy, the Blurries, Leatherbag (10:00) **R**
HOUSE WINE David Webb (8:00)

HUDSON ON 5TH 90's Dance w/ DJ Mighty Fly (10:00)
HYDE PARK BAR & GRILL Jimi Lee & Dale Spaulding (7:00)
JOVITA'S Alvin Crow, Doll Parts, Shiloh's Mantra (6:00) **R**
KICK BUTT COFFEE AT THE TRIANGLE Comedy Open Mic (8:00)
LA PALAPA Baby Dallas
LUCKY LOUNGE MC Overlord (10:00)
LUCY'S RETIRED SURFERS BAR & RESTAURANT The Twalls (8:00)
MEAN-EYED CAT John Neilson (7:30)
MOHAWK Mike & the Moonpies (5:00) **R**; Egyptrixx, Junior Boys (6:30) **R**
MOMO'S Jeff Lofton Quartet (5:30); Songwriter Series w/ Drew Smith, Graham Wilkinson, John Beckham, Suzanna Choffel, Brian Keane; Will Evans (9:00)
NEWORLEDELI Grant Peebles, Bob Cheever
ONE 2 ONE BAR Dahebebees (8:30); Spit & Tears, Karl Morgan, Treetop Sailors (10:45)
ONE WORLD THEATRE Pat Metheny & Larry Grenadier (7:00, 9:30) **R**
PATSY'S CAFE Sand & Sunnie (6:30)
PLUSH Sonar
POODIE'S HILLTOP ROADHOUSE Wink Keziah, Jon Inman
RED 7 Skycrawler, Pushmen, Megaton Leviathan, Wolves in the Throne Room (9:00) **R**
RILEY'S TAVERN Mark Monaco
RUTA MAYA Poetry Open Mic, Music Open Mic (6:00)
SAXON PUB The Moonlighters, Deadman, Stonehoney, Mother Truckers (6:00); Bruce Hughes & the All-Nude Army, Matt Smith's World, Seraph (9:00)
THREADGILL'S WORLD HQ Somebody's Darling (8:00) **R**
TRIPLE CROWN Captain Mudhole (6:00), AC & the Bad Billies (9:00)
TROPHY'S Acoustic Open Mic (9:00)
WATERLOO ICE HOUSE Honky Tonk Tuesday w/ Evan Christian (6:00)
WATERLOO RECORDS Carolyn Wonderland (5:00)
Z'TEJAS Tameca Jones (6:00)

WED 28

29TH STREET BALLROOM Suede Uppers (10:00)
AMAYA'S TACO VILLAGE Johnny Gonzales (5:00)
ANDERSON MILL TAVERN CJ Venson
ARTZ RIB HOUSE Karen Abrahams
B.D. RILEY'S IRISH PUB Brooke Avid (10:00)
BEERLAND These Are Words, Hell Shovel, Acid Baby Jesus, Rayon Beach (9:00)
BROKEN SPOKE T. Jarrod Bonta, Dance Lessons, Chaparral w/ Jeff Hughes (6:00)

CAROUSEL LOUNGE Cherry Bombshell, the Beat Dolls, Pretty Visitors (7:00)
CEDAR STREET Thunder God Riders of Justice, the Spazmatics (6:00)
CENTRAL MARKET SOUTH The Fenno Hilboldt Project (6:30)
CHEATHAM STREET WAREHOUSE Kent Finlay's Songwriters Circle (11:00)
CHUGGIN' MONKEY Aaron Navarro (9:00)
CONTINENTAL CLUB Gallery: Barbara K & Cindy Cashdollar; Trube, Farrell & Sniz (8:30); In the Club: Whit Smith & Emily Gimble (6:30); Jon Dee Graham, Kenneth Brian (10:00)
DIZZY ROOSTER Jakwagon (8:00)
DONN'S DEPOT Frank & the Station Masters
THE DRISKILL HOTEL Driskill Bar: Bruce Smith (8:00)
EDDIE V'S EDGEWATER GRILLE James Speer (8:00)
ELEPHANT ROOM Jazz Pharoahs (6:00), John Mills Times Ten (9:30)
ELYSIUM Mid-Wave w/ DJ Pumpkin Spice, DJ Edminister (8:00)
EMO'S Burlesque Wildfire Relief w/ Bettie Blood, Smalls McCoy, Ginger Snaps, Delia Dread, Sweet Dee, Eddie Peery & His Rattlesnake Daddies, Bat City Bombshells (9:00)
FLIPNOTICS COFFEESPACE Ryan McGillicuddy, Trevor Reichman, David Moss (8:00) **R**
GIDDY UPS Open Mic w/ Greg D. & Joe Gee (8:00)
GINNY'S LITTLE LONGHORN SALOON Weldon Henson (9:00)
GRUENE HALL Aaron Einhouse (7:00)
THE HIGHBALL Black Red Black (10:00)
HOLE IN THE WALL Ben Ballinger, Finding Fiction, Holler & Bang (10:00) **R**
JOVITA'S Bruce Smith, Tex Thomas, One Step Program, Synthetamine (4:00)
KICK BUTT COFFEE Comedy Open Mic (8:00)
LA FUENTES RESTAURANT & TEXAS BEER GARDEN Samuel
LAS PALOMAS Javier Chaparro, Rick McRae, Terry Hale, Art Kidd (6:30)
LUCKY LOUNGE Tucker Jameson (8:00)
MARIA MARIA Jeff Lofton Quartet (7:00)
MEAN-EYED CAT Quenby & West of Waylon (7:30)
MOHAWK Poverty Over Benefit w/ Bill Callahan, Mother Falcon (6:30)
MOJOE ROOM BAR & GRILL Love & Harmony Open Mic (9:30)
MOMO'S Marshall Anderson, Will T. Massey, Meggan Carney, Clayton Colvin (6:30)

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THURSDAY 9.29

TOUCHÉ

Ladies Night
\$5 Martinis

FRIDAY 9.30

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8:30 CASS BROSTAD
9:30 GHOSTS ALONG THE BRAZOS

Fri, Sep 23

7 LACEE SILLS
8 LARRY SEAMAN
9 HANNAH MCLENDON

Sat, Sep 24



Karen Chisholm's GARAGE SALE QUEEN VIDEO RELEASE PARTY

7 TANYA WINCH
8 JESSICA SHEPHERD BAND
9 KAREN CHISHOLM BAND
10 SHELLEY KING
10:45 WORLD VIDEO PREMIERE
11 DEANN RENE BAND
VINTAGE COSTUME CONTEST,
SPECIAL GUEST ACTORS,
BIG OL VINTAGE AIRSTREAM

Sun, Sep 25

7-9 MARSHALL HOOD & THE BADS

Mon, Sep 26

7-9 OPEN MIC: LISA KETTYLE
9 JIMMY PRESTON PRESENTS
CAVALCADE OF COMEDY

Wed, Sep 28

7 ROGER SMITH
8:30 AUBREY SLACKEY &
HIS GANG OF MISFITS



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Thursday September 22nd No Cover

CASEY HUBBLE HAPPY HOUR 4:30PM

STAN MARTIN 9:30PM

BLEU LANE 7PM

Friday September 23rd

YELLOWGRASS PROJECT 8PM

CASEY HUBBLE BAND 10PM

BEVERLY HENSLEY 6PM

FREDDIE STEADY KRC HAPPY HOUR 4PM

Saturday September 24th



GUY
FORSYTH
9:30

BRIAN
POUNDS
8pm

REID
WILSON
& His
So-Called
FRIENDS
12am

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Sunday September 25th No Cover



TESSY LOU WILLIAMS 3PM

FAST LUKE & THE LEAD HEAVY 8PM

Monday September 26th No Cover

Texas Songwriter Showcase 6:30PM

WC JAMESON AND TRIS MUNSICK
Monday Night is Steak Night!!

BRACKEN HALE & TESSY LOU 4PM

Tuesday September 27th No Cover

WINK KESIAH 6:30PM

JOHN INMON 8:30PM

Wednesday September 28th No Cover

No Bad Days Open Mic with

BB MORSE 8PM

MEAGAN TUBB 6:30PM

JASON ALLEN HAPPY HOUR 4PM



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PAULA
NELSON

9/30
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WAKE EASTMAN
JOHN INMON
WINK KEZIAH



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24

((SOUNDER))

Sad Accordions, Little Radar

SUN
25

SCARY MONDELOS

MON
26

JASON BLUM

TUE
27

JUNIOR BOYS

Egyptrixx

WED
28

"POVERTY OVER"

w/ Bill Callahan &
Mother Falcon

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29

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w/ Special Guests

FRI
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CLUB LISTINGS

FROM WEDNESDAY

MOODY THEATER ACL Live w/ JoJo, Jay Sean, Joe Jonas (6:30) **R**
NEWORLELI Joel McColl, Jeff Tveraas

ONE 2 ONE BAR Big Circle, TX; Palacios Brothers (9:00)
POODIE'S HILLTOP ROADHOUSE James Hyland (4:00), Open Mic w/ B.B. Morse (8:00)

REALE'S PIZZA & CAFE "Frankly" Singing w/ Ken Kruse (6:30)

RED 7 Hammerlock (9:00) **R**
RED SHED TAVERN Open Mic w/ Amy Zamarripa (8:00)

RILEY'S TAVERN Jeremy Steding **J**
RUTA MAYA Dance Lessons, La Mona Loca (7:45)

SAHARA LOUNGE Matt Farrell (7:30)
SAM'S TOWN POINT Open Blues Jam w/ Breck English (9:00)

SAXON PUB The Nortons (6:00); Shannon McNally, Rebecca Loebe, Cody Riley (9:00) **R**
SKINNY'S BALLROOM Noise Revival Orchestra

SPEAKEASY Jukebox Heroes (10:00)
STUBB'S Outside: David Crowder Band; Inside: Sons of Summer, Andy Davis (9:00) **R**

THREADGILL'S NORTH Southwest Regional Folk Alliance (7:00)

THREAGILL'S WORLD HQ Carrie Rodriguez (8:00)

THUNDERBIRD COFFEE Lili and Walter **J** (8:00)

TRAILER SPACE RECORDS FNA, Overevo, Cabrat, the Tits (7:00)

TRIPLE CROWN Molly J. Hayes (6:00); 2 Buck Drunks, Young/Savage, Days N' Daze (9:00)

TROPHY'S Cory Cross, Victory Chase, the Sweet Nuthin' (8:00)

VOLSTEAD LOUNGE Libertine Social Club w/ DJ Scorpio, DJ John Gomi (10:00)

WATERLOO ICE HOUSE Eggjam, Ptarmigan (7:00)

WATERLOO ICE HOUSE Open Mic w/ Julie Nolen (10:00)

WATERLOO RECORDS Speak (5:00)

Z'TEJAS Jeff Plankenhorn, Stephen Doster, Bill Carter (6:00)

CAROUSEL LOUNGE Wicked Saint, Patrick Higgins, Candice Moore (6:00)

CEDAR STREET Sounds of AM (6:00)
CHEATHAM STREET WAREHOUSE Bill C. Malone & Rod Moag, Cody Riley (5:30)

CHEER UP CHARLIE'S KOOP Benefit w/ Bobby Jealousy, Church Shoes, She Sir **J**, Holy Wave, Flying Turns, Kay Leotard, Rayon Beach **J** (9:00) **R**

CHERRYWOOD COFFEEHOUSE Jimmy Fenno (8:00)

CHUGGIN' MONKEY Rusty Trapps (9:00)

CONTINENTAL CLUB Gallery: Robert Kraft Trio, Tameca Jones (8:30); In the Club: Shelley King (6:30); the Mercy Brothers, Two Hoots & a Holler (10:00)

COPA BAR & GRILL Salsa Lessons, Alvaro

DIZZY ROOSTER Guilty Pleasures (8:00)

DONN'S DEPOT Murphy's Inlaws

THE DRISKILL HOTEL Atomic Duo (7:00)

EDDIE V'S EDGEWATER GRILLE Mark Goodwin Trio (8:00)

EL SOL Y LA LUNA Roberta Morales, Michael Ramos (6:00)

ELEPHANT ROOM Albanie & Her Fellas, Butch Miles (9:30)

EMO'S Colourmusic, Dignan, Colour Revolt (9:00) **R**

EMO'S EAST Este Vato, Molotov (9:00) **R**

FLAMINGO CANTINA Espantapajaros (9:00) **R**

FLIPNOTICS COFFEESPACE Troy Campbell (6:00), Open Mic w/ Lisa Kettle (8:00)

FRIENDS Dive Bar All-Stars (10:30)

G&S LOUNGE The PJ's, Ultra Wolf, Cunto (8:00)

GIDDY UPS Open Blues Jam (8:30)

GINNY'S LITTLE LONGHORN SALOON Alvin Crow (9:00)

THE HIGHBALL Dale Watson (8:00)

HOLE IN THE WALL Noise Revival Orchestra, Without a Face, Waldo Wittenmeyer & the Naturals (10:00) **R**

HOUSE WINE A.J. Vincent (7:00)

KICK BUTT COFFEE Open Mic (8:00)

LA FERIA RESTAURANT Mariachi Relampago (7:00)

LA PALAPA Johnny Gonzales (7:00)

LAMBERTS Sahara Smith (7:00)

LOVEJOYS TAPROOM & BREWERY Honky, Jesus Christ Superfly, Blower, Hammerlock (9:00) **R**

LUCKY LOUNGE Pet Heavies, Michael Dillard (9:00)

MARIA'S TACO XPRESS Julieann Banks, Dave Insley's Careless Smokers (7:00)

MEAN-EYED CAT La Tampiquena **J** (8:00)

MOHAWK The American Spirit (5:00), Anniversary w/ Les Savy Fav (7:30) **R**

MOMO'S Sam Pankey Syndicate, Ray Prim, Ginger Thompson, Leah & the Moonlighters, Dewato (5:00)

MOODY THEATER ACL Live w/ Nico Vega, Blondie (6:30) **R**

ND AT 501 STUDIOS Brandon Kinder, Ram Vela, Nakia, Michael Kincaid, Quiet Company (8:00)

THE OASIS Hill Town Band

ONE 2 ONE BAR Naga Valli, Natalie Zoe, Candiland (9:00)

OPAL DIVINE'S PENN FIELD Potcheen (8:00)

THE PARISH Gene Ween & Dave Dreiwitz (9:00) **R**

PLUSH Brenmar (10:00) **R**

POODIE'S HILLTOP ROADHOUSE Bleu Lane **J**, Nick Verzosa (7:00)

RED 7 The Nouns, Beta Rhythm, Literature, Best Fwends, A Giant Dog (9:00) **R**

RILEY'S TAVERN Amanda Cevallos & Lonesome Trail

ROADHOUSE Mojo Jam

RUTH'S CHRIS STEAK HOUSE Jeff Lofton (7:00)

SAHARA LOUNGE Ed Miles, Phil Adair, D-Madness (10:00) **R**

SATELLITE BISTRO & BAR The Swingsters (6:30)

SAXON PUB Eightysixxed (6:00); Cari Hutson, Jeff Plankenhorn, J. Meridian (8:00)

THE SCOOT INN Bang Bang Theodores, Love Collector, the French Inhales, John Wesley Coleman (9:00)

SHAKESPEARE'S PUB James Rider (6:00)

SHOOTERS BILLIARDS Chris Martinez (9:00)

SKINNY'S BALLROOM Shortwave Party, Ichi Ni San Shi, the Bell Riots

SPEAKEASY Touche (9:30)

STUBB'S Outside: Ballyhoo, the Expendables, Pepper; Inside: Fatback Circus **R**

TEXAS MIST Don Turnley's Shotgun House (8:00)

THREAGILL'S NORTH Midnight River Choir (9:00)

THREAGILL'S WORLD HQ Aimless Gun, Liars & Saints (9:00)

TRIPLE CROWN Eric Hisaw (6:00); In & Outlaws, Crystal Creek Boys, Whistle & Fish (10:00)

TROPHY'S The Beat Dolls **J**, the Art Institute (10:00) **R**

UNCLE BILLY'S BREW & QUE AT LAKE TRAVIS Cameron Nelson (7:00)

VOLSTEAD LOUNGE The Shake (10:00)

WATERLOO RECORDS Sara Hickman (5:00)

Z'TEJAS James Speer

ZED'S Jimi Lee

TU:U 29

ANNIES CAFE & BAR Jim Cullum (6:30, 8:30)

ARTZ RIB HOUSE Roberta Morales

BAKER ST. PUB & GRILL Justif, Randy Stern, Lisa Marshall (9:00)

BEAUTY BAR Cecil Otter, Lazerbeak, Sims (10:00) **R**

BEERLAND Whiskey Shivers (9:00)

BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton **J** (6:00)

C. HUNTS ICE HOUSE Two Stones One Bird (6:30)

A ALL AGES VENUE **R** ROADSHOW **★** RECOMMENDED **J** HEAR MUSIC ONLINE

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CENTRAL MARKET SOUTH

Girl blue dress and red head wrap with glasses I was taken with your look and I offer to let you skip ahead in line since you had two items **When: Tuesday, September 20, 2011. Where: Central Market South. You: Woman. Me: Man. #905393**

SOCIAL DISTORTION STAGE

I am the fellow that asked you to stand in front of me on stage during Social Distortion at ACL. You are lovely. **When: Sunday, September 18, 2011. Where: Social Distortion Stage at ACL. You: Woman. Me: Man. #905391**

PHONE CALL INTERRUPTER

You, red Toyota SUV with a bike on the back and amazing tattoos. Me, blue Toyota on the phone letting someone "have it" as you said. Get together sometime? **When: Monday, September 19, 2011. Where: Burnet and Anderson Lane. You: Woman. Me: Man. #905390**

DENTIST BEAUTY

I had a tooth ache and needed some work, you took care of me!!!!!! OMG, its not right to but cant help it, your amazing!!!!!! call me or email me please... **When: Monday, September 19, 2011. Where: Teeth cleaning. You: Woman. Me: Man. #905389**

BUMPING MANU CHAO

Stubb's Manu Chao concert. We shared a smoke with your b-friend? and later toward the end, I was behind you and we managed to continue "bumping into each other," contact me **When: Friday, September 16, 2011. Where: Manu Chao - Stubb's. You: Woman. Me: Man. #905388**

ACL CINDERELLA

Jessica, you left your shoes. You do look hot in them & I have no use for them otherwise. Find me. **When: Sunday, September 18, 2011. Where: ACL. You: Woman. Me: Man. #905387**

CLARKSVILLE DOG WALKING

you jeramy, me michael, our paths crossed on 10th. dogs growled. around the block there you were again. my dog wasn't interested in continuing the conversation, but i am... **When: Thursday, September 15, 2011. Where: clarksville. You: Man. Me: Man. #905386**

HEY SOUPEE!

Wed 830ish pm (9/14) at Soup Peddler S. Lamar. You were stunning female in green shorts, order-to-go. I was black bean boy blue sleeveless shirt. Love to do soup sometime???? **When: Wednesday, September 14, 2011. Where: Soup Peddler South Lamar. You: Woman. Me: Man. #905385**

PAUL-WITH 2 PEEPS.

Paul. I did not get your last name, but we met under moonlight in an totally unpopulated place. All said, said :) **When: Friday, September 9, 2011. Where: About Lady Bird. You: Man. Me: Man. #905384**

A MOMENT'S NOTICE

30 Words? You've got to be kidding. Try 673. Sigh. You said, "You seem like a very kind man. You are in my prayers." I tried to say "Thank you". **When: Friday, September 9, 2011. Where: Walgreen's RM 2222 @ RM620 9:55 PM. You: Woman. Me: Man. #905383**

EYES MET@RONNIES

Hi, our eyes met at Ronnie's Fine Food. Actually, I couldn't take mine off of yours. I was happy to come back in when my friend forgot his wine. **When: Friday, September 2, 2011. Where: Ronnie's Fine Food. You: Woman. Me: Man. #905381**

The Luv Doc

You may be one of those whippersnappers whose image of the Eighties looks a lot like Arnold's Drive-In: Richie, Patsie, and Ralph Malph sitting around sipping cherry cokes concocting crazy schemes on how to get to second base with girls who sadly lacked the benefit of reliable birth control. The most dangerous person they know ... a diminutive "grease monkey" named Fonzie who rides a motorcycle ... occasionally drops by, smiles, gives them the thumbs up and says, "Ayyyyy." Why is he so happy? Because even though he's a high-school dropout, he's at least smart enough to date slutty girls who know how to French kiss. Anyway ... yeah ... that was the Eighties. Pretty much. There were some notable exceptions, of course. In the Eighties, the drugs were much better and more plentiful - not just the aforementioned birth control (knucks to Planned Parenthood on that deal) but even funner drugs like Ecstasy (I love you, maaamnn!), expensive drugs like cocaine (I can take your fucking bullets!), dangerously addictive drugs like crack (I'll suck your dick for a dollar!), and,

of course, what may end up being Time's "Idiot Drug of the Century," meth (Dude, what happened to your teeth?!). Despite the Partnership for a Drug-Free America's inspired frying egg PSA ("This is drugs. This is your brain on drugs."), sales were up in the Eighties. If anything the PSA should have said: "This is your egg. This is your egg on progesterone." Yes, people were doing staggering amounts of drugs in the Eighties, but they were also getting it on like chinchillas, and the pill certainly had its part in greasing that orgy of mindless, irresponsible sex, metaphorically speaking. In the early Eighties, the worst consequence of having unprotected sex was herpes. Sure, there were other diseases that would rot your crotch with greater rapaciousness, but ultimately they were all curable ... well, after you made the obligatory series of embarrassing phone calls demanded by the clinic. Herpes however, while lacking the flesh ravaging spectacle of say, syphilis, was incurable and permanent - like an obnoxious personality. Herpes was (and still is) a one-way ticket to the Island of Permanently Damaged Toys. However, most people find that once they get there, island living isn't so bad, and given that one in six Americans has genital herpes, it's a bumpin' party - both figuratively and literally. However terrifying the prospect of herpes might have been, it was no deterrent whatsoever to the roiling, drug-greased clusterfuck of the early Eighties. Fortunately, there were other deterrents that had some success in that area. For instance: Preppy fashion made a valiant attempt at covering America's Me Generation hedonism with a respectable Victorian veneer. Call it a reactionary backlash against the buckskin-halter-top, free-love hippie days of the Seventies, but Eighties preppy style drove sex off the runway and back into the bedroom where it could really get freaky. The only thing remotely sexy about walking shorts, wool sweaters, or Weejuns was how desperately you wanted to take them off. It's understandable that preppy fashion couldn't keep America's libido caged for long. Soon enough America began a torrid affair with ripped clothing and spandex. The emergence of spandex as a fashion statement will very likely someday be considered a prime indicator of the decline of Western civilization. Initially a revolutionary synthetic praised for its utility and elasticity in a variety of applications, this once-worthy fabric quickly became an easy way to show off your junk without having to walk around in trench coat. Not surprisingly, this aspect of spandex was fondly embraced by rock musicians who wanted a way to showcase their biggest and perhaps only muscle. Soon enough, spandex became the go-to look for rock bands of the Eighties, some of whom, it could be argued, had little else to offer. Not so of the band Queensrÿche, who managed to fuse spandex, musicianship, and skillfully crafted heavy metal arrangements into a career that spans three decades and includes 20 million in worldwide album sales. You can't go back and live the glory days, but fortunately Queensrÿche will bring them to you this Sunday in a fist-pumping, devil-finger-throwing rock concert at Emo's East. Expect an arena show that's in your face ... and maybe a mooseknuckle or two.

Queensrÿche

Sun., Sept. 25, 8pm

Emo's East • 2015 Riverside

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PROFILE OF THE WEEK

ENLIGHTEN ME

Hey you, I'm an easy going Gemini spirit that enjoy good music, art, food and vibes. I moved here from California not too long ago, so feel free to socialize.

Glamlam, 18

BROWSE through tons more pics and profiles at austinchronicle.com/personals

COMIX



MR. SMARTY PANTS KNOWS

According to one TV historian, Hoss on *Bonanza* (played by Dan Blocker) was the first character killed on a TV show.

According to the U.S. Consumer Product Safety Commission, there were about 11,000 escalator-related injuries in 2007. The majority are from falls, but 10% happen when people's hands, feet, or shoes get trapped in escalators.

Some Inuit used an "oosik" as a war club. It is the penile bone (baculum) of a walrus, which has the largest baculum of all mammals.

Groucho Marx's favorite book was *Charlotte's Web*.

During the Bush presidency, the private sector lost jobs while the public sector gained jobs. Since the end of the recession (as determined by the National Bureau of Economic Research), the private sector has gained jobs while the public sector lost jobs.



At left 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 email mrpants@austinchronicle.com.

SLOWPOKE

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- willing to take Vitamin D and Calcium supplements.

If eligible, you may receive study-related physical examinations, lab tests, office visits, electrocardiogram, bone density scans (DXA), study medication, VitaminD and Calcium supplements at no cost. You may also be compensated up to \$600.

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AD of the WEEK

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Have you been raped, attacked, experienced a serious car accident, or combat experience and continue to be haunted by memories of the trauma?

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UT Laboratory for the Study of Anxiety Disorders at 512-404-9118

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BONE HEALTH

ARE YOU A HEALTHY, POST MENOPAUSAL WOMAN?

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- a healthy woman, 75 years of age or younger
- post menopausal for at least 5 years

- willing to take Vitamin D and Calcium supplements

If eligible, you may receive study-related physical examinations, lab tests, office visits, electrocardiogram, bone density scans (DXA), study medication, Vitamin D and Calcium supplements at no cost. You may also be compensated up to \$600. To learn more about the bone health study, please call:

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DORA

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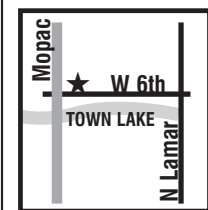
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1/1s... \$795

2/1s... \$995

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Apt Mon

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Apt Mon

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CENTRAL French Place- Charming old neighborhood, close to downtown/UT, HARDWOODS, 2/1, CA/CH, owner supplied stacked w/d, huge trees and decks. Dogs welcome, 3215 Lafayette Ave., \$1,595 Matthews Properties, Rollo 731-6799, matthewsproperties@yahoo.com

CENTRAL 3402 King Street, High ceilinged 2/2 home with a bathroom attached to each bedroom, formal dining room, close to UT and downtown, large oak tree out front, w/d connections, \$1,350. Beck & Co 474-1551, brad@beckandco.com

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CENTRAL Spacious 2/1 with hard tile! CA/CH, all appliances, wonderful hardwoods, lots of windows, covered parking, big kitchen, big bedrooms, W/D connections, quiet neighbors. Cats welcome (NO dogs). \$1,500. 1713-B Summit View (1 block north of Enfield). Matthews Properties, Rollo 731-6799, matthewsproperties@yahoo.com

CENTRAL Classic Pemberton! Spacious 2/1 duplex, wonderful hardwoods, lots of windows, covered parking, big kitchen, big bedrooms, W/D connections, quiet neighbors. Cats welcome (NO dogs). \$1,500. 1713-B Summit View (1 block north of Enfield). Matthews Properties, Rollo 731-6799, matthewsproperties@yahoo.com

CENTRAL 905 Newman 2/1 house \$1250. Hardwood floors, stacked W/D in kitchen, large back deck, detached storage garage, in the heart of Tarrytown. Beck & Co., (512) 474-1551
brad@beckandco.com

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AND HAVE WARRANTY.
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LEGAL

Application has been made with the Texas Alcoholic Beverage Commission for a Mixed Beverage Restaurant Permit with Food and Beverage Certificate by 1315 West, LLC d/b/a Twenty Two located at 1315 West 6th Street, Austin, Travis County, Texas 78703 . Managers of said company are M.R. Dickson Holdings, LLC, Pennington Holdings, LLC and Horne Holdings, LLC.

Application has been made with the Texas Alcoholic Beverage Commission for a Wine & Beer Retailer's Permit and a Food & Beverage Certificate for Lenoir Restaurant, LLC., dba Lenoir Restaurant, 1807 South First St., Austin, Travis County Texas 78704. Member of said LLC are Todd Duplechan, Jessica Maher and William Radford.

Application has been made with the Texas Alcoholic Beverage Commission for a Wine and Beer Retailer's Permit, Retail Dealer's On Premises Late Hours License, and a Food & Beverage Certificate for All Star

Burger, LLC., dba All Star Burger, 12921 Hill County Blvd. Ste. D2-105, Bee Cave, Travis County Texas 78738. Member of said LLC are Truett S. Street and Shannon K. Street.

AUCTION Pursuant to Chapter 59, Texas Property Code, STORAGE TOWN USA, Located at 13107 Dessau Rd #100, AUSTIN TEXAS 78754 will hold a Public Auction of property being sold to satisfy a landlord's lien. Sale will begin at 10:00AM SEPT 24TH, 2011. PROPERTY WILL BE SOLD TO HIGHEST BIDDER FOR CASH. Seller reserves the right to not accept any bid and to withdraw property from sale. Cleaning deposit required. Contents described as follows: furniture, appliances, tools, electronics, computers, clothing, books, movies, sealed boxes.

Property being sold includes contents in units of the following: 30 - Quincy Wooley, 56/1113 - David Gonzalez, 59 - Crystal Mays, 69 - Brian Gonzales, 85 - April Leal, 255 - Adrian Baez, 273 - Elizabeth Copeland, 276 - Bryce Dimicelli, 287 - Brian Johnson, 359 - Chris McBride, 1090 - Sheri Massey, 1126 - Rebecca Cowen

CITATION BY PUBLICATION THE STATE OF TEXAS CAUSE NO: D-1-GN-11-000363 TO: BENJAMIN T. JOHNSON AND THE KNOWN AND UNKNOWN HEIRS OF MABLE JOHNSON AND MARY POULTER Defendant(s), in the herein-after styled and numbered cause: YOU (AND EACH OF YOU) HAVE BEEN SUED. You may employ an attorney. If you or your attorney do not file a written answer with the clerk who issued this citation by 10:00 A.M. on the Monday next following the expiration of 42 days from the date of issuance hereof, that is to say at or before 10 o'clock A.M. of Monday the OCTOBER 17, 2011, and answer the ORIGINAL PETITION of Plaintiff(s), filed in the 419TH JUDICIAL DISTRICT COURT of Travis County, Texas, on FEBRUARY 3, 2011, a default judgment may be taken against you.

Said suit being number D-1-GN-11-000363, in which SELECT PORTFOLIO SERVICING AS SERVICING AGENT FOR WELLS FARGO BANK, N.A., AS TRUSTEE FOR THE HOLDERS OF ASSET BACKED SECURITIES CORPORATION HOME EQUITY LOAN TRUST 2003-HE1 ASSET BACKED PASS-THROUGH CERTIFICATES, SERIES 2003-HE1 Plaintiff(s), and MABLE JOHNSON, DECEASED BY AND THROUGH THE KNOWN AND UNKNOWN HEIRS OF MABLE JOHNSON AND MARY POULTER, Defendant(s), and the nature of which said suit is as follows:

YOU ARE HEREBY NOTIFIED THAT SUIT HAS BEEN BROUGHT BY SELECT PORTFOLIO SERVICING, AS SERVICING AGENT FOR WELLS FARGO BANK, N.A., AS TRUSTEE FOR THE HOLDERS OF ASSET BACKED SECURITIES CORPORATION HOME EQUITY LOAN TRUST 2003-HE1 ASSET BACKED PASS-THROUGH CERTIFICATES SERIES 2003-HE1 AS PLAINTIFF AGAINST MABLE JOHNSON, DECEASED BY AND THROUGH THE KNOWN AND UNKNOWN HEIRS OF MABLE JOHNSON AND MARY POULTER AS DEFENDANTS, AND ANY

OTHER PERSON CLAIMING ANY RIGHT, TITLE, AND INTEREST OR POSSESSION IN AND TO THE PROPERTY LOCATED AT 1400 SHARPS ROAD, AUSTIN, TRAVIS COUNTY, TEXAS 78734 AND LEGALLY DESCRIBED AS: LOT (1), BLOCK "L", APACHE SHORES SECTION NO. 5, A SUBDIVISION IN TRAVIS COUNTY, TEXAS, ACCORDING TO THE MAP OR PLAT THEREOF IN VOLUME 55, PAGE 41, OF THE PLAT RECORDS OF TRAVIS COUNTY, TEXAS. PLAINTIFF'S PETITION IS STYLED SELECT PORTFOLIO SERVICING, AS SERVICING AGENT FOR WELLS FARGO BANK, N.A., AS TRUSTEE FOR THE HOLDERS OF ASSET BACKED SECURITIES CORPORATION HOME EQUITY LOAN TRUST 2003-HE1 ASSET BACKED PASS-THROUGH CERTIFICATES SERIES 2003-HE1, ITS SUCCESSORS IN INTEREST AND ASSIGNS, PLAINTIFF V. MABLE JOHNSON, DECEASED BY AND THROUGH THE KNOWN AND UNKNOWN HEIRS OF MABLE JOHNSON AND MARY POULTER, DEFENDANTS. THE PETITION SEEKS TO FORECLOSE THE LIEN ON THE PROPERTY AND ASSERT SUPERIOR TITLE TO THE ABOVE DESCRIBED PROPERTY.

ALL OF WHICH MORE FULLY APPEARS FROM PLAINTIFF'S ORIGINAL PETITION ON FILE IN THIS OFFICE, AND WHICH REFERENCE IS HERE MADE FOR ALL INTENTS AND PURPOSES.

Issued and given under my hand and the seal of said court at Austin, Texas, August 31, 2011.

AMALIA RODRIGUEZ-MENDOZA
Travis County District Clerk
Travis County Courthouse
1000 Guadalupe, P.O. Box 679003 (78767)
Austin, Texas 78701
PREPARED BY: MESCHER MARIA
REQUESTED BY:
CLINT WADE CHASE
5450 N.W. CENTRAL DR.
HOUSTON, TX 77092
BUSINESS PHONE: (713) 933-1535

CITATION BY PUBLICATION THE STATE OF TEXAS CAUSE NO: D-1-FM-11-004994 TO: MAXIMILIANO LAST NAME UNKNOWN and to all who it may concern, Respondent(s); GREETINGS: YOU HAVE BEEN SUED. You may employ an attorney. If you or your attorney do not file a written answer with the clerk who issued this citation by 10:00 A.M. on the Monday next following the expiration of twenty days after you were served this citation and petition, a default judgment may be taken against you. YOU ARE HEREBY COMMANDED to appear and answer before the Honorable District Court, 201ST JUDICIAL DISTRICT COURT, Travis County, Texas, at the Courthouse of said County in Austin, Texas, at or before 10 o'clock A.M. of the Monday next after expiration of twenty days from the date of service of this citation, then and there to answer the ORIGINAL PETITION IN SUIT AFFECTING THE PAREN-CHILD RELATIONSHIP OF JENNIFER L AYRES Petitioner(s), filed in said court on SEPTEMBER 2, 2011, against MAXIMILIANO LAST NAME UNKNOWN Respondent(s), and said suit being number D-1-FM-11-004994 on the docket of said Court, and entitled "IN THE INTEREST OF ANGEL ROMERO DOMINGUEZ AND GIOVANNI ROMERO DOMINGUEZ, CHILDREN", the nature of which suit is a request SUIT AFFECTING THE PARENT-CHILD RELATIONSHIP.

The Court has authority in this suit to enter any judgment or decree in the CHILD's interest which will be binding on you, including the termination of the parent-child relationship, the determination of paternity, and the appointment of a conservator with authority to consent to the CHILD's adoption. Issued and given under my hand and the seal of said court at Austin, Texas, September 07, 2011. AMALIA RODRIGUEZ-MENDOZA
Travis County District Clerk
Travis County Courthouse
1000 Guadalupe,
P.O. Box 679003 (78767)
Austin, Texas 78701
By /s/ JON SANDERS, Deputy REQUESTED BY:
JOAL CANNON SHERIDAN
3307 NORTHLAND DRIVE, SUITE 420
AUSTIN, TX 78731
BUSINESS PHONE: (512) 454-8791
FAX: (512) 454-9091

CITATION BY PUBLICATION THE STATE OF TEXAS COUNTY OF WILLIAMSON TO ALL PERSONS INTERESTED IN THE ESTATE OF JOHN NORWOOD SPENCER, JR., Cause No. 11-0491-CP4, in County Court at Law #4 of Williamson County, 405 Martin Luther King Street, Georgetown, Texas 78626. **ESTHER RENEE SPENCER,** Applicant in the above numbered and entitled estate, filed on the **19th day of August, 2011 an APPLICATION TO DETERMINE HEIRSHIP** of the said estate and requests that the said Court determine who are the heirs and only heirs of the said **JOHN NORWOOD SPENCER, JR., DECEASED,** and their respective shares and interests in such estate. Said application may be heard at 10:00 o'clock a.m. on or after the first Monday next after the expiration of ten days from the date of publication of this citation, at the County Courthouse in Georgetown, Williamson County, Texas All persons interested in said estate are hereby cited to appear before said Honorable Court or before above mentioned time and place by filing a written answer contesting such application should they desire to do so. If this citation is not served within 90 days after the date of its issuance, it shall be returned unserved. Issued and given under my hand and seal of office at Georgetown, Texas, this 19th day of August, 2011. Nancy E. Rister
Williamson County Clerk
405 MLK Street, Box 14
Georgetown, TX 78626
By: /s/ Cindy E. Dawson, Deputy Applicants Attorney: DIANNE K CLARK
P.O. BOX 3590
PFLUGERVILLE, TX 78691

CITATION BY PUBLICATION THE STATE OF TEXAS TO ALL PERSONS INTERESTED IN THE ESTATE OF ROBERTO V RANGEL, No. C-1-PB-11-001525 in Probate Court, Number One of Travis County, Texas. MARIA MARGARITA ALCOSER The alleged heir(s) at law in the above numbered and entitled estate, filed on September 13 2011, an Application to Determine Heirship in the said estate and request(s) that said Court determine who are the heirs and only heirs of the said ROBERTO V RANGEL, Deceased, and their respective shares and interests in such estate. Said application will be heard and acted on by said Court at 10:00 o'clock a.m. on the first Monday next after the expiration of ten days from date of publication of this citation, at the County Courthouse in Travis County, Texas. All persons interested in said estate are hereby cited to appear before said Honorable Court at said above mentioned time and place by filing a written answer contesting such application should they desire to do so. If this citation is not served within 90 days after date of its issuance, it shall be returned unserved. GIVEN UNDER MY HAND AND THE SEAL OF SAID COURT at office in Travis County, Texas, on September 14, 2011. Dana DeBeauvoir
County Clerk,
Travis County, Texas
P.O. BOX 149325
AUSTIN, TEXAS 78714-9325
By Deputy: /s/ D. MENDEZ

D-1-GV-08-000967 **CONSTABLE'S NOTICE OF SALE** **REAL PROPERTY DELINQUENT TAXES** BY VIRTUE of a certain Order Of Sale issued by the clerk of the 250th District Court of Travis County, on the 17th day of August, 2011 in a certain cause numbered D-1-GV-08-000967, wherein Pflugerville Independent School District, Travis County, Travis County Emergency Services District No. 2, Travis County Healthcare District and Northeast Travis County Utilities District are plaintiffs, and Joseph O. Rocca and Barbara A. Rocca are defendant(s), in favor of said plaintiffs, for the sum of **\$10,498.26** Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 250th District Court of Travis County, Texas, on February 18, 2009. I, on the 26th day of August, 2011, at 2:00 o'clock P.M., have levied upon, and will, on the 4th day of October, 2011 at 10:00 o'clock, A.M., at 1000 Guadalupe Street in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit: **.268 of an acre out of the James Burleson Sur. 19 as described in Volume 2306, Page 166 of the deed records of Travis County, Texas.** THE ABOVE SALE to be made by me to satisfy the above described judgment for **\$11,897.29** Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof. Witness my hand this 26th day of August, 2011. BRUCE ELFANT,

D-1-GV-01-003180 **CONSTABLE'S NOTICE OF SALE** **REAL PROPERTY DELINQUENT TAXES** BY VIRTUE of a certain Order Of Sale issued by the clerk of the 250th District Court of Travis County, on the 18th day of August, 2011 in a certain cause numbered D-1-GV-01-003180, wherein Austin Community College, City of Manor, Manor Independent School District, Travis County, Travis County Emergency Services District No. 12 and Travis County Healthcare District d/b/a Central Health are plaintiffs, and Haman Graham, Leona Graham, Mary Graham (In Rem Only), if alive and if deceased, the unknown owners, heirs, assigns and successors of the Estate of Haman Graham, Leona Graham, Mary Graham are defendant(s), in favor of said plaintiffs, for the sum of **\$15,913.80** Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 250th District Court of Travis County, Texas, on May 25, 2011. I, on the 26th day of August, 2011, at 2:00 o'clock P.M., have levied upon, and will, on the 4th day of October, 2011 at 10:00 o'clock, A.M., at 1000 Guadalupe Street in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit: **Lots 5 & 6, Block 34, Town of Manor, Plat No. V/796 as described in Volume 239, Page 561 and Volume 239, Page 566 of the deed records of Travis County, Texas.** THE ABOVE SALE to be made by me to satisfy the above described judgment for **\$15,913.80** Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof. Witness my hand this 26th day of August, 2011. BRUCE ELFANT,

D-1-GV-10-001486 **CONSTABLE'S NOTICE OF SALE** **REAL PROPERTY DELINQUENT TAXES** BY VIRTUE of a certain Order Of Sale issued by the clerk of the 98th District Court of Travis County, on the 17th day of August, 2011 in a certain cause numbered D-1-GV-10-001486, wherein Austin Community College, City of Austin, Manor Independent School District, Travis County, Travis County Healthcare District d/b/a Central Health are plaintiffs, and Clarence Calhoun and Nell Calhoun, if alive and if deceased, the unknown owners, heirs, assigns and successors of the Estate of Clarence Calhoun and Nell Calhoun are defendant(s), in favor of said plaintiffs, for the sum of **\$11,897.29** Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 98th District Court of Travis County, Texas, on March 28, 2011. I, on the 26th day of August, 2011, at 2:00 o'clock P.M., have levied upon, and will, on the 4th day of October, 2011 at 10:00 o'clock, A.M., at 1000 Guadalupe Street in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit: **.268 of an acre out of the James Burleson Sur. 19 as described in Volume 2306, Page 166 of the deed records of Travis County, Texas.** THE ABOVE SALE to be made by me to satisfy the above described judgment for **\$11,897.29** Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof. Witness my hand this 26th day of August, 2011. BRUCE ELFANT,

D-1-GV-01-003180 **CONSTABLE'S NOTICE OF SALE** **REAL PROPERTY DELINQUENT TAXES** BY VIRTUE of a certain Order Of Sale issued by the clerk of the 250th District Court of Travis County, on the 18th day of August, 2011 in a certain cause numbered D-1-GV-01-003180, wherein Austin Community College, City of Manor, Manor Independent School District, Travis County, Travis County Emergency Services District No. 12 and Travis County Healthcare District d/b/a Central Health are plaintiffs, and Haman Graham, Leona Graham, Mary Graham (In Rem Only), if alive and if deceased, the unknown owners, heirs, assigns and successors of the Estate of Haman Graham, Leona Graham, Mary Graham are defendant(s), in favor of said plaintiffs, for the sum of **\$15,913.80** Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 250th District Court of Travis County, Texas, on May 25, 2011. I, on the 26th day of August, 2011, at 2:00 o'clock P.M., have levied upon, and will, on the 4th day of October, 2011 at 10:00 o'clock, A.M., at 1000 Guadalupe Street in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit: **Lots 5 & 6, Block 34, Town of Manor, Plat No. V/796 as described in Volume 239, Page 561 and Volume 239, Page 566 of the deed records of Travis County, Texas.** THE ABOVE SALE to be made by me to satisfy the above described judgment for **\$15,913.80** Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof. Witness my hand this 26th day of August, 2011. BRUCE ELFANT,

D-1-GV-08-000967 **CONSTABLE'S NOTICE OF SALE** **REAL PROPERTY DELINQUENT TAXES** BY VIRTUE of a certain Order Of Sale issued by the clerk of the 250th District Court of Travis County, on the 17th day of August, 2011 in a certain cause numbered D-1-GV-08-000967, wherein Pflugerville Independent School District, Travis County, Travis County Emergency Services District No. 2, Travis County Healthcare District and Northeast Travis County Utilities District are plaintiffs, and Joseph O. Rocca and Barbara A. Rocca are defendant(s), in favor of said plaintiffs, for the sum of **\$10,498.26** Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 250th District Court of Travis County, Texas, on February 18, 2009. I, on the 26th day of August, 2011, at 2:00 o'clock P.M., have levied upon, and will, on the 4th day of October, 2011 at 10:00 o'clock, A.M., at 1000 Guadalupe Street in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit: **.268 of an acre out of the James Burleson Sur. 19 as described in Volume 2306, Page 166 of the deed records of Travis County, Texas.** THE ABOVE SALE to be made by me to satisfy the above described judgment for **\$11,897.29** Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof. Witness my hand this 26th day of August, 2011. BRUCE ELFANT,

D-1-GV-08-000967 **CONSTABLE'S NOTICE OF SALE** **REAL PROPERTY DELINQUENT TAXES** BY VIRTUE of a certain Order Of Sale issued by the clerk of the 250th District Court of Travis County, on the 17th day of August, 2011 in a certain cause numbered D-1-GV-08-000967, wherein Pflugerville Independent School District, Travis County, Travis County Emergency Services District No. 2, Travis County Healthcare District and Northeast Travis County Utilities District are plaintiffs, and Joseph O. Rocca and Barbara A. Rocca are defendant(s), in favor of said plaintiffs, for the sum of **\$10,498.26** Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 250th District Court of Travis County, Texas, on February 18, 2009. I, on the 26th day of August, 2011, at 2:00 o'clock P.M., have levied upon, and will, on the 4th day of October, 2011 at 10:00 o'clock, A.M., at 1000 Guadalupe Street in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit: **.268 of an acre out of the James Burleson Sur. 19 as described in Volume 2306, Page 166 of the deed records of Travis County, Texas.** THE ABOVE SALE to be made by me to satisfy the above described judgment for **\$11,897.29** Dollars in favor of plaintiffs, together with the costs of said suit, and the proceeds applied to the satisfaction thereof. Witness my hand this 26th day of August, 2011. BRUCE ELFANT,

CONSTABLE PRECINCT 5
TRAVIS COUNTY, TEXAS
BY /s/ G.L. Blaylock DEPUTY
ON THE PROPERTY SOLD,
THERE ARE NO WARRANT-
TIES, EXPRESS OR IMPLIED,
INCLUDING, BUT NOT LIM-
ITED TO, THE IMPLIED WAR-
RANTIES OF MERCHANT-
ABILITY AND FITNESS FOR
A PARTICULAR PURPOSE.
YOU BUY THE PROPERTY
"AS IS". BIDDERS ARE FUR-
THER ADVISED THAT PUR-
CHASE OF THE PROPERTY
AT THIS EXECUTION SALE
MAY NOT EXTINGUISH ANY
LIENS OR SECURITY INTER-
ESTS ON THE PROPERTY.
YOU ARE SIMPLY PUR-
CHASING WHATEVER
INTEREST THE DEBTOR HAS
IN THE PROPERTY. IF YOU
HAVE ANY QUESTIONS, YOU
NEED TO CONSULT COUN-
SEL OF YOUR CHOICE.

D-1-GV-10-001616
CONSTABLE'S NOTICE OF SALE
**REAL PROPERTY DELIN-
QUENT TAXES**

BY VIRTUE of a certain Order Of Sale issued by the clerk of the 261st District Court of Travis County, on the 26th day of August, 2011 in a cer-
tain cause numbered D-1-
GV-10-001616, wherein Aus-
tin Independent School Dis-
trict, City of Austin, Travis
County, Travis County
Healthcare District d/b/a Cen-
tral Health and Austin Com-
munity College are plaintiffs,
and Lyman H. Kalbo a/k/a
Lyman H. Kolbo and Vera
Kalbo a/k/a Vera Kolbo, if
alive and if deceased, the
unknown owners, heirs, as-
signs and successors of the
Estate of Lyman H. Kalbo
a/k/a Lyman H. Kolbo and
Vera Kalbo a/k/a Vera Kolbo
are defendant(s), in favor of
said plaintiffs, for the sum of
\$38,687.38 Dollars, together
with all costs of suit, that be-
ing the amount of judgment
recovered by the said plain-
tiffs, in the 261st District
Court of Travis County, Tex-
as, on May 25, 2011.

I, on the 29th day of August,
2011, at 2:00 o'clock P.M.,
have levied upon, and will,
on the 4th day of October,
2011 at 10:00 o'clock, A.M.,
at 1000 Guadalupe Street in
the City of Austin, within legal
hours, proceed to sell for
cash to the highest bidder,
all the rights, title and interest
of defendants in and to the
following described property,
levied upon as the property
of defendants, to-wit:
**East 71', more or less, out of
Lot 5, Southwood Annex,
Plat No. 9/106, being a por-
tion as described in Volume
2210, Page 256 and being
more fully described in at-
tached parcel map of the
Deed Records of Travis
County, Texas.**

THE ABOVE SALE to be
made by me to satisfy the
above described judgment for
\$38,687.38 Dollars in fa-
vor of plaintiffs, together with
the costs of said suit, and the
proceeds applied to the sat-
isfaction thereof.

Witness my hand this 29th
day of August, 2011.
BRUCE ELFANT,
CONSTABLE PRECINCT 5
TRAVIS COUNTY, TEXAS

BY /s/ G.L. Blaylock DEPUTY
ON THE PROPERTY SOLD,
THERE ARE NO WARRANT-
TIES, EXPRESS OR IMPLIED,
INCLUDING, BUT NOT LIM-
ITED TO, THE IMPLIED WAR-
RANTIES OF MERCHANT-
ABILITY AND FITNESS FOR
A PARTICULAR PURPOSE.
YOU BUY THE PROPERTY
"AS IS". BIDDERS ARE FUR-
THER ADVISED THAT PUR-
CHASE OF THE PROPERTY
AT THIS EXECUTION SALE
MAY NOT EXTINGUISH ANY
LIENS OR SECURITY INTER-
ESTS ON THE PROPERTY.
YOU ARE SIMPLY PUR-
CHASING WHATEVER
INTEREST THE DEBTOR HAS
IN THE PROPERTY. IF YOU
HAVE ANY QUESTIONS, YOU
NEED TO CONSULT COUN-
SEL OF YOUR CHOICE.

GV-301270
CONSTABLE'S NOTICE OF SALE
**REAL PROPERTY DELIN-
QUENT TAXES**

BY VIRTUE of a certain Order Of Sale issued by the clerk of the 261st District Court of Travis County, on the 18th day of August, 2011 in a cer-
tain cause numbered GV-
301270, wherein City of Aus-
tin, Del Valle Independent
School District, Travis
County, Travis County
Healthcare District and Aus-
tin Community College are
plaintiffs, and John Franklin
Powell, City of Austin (In Rem
Only) and United States of
America/Internal Revenue
Service (In Rem Only) are
defendant(s), in favor of said
plaintiffs, for the sum of
\$34,212.18 Dollars, together
with all costs of suit, that be-
ing the amount of judgment
recovered by the said plain-
tiffs, in the 261st District
Court of Travis County, Tex-
as, on January 29, 2010.

I, on the 26th day of August,
2011, at 2:00 o'clock P.M.,
have levied upon, and will,
on the 4th day of October,
2011 at 10:00 o'clock, A.M.,
at 1000 Guadalupe Street in
the City of Austin, within legal
hours, proceed to sell for
cash to the highest bidder,
all the rights, title and interest
of defendants in and to the
following described property,
levied upon as the property
of defendants, to-wit:

**1.456 acres out of the San-
tiago Del Valle Grant, Travis
County, Texas, and being
more particularly described
in Volume 4334, Page 1350;
Volume 11278, Page 952
and Document No.
2005022725 of the Deed
Records of Travis County,
Texas.**

THE ABOVE SALE to be
made by me to satisfy the
above described judgment for
\$34,212.18 Dollars in fa-
vor of plaintiffs, together with
the costs of said suit, and the
proceeds applied to the sat-
isfaction thereof.

Witness my hand this 26th
day of August, 2011.
BRUCE ELFANT,
CONSTABLE PRECINCT 5
TRAVIS COUNTY, TEXAS

BY /s/ G.L. Blaylock DEPUTY
ON THE PROPERTY SOLD,
THERE ARE NO WARRANT-
TIES, EXPRESS OR IMPLIED,
INCLUDING, BUT NOT LIM-
ITED TO, THE IMPLIED WAR-
RANTIES OF MERCHANT-
ABILITY AND FITNESS FOR
A PARTICULAR PURPOSE.
YOU BUY THE PROPERTY
"AS IS". BIDDERS ARE FUR-
THER ADVISED THAT PUR-
CHASE OF THE PROPERTY
AT THIS EXECUTION SALE
MAY NOT EXTINGUISH ANY
LIENS OR SECURITY INTER-
ESTS ON THE PROPERTY.
YOU ARE SIMPLY PUR-
CHASING WHATEVER
INTEREST THE DEBTOR HAS
IN THE PROPERTY. IF YOU
HAVE ANY QUESTIONS, YOU
NEED TO CONSULT COUN-
SEL OF YOUR CHOICE.

GV-302927
CONSTABLE'S NOTICE OF SALE
**REAL PROPERTY DELIN-
QUENT TAXES**

BY VIRTUE of a certain Order Of Sale issued by the clerk of the 126th District Court of Travis County, on the 17th day of August, 2011 in a cer-
tain cause numbered

GV-302927, wherein Del Valle
Independent School District,
Travis County, Travis County
Emergency Services District
No. 12, Travis County Health-
care District and Austin Com-
munity College are plaintiffs,
and Paulino Martinez, Car-
men Martinez and United
States of America (In Rem
Only) are defendant(s), in fa-
vor of said plaintiffs, for the
sum of **\$18,650.08** Dollars,
together with all costs of suit,
that being the amount of
judgment recovered by the
said plaintiffs, in the 126th

District Court of Travis
County, Texas, on June 6,
2008.

I, on the 26th day of August,
2011, at 2:00 o'clock P.M.,
have levied upon, and will,
on the 4th day of October,
2011 at 10:00 o'clock, A.M.,
at 1000 Guadalupe Street in
the City of Austin, within legal
hours, proceed to sell for
cash to the highest bidder,
all the rights, title and interest
of defendants in and to the
following described property,
levied upon as the property
of defendants, to-wit:

**Lot 36, Block L, Kennedy
Ridge Estates, Section 1,
Plat No. 24/3, Travis
County, Texas, and being
more particularly described
in Volume 12041, Page 220
of the deed records of Tra-
vis County, Texas.**

THE ABOVE SALE to be
made by me to satisfy the
above described judgment for
\$18,650.08 Dollars in fa-
vor of plaintiffs, together with
the costs of said suit, and the
proceeds applied to the sat-
isfaction thereof.

Witness my hand this 26th
day of August, 2011.
BRUCE ELFANT,
CONSTABLE PRECINCT 5
TRAVIS COUNTY, TEXAS

BY /s/ G.L. Blaylock DEPUTY
ON THE PROPERTY SOLD,
THERE ARE NO WARRANT-
TIES, EXPRESS OR IMPLIED,
INCLUDING, BUT NOT LIM-
ITED TO, THE IMPLIED WAR-
RANTIES OF MERCHANT-
ABILITY AND FITNESS FOR
A PARTICULAR PURPOSE.
YOU BUY THE PROPERTY
"AS IS". BIDDERS ARE FUR-
THER ADVISED THAT PUR-
CHASE OF THE PROPERTY
AT THIS EXECUTION SALE
MAY NOT EXTINGUISH ANY
LIENS OR SECURITY INTER-
ESTS ON THE PROPERTY.
YOU ARE SIMPLY PUR-
CHASING WHATEVER
INTEREST THE DEBTOR HAS
IN THE PROPERTY. IF YOU
HAVE ANY QUESTIONS, YOU
NEED TO CONSULT COUN-
SEL OF YOUR CHOICE.

GV-402170
CONSTABLE'S NOTICE OF SALE
**REAL PROPERTY DELIN-
QUENT TAXES**

BY VIRTUE of a certain Order Of Sale issued by the clerk of the 345th District Court of Travis County, on the 17th day of August, 2011 in a cer-
tain cause numbered

GV-402170, wherein Austin
Community College, Austin
Independent School District,
City of Austin, Travis County
and Travis County Healthcare
District are plaintiffs, and
Jose Martinez, Cervando
(Servando) Martinez, Rosa
Martinez, Joseph Abel Gon-
zales, Jr., if alive and if de-
ceased, the unknown own-
ers, heirs, assigns and suc-
cessors of the Estate of Jose
Martinez, Cervando
(Servando) Martinez, Rosa
Martinez, Joseph Abel Gon-
zales, Jr., Rosa Maria Marti-
nez, Joseph Gonzales, Sr.,
City of Austin (In Rem Only),
United States of America/
Internal Revenue Service (In
Rem Only), Capitol Credit
Union (In Rem Only), City of
Austin, Del Valle Independent
School District, Travis
County, Travis County Hospi-
tal District, Austin Commu-
nity College, Austin Inde-
pendent School District and
Travis County Healthcare
District (In Rem Only), NCO
Portfolio Management, Inc.
(In Rem Only) and State of
Texas/Bond Forfeiture Sec-
tion (In Rem Only) are
defendant(s), in favor of said
plaintiffs, for the sum of
\$41,250.30 Dollars, together
with all costs of suit, that be-
ing the amount of judgment
recovered by the said plain-
tiffs, in the 345th District
Court of Travis County, Tex-
as, on June 19, 2009.

I, on the 26th day of August,
2011, at 2:00 o'clock P.M.,
have levied upon, and will,
on the 4th day of October,
2011 at 10:00 o'clock, A.M.,
at 1000 Guadalupe Street in

the City of Austin, within legal
hours, proceed to sell for
cash to the highest bidder,
all the rights, title and interest
of defendants in and to the
following described property,
levied upon as the property
of defendants, to-wit:

**Lots 24 and 25, D.C. Pace
Addition (Olt. 12, Div. O),
Plat No. 2/187, Travis
County, Texas, and being
more particularly described
in Volume 757, Page 171,
Probate Cause No. 24,124
and Probate Cause No.
48,400 of the deed records
of Travis County, Texas.**

THE ABOVE SALE to be
made by me to satisfy the
above described judgment for
\$41,250.30 Dollars in fa-
vor of plaintiffs, together with
the costs of said suit, and the
proceeds applied to the sat-
isfaction thereof.

Witness my hand this 26th
day of August, 2011.
BRUCE ELFANT,
CONSTABLE PRECINCT 5
TRAVIS COUNTY, TEXAS

BY /s/ G.L. Blaylock DEPUTY
ON THE PROPERTY SOLD,
THERE ARE NO WARRANT-
TIES, EXPRESS OR IMPLIED,
INCLUDING, BUT NOT LIM-
ITED TO, THE IMPLIED WAR-
RANTIES OF MERCHANT-
ABILITY AND FITNESS FOR
A PARTICULAR PURPOSE.
YOU BUY THE PROPERTY
"AS IS". BIDDERS ARE FUR-
THER ADVISED THAT PUR-
CHASE OF THE PROPERTY
AT THIS EXECUTION SALE
MAY NOT EXTINGUISH ANY
LIENS OR SECURITY INTER-
ESTS ON THE PROPERTY.
YOU ARE SIMPLY PUR-
CHASING WHATEVER
INTEREST THE DEBTOR HAS
IN THE PROPERTY. IF YOU
HAVE ANY QUESTIONS, YOU
NEED TO CONSULT COUN-
SEL OF YOUR CHOICE.

NOTICE of interested parties,
I have a small Motorcycle,
Vin# AF0602F5197967 that is
in Lien Status and going to
Auction, if there is a Lien
Holder or if this has been sto-
len please contact Sharon @
Mopac Self Storage,
512-244-1011.

NOTICE IS HEREBY GIVEN
as required by title 18, United
States Code, section
983(a)(2)(A) and/or title 19,
United States Code, section
1607 et seq of seizure at
Austin, Texas, on the dates
specified below, of the fol-
lowing merchandise, liable to
forfeiture to the United States
under provisions of various
statutes cited. Any person
claiming such property is
hereby notified to file his
claim at the Customhouse,
7501 Esters Blvd., Suite 160,
Irving, Texas 75063 (or by
mail to P.O. Box 619050,
D/FW Airport, Texas 75261),
within 20 days (or 35 days if
case is denoted as
C.A.F.R.A.) after the first pub-
lication of this notice together
with a bond in the amount of
\$5000 or 10% of the value of
the claimed property (for cas-
es not denoted as
C.A.F.R.A.), whichever is low-
er, but not less than \$250,
with approved sureties as
provided for in title 19, United
States Code, section 1608.
The cost bond amount, if re-
quired, is specified below for
each referenced case. Once
the cost bond and/or claim to
the merchandise has been
filed, the case will be for-
warded to the United States
Attorney for the institution of
forfeiture proceedings in fed-
eral district court. If you are
indigent (needy and poor)
you may not be required to
post the monetary bond. If no
claim is filed (or bond given)
as provided in the aforesaid
statute, the property herein
described will be declared
forfeited to the Government
of the United States and dis-
posed of in conformity with
the laws and regulations of
the Secretary of the Treasury:
2011550600004101: 20 Piec-
es of U.S. Currency, 2006
Jaeger, VIN#
SAJWA01A96FN57902, Bur-

berry Handbag (Large), Bur-
berry Handbag (Small), Guc-
ci Handbag (Black/White),
Gucci Handbag (Dark Brown
Leather), Gucci Handbag
(Black/Gray Vinyl), Gucci
Handbag (Black Leather),
Gucci Handbag (Brown
Canvas), Gucci Wallet
(Black/Gray), Michael Kors
Handbag (Gray) and Fendi
Handbag (Animal Print) val-
ued at \$24,710.00 - in viola-
tion of 18 USC 981, 982 &
1956, because the property
was involved in transactions
that involved the proceeds of
knowingly, forging, counter-
feiting, altering, or falsely
making any immigrant or
nonimmigrant visa, permit,
border crossing card, alien
registration receipt care or
other document prescribed
by statute or regulation for
entry into or as evidence of
authorized stay or employ-
ment in the United States, 18
USC 981, 982 & 1546, be-
cause it is unlawful to utter,
use, or attempt to use, pos-
sess, obtain, accept, or re-
ceive any such visa, permit,
border crossing card, alien
registration receipt card, or
other document prescribed
by statute or regulation for
entry into or as evidence of
authorized stay or employ-
ment in the United States
which was procured by
means of any false claim or
statement, or to have been
otherwise procured by fraud
or unlawfully obtained, 18
USC 981 & 371, because it is
unlawful for any person to
use any conveyance, includ-
ing any vessel, vehicle, or
aircraft, that has been or is
being used in the commis-
sion of a violation of subsec-
tion (a), in that a conveyance
was being used to transport
undocumented aliens into the
United States, the gross pro-
ceeds of such violation, and
any property traceable to
such conveyance or pro-
ceeds, shall be seized and
subject to forfeiture, 8 U.S.C.
1324(b)(1)(a), because it is
unlawful for any person to
use any conveyance, includ-
ing any vessel, vehicle, or
aircraft, that has been or is
being used in the commis-
sion of a violation of subsec-
tion (a), in that a conveyance
was being used to transport
undocumented aliens into the
United States, the gross pro-
ceeds of such violation, and
any property traceable to
such conveyance or pro-
ceeds, shall be seized and
subject to forfeiture and 8
U.S.C. 1324(a)(1)(a), be-
cause it is unlawful for any
person who, knowing that a
person is an alien, brings to
or attempts to bring to the
United States in any manner
whatsoever such person at a
place other than a designat-
ed port of entry or place oth-
er than as designated by the
Commissioner, regardless of
whether such alien has re-
ceived prior official author-
ization to come to, enter, or
reside in the United States
and regardless of any future
official action which may be
taken with respect to such
alien - seized on May 16,
2011 at Austin, Texas
(C.A.F.R.A. - no monetary
cost bond required)

2011550600004201: 3,926
Pieces of U.S. Currency, 393
Pieces of U.S. Coins, 259
Pieces of U.S. Currency, Rol-
ex Watch (Yellow/Mens), Rol-
ex Watch (Yellow/Womens),
Wittnauer Watch (Yellow/
Mens), Mexican Gold Coin, 3
Laptop Computers, Apple
Data Storage Device, Fax
Machine, Philips Television,
Samsung Television, 2008
Cadillac Escalade (Tan),
VIN# 1GYFK66878R242676,
2006 Lincoln Mark LT (Gray),
VIN# JLTWP16596FJ16399,
2003 BMW Z25 (Blue),
VIN#4USBT334X3LS40864
and 2006 Mercedes CLS 500
(Gray), VIN#
WDDJ75X06A074878 val-
ued at \$361,319.00 - in viola-
tion of 8 U.S.C.
1324(a)(1)(a) which is gov-
erned by the provisions of ti-
tle 18 USC 981 (d), because
it is unlawful for any person
who, knowing that a person
is an alien, brings to or at-
tempts to bring to the United
States in any manner what-

soever such person at a
place other than a designat-
ed port of entry or place oth-
er than as designated by the
Commissioner, regardless of
whether such alien has re-
ceived prior official author-
ization to come to, enter, or
reside in the United States
and regardless of any future
official action which may be
taken with respect to such
alien and 18 USC 981 & 371,
because it is unlawful for any
person to use any convey-
ance, including any vessel,
vehicle, or aircraft, that has
been or is being used in the
commission of a violation of
subsection (a), in that a con-
veyance was being used to
transport undocumented ali-
ens into the United States,
the gross proceeds of such
violation, and any property
traceable to such convey-
ance or proceeds, shall be
seized and subject to forfeit-
ure - seized on May 16,
2011 at Austin, Texas
(C.A.F.R.A. - no monetary
cost bond required)
2011550600004601: Wells
Fargo Cashier's Check
#9101684500 valued at
\$61,767.74 - in violation of 18
USC 981, 982 & 1956, be-
cause the property was in-
volved in transactions that in-
volved the proceeds of know-
ingly, forging, counterfeiting,
altering, or falsely making
any immigrant or nonimmig-
rant visa, permit, border
crossing card, alien registra-
tion receipt care or other
document prescribed by stat-
ute or regulation for entry into
or as evidence of authorized
stay or employment in the
United States, 18 USC 981,
982 & 1546, because it is un-
lawful to utter, use, or attempt
to use, possess, obtain, ac-
cept, or receive any such
visa, permit, border crossing
card, alien registration re-
ceipt card, or other document
prescribed by statute or regu-
lation for entry into or as ev-
idence of authorized stay or
employment in the United
States which was procured
by means of any false claim
or statement, or to have been
otherwise procured by fraud
or unlawfully obtained, 8
U.S.C. 1324(a)(1)(a) which
is governed by the provisions
of title 18 USC 981 (d), be-
cause it is unlawful for any
person who, knowing that a
person is an alien, brings to
or attempts to bring to the
United States in any manner
whatsoever such person at a
place other than a designat-
ed port of entry or place oth-
er than as designated by the
Commissioner, regardless of
whether such alien has re-
ceived prior official author-
ization to come to, enter, or
reside in the United States
and regardless of any future
official action which may be
taken with respect to such
alien and 18 USC 981, 982 &
371, because it is unlawful
for any person to use any
conveyance, including any
vessel, vehicle, or aircraft,
that has been or is being
used in the commission of a
violation of subsection (a), in
that a conveyance was being
used to transport undocu-
mented aliens into the United
States, the gross proceeds of
such violation, and any prop-
erty traceable to such con-
veyance or proceeds, shall
be seized and subject to for-
feiture - seized on May 16,
2011 at Austin, Texas
(C.A.F.R.A. - no monetary
cost bond required)
2011550600004701 - Check
#283768 valued at
\$18,600.00 - in violation of 8
U.S.C. 1324(b)(1)(a), be-
cause it is unlawful for any
person to use any convey-
ance, including any vessel,
vehicle, or aircraft, that has
been or is being used in the
commission of a violation of
subsection (a), in that a con-
veyance was being used to
transport undocumented ali-
ens into the United States,
the gross proceeds of such
violation, and any property
traceable to such convey-
ance or proceeds, shall be
seized and subject to forfeit-
ure and 8 U.S.C.
1324(a)(1)(a), because it is
unlawful for any person who,
knowing that a person is an

alien, brings to or attempts to
bring to the United States in
any manner whatsoever such
person at a place other than a
designated port of entry or
place other than as designat-
ed by the Commissioner,
regardless of whether such
alien has received prior offi-
cial authorization to come to,
enter, or reside in the United
States and regardless of any
future official action which
may be taken with respect to
such alien - seized on May
10, 2011 at Austin, Texas
(C.A.F.R.A. - no monetary
cost bond required)

**NOTICE OF ABANDONED
VEHICLES** Pursuant of the
TX Abandoned Motor Vehicle
Act, the following vehicles
will be auctioned off by Pub-
lic Auction unless charges
are satisfied within 10 days.

1999 HONDA PRELUDE
VIN: JHMBB6247XC007721
LP: ADE1U1 (FL) RED
2005 FREIGHTLINER
VIN: 1FUJA6CK46LV94416
LP: 2P1I07 (OK) RED
2003 SUBARU IMPREZA
VIN: JF1GG29613G802250
LP: 94GW59 (MA) SILVER
INTERSTATE CHAPARRAL
TOWING INC.
1604 Howard Lane Austin, TX
78728 (512) 835-6580

**NOTICE OF ABANDONED
VEHICLES** PURSUANT OF
TEXAS ABANDONED MO-
TOR VEHICLE ACT, THE
FOLLOWING WILL BE SOLD
AT PUBLIC SALE UNLESS
CHARGES ARE SATISFIED
WITHIN 30 DAYS.

GARAGE KEEPER: SOUTH-
SIDE WRECKER, 8200 S
CONGRESS, AUSTIN, TX.
78745.
1994 JEEP CHEROKEE
1J4GC58SXRC294147
TRAILER NO LP NO VIN #
2004 UTILITY TRAILER
49TCB101441068053
1998 CHEVY 1500
2GCEC19M2W1259806
1994 BUICK
2G4WB55M0R1468918

NOTICE OF PUBLIC

AUCTION Pursuant to Chap-
ter 59, Texas Property Code,
Carlson Self Storage will hold
a public auction of property
being sold to satisfy a land-
lord's lien. **Sale will be at
10:00am on October 5, 2011
at 4714 Nuckols Crossing
Rd., Austin, TX 78744.** Prop-
erty will be sold to highest
bidder for cash. \$50 cleanup
and removal deposit will be
required. Elizabeth Ware
#16453. Property includes
contents of spaces of follow-
ing tenants:

River City Youth- chairs, ice
chests
Pheena Alexander- washer,
dryer, dresser
Andrew Acosta- grill, boxes,
t.v.
Harold Finzel- couch, furni-
ture, dresser
Cristina Herencia- boxes, ta-
bles
Brad Teeter- bicycle, furni-
ture, couch
River City Youth- mirror,
tools, boxes
Juana Genera- flea market
stuff
Ruben Lopez- dryer, boxes
Barbara Goodin- furniture,
washer, dryer
Patrick Elean- bicycle, boxes
Stewart Duval- couches,
dresser, dryer
Charles Perotta- tools, motor
River City Youth- paperwork,
boxes
Sally Benavides- boxes, play-
house

**NOTICE OF PUBLIC AUCTION
FOR PUBLICATION A**
public auction will be held to
satisfy Landlord's lien pursu-
ant to Chapter 59 of the Tex-
as Property Code. Sale will
be held at 12:00pm on the
15th day of October, 2011, at

A-A-A Storage located at
8956 Research Blvd., Austin,
TX 78758. All units will be
sold to the highest bidder for
cash. Clean up and removal
deposit will be required. Sell-
er reserves the right to with-
draw any property from the
sale, and reserves the right
to reject any bid. Sales in-
clude items from the follow-
ing tenant's storage spaces:
#3710 Bradley, K. - chest of
drawers, end table, misc.
boxes and plastic totes
#3728 Harned, O. - washer
and dryer, black sectional
sofa

**NOTICE OF PUBLIC AUCTION
FOR PUBLICATION A**

A public auction will be held to
satisfy Landlord's lien pursu-
ant to Chapter 59 of the Tex-
as Property Code. Sale will
be held at 1:00pm on the
15th day of October, 2011, at
A-A-A Storage located at
10707 IH 35 N, Austin, TX
78753. All units will be sold
to the highest bidder for
cash. Clean up and removal
deposit will be required. Sell-
er reserves the right to with-
draw any property from the
sale, and reserves the right
to reject any bid. Sales in-
clude items from the follow-
ing tenant's storage spaces:
2252 Moore, D: work out
equip, computer, misc. box-
es
2265 Espinoza, A: TV, furni-
ture, misc. boxes
6105 Avila, A: wood shelves,
cabinets, tables
6116 Daniels, C: beds,
shelves, misc. boxes
6413 Lovings, D: washer,
dryer, glass top table, picture
6514 Galloway, T: beds,
misc. furniture, misc. boxes
and bags, clothes
6714 Reyes, B: wood table,
chairs, misc. boxes and bags
7017 Genchis, V: wheelbar-
row, scaffolding, tools
7060 Parker, A: lamp, tables,
misc. boxes
8113 Williams, D: tv, tread-
mill, furniture
9120 Lauderback, A: end ta-
ble, chest of drawers, misc.
boxes

For further information,
please contact A-A-A Storage
resident manager(s) at (512)
977-9775.

NOTICE OF PUBLIC SALE

Pursuant to Chapter 59, Tex-
as Property Code: Lone Star
Self Storage, 403 E. Ben
White Blvd., Austin, TX 78704
will hold a public auction at
10AM Thursday, October 20,
2011 to satisfy a landlord's
lien. Units to be sold for
CASH ONLY. Seller reserves
the right to refuse bids and/or
withdraw property from the
sale. All property consists of
general household items, fur-
niture, luggage, ladders, in-
sulation & yard equipment.
Rodolfo M. Velasquez, Cyn-
thia R. Alvarez, Blake R.
Behrns, Carlos Zepeda,
Charles P. Schriber, Gilberto
Del Rio, Chris A. Ramirez,
Dynasty Insulation, Christine
V. Smith, Nyssa C. Portillo,
Leonel Cabrera, Jr.

NOTICE OF PUBLIC SALE

of property to satisfy land-
lord's lien. **Sale is 10:00 AM
October 4, 2011.** Property
will be sold to highest bidder
for cash at the time of auc-
tion. Cleanup and removal
deposit may be required.
Seller reserves the right to
withdraw property from sale
or not accept any bidder.
Property will be sold in entire
contents of each individual
storage unit. Property in-
cludes contents of spaces of
following tenants:

Glenn Isaacks, Jesse Villar-
real, Dawn Tengeltisch, Mel-
anie Bauer.

the COMMON LAW

by Luke Ellis will return on the
FIRST THURSDAY of EVERY MONTH

Until then, here's an *uncommon* law
that you may need to be aware of:

**The Texas Constitution: Article 1,
Bill of Rights; Section 4, Religious Tests:**
**No religious test shall ever
be required as a qualification to any
office, or public trust, in this State;
nor shall any one be excluded from
holding office on account of his
religious sentiments, provided
he acknowledge the existence
of a Supreme Being.**

AV1019 POUND SALE

NOTICE OF SALE OF MOTOR VEHICLES
IMPOUNDED BY ORDER OF THE CHIEF
OF POLICE IN ACCORDANCE WITH
SECTION 683.011 ET SEQ., TEXAS
TRANSPORTATION CODE, REGULAT-
ING THE IMPOUNDING AND SALE OF
ABANDONED VEHICLES BY DELEGATE
OR PERSONALLY.

THE PURCHASER SHALL TAKE TITLE
TO THE MOTOR VEHICLE FREE AND
CLEAR OF ALL LIENS AND CLAIMS
OF OWNERSHIP AND IS ENTITLED TO
REGISTER THE PURCHASED MOTOR
VEHICLE AND RECIEVE A CERTIFI-
CATE OF TITLE.

I WILL PROCEED TO SELL AT PUBLIC
AUCTION TO THE HIGHEST BIDDER
FOR CASH IN THE CITY OF AUSTIN,
TRAVIS COUNTY, TEXAS, THE FOLLOW-
ING DESCRIBED MOTOR VEHICLES
WHICH HAVE NOT BEEN REDEEMED
BY THE OWNERS, THEREOF TO WIT;

**OCTOBER 19, 2011 @
9:30 AM @ SOUTHSIDE
WRECKER, 8200 S. CON-
GRESS, AUSTIN, TX 78745**

115042633	SUKI	MC	52JWZ	OH	JS1VP71L9F2101287
115042640	1990	CHRY	2DR	BPNB768TX	1C3XJ4539LG460652
115042832	1986	TOYT	4DR	FRC879 TX	JT2SV12E3G6008246
115042836	2001	NISS	4DR		1N40L01D71C197264
115042840	1972	CADI	4DR	2ZGLW TX	6D49R2Q152008
115042843	1995	FORD	PK	8750AD TX	1FTEF15Y4SLB80481
115042848	1988	OLDS	4DR	N12VND TX	1G3HN54C9JW313987
115043240	1999	STRN	2DR	HXB617 TX	1G8ZP1284XZ260865
115043401	1998	TOYT	4DR	623ZYV TX	JT2B622K2W0211510
115043405	1985	CHEV	PK	24ZBL7 TX	1GCEC14HXFF385348
115043406	1995	DODG	PK	7MRV46 TX	1B7HC16Y1SS257401
115043410	2002	CHEV	2DR	QRR913 LA	1G1JC524727283993
115043412	1998	GMC	VN	15GV83 TX	1GDTM19W4WB532142

LEGAL/ NOTICES cont.

Property being sold includes:
Bike, Speakers, Household
Furniture, Tires, Boxes,
Clothes, Plastic Totes, Suit-
cases, Tools, TV, Ladder,
Kitchenware, Weights, Vacu-
um, Armoire, Christmas Dec-
orations.

**NOTICE OF PUBLIC SALE
AUCTION** to satisfy a land-
lord's lien. Sale to be held at
All-Ways Storage, 20607 FM
685, Pflugerville, TX, 78660
on October 13, 2011 at
2:00PM. Cleanup deposit is
required. Seller reserves the
right to withdraw the property
at any time before the sale.
Items sold for cash by the
unit to highest bidder. Property
includes the contents of the
spaces of the following
tenants: Daniel J. Gonzales,
Tina Thomas. The units con-
tain furniture, tools, electron-
ics, and miscellaneous
household items.

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF LOUIS JAMES, DECEASED

Notice is hereby given that
original Letters Testamentary
for the Estate of LOUIS
JAMES, Deceased, were
granted on September 15,
2011, pending in Cause No.
C-1-PB-11-001443 in the Pro-
bate Court No. 1 of Travis
County, Texas, to:

CAROL PLASSMANN
Independent Executor

All persons having claims
against the Estate which is
currently being administered
are required to present them
within the time and in the
manner prescribed by law.

Based on instruction of the
Independent Executor that
claims may be addressed in
care of the Independent Exe-
cutor's attorney, the ad-
dress to which claims may
be presented is:

CAROL PLASSMANN
Independent Executor
Estate of LOUIS JAMES, De-
ceased

c/o Law Offices of Rhonda H.
Brink

7301 Burnet Road, #102-548
Austin, Texas 78757

Dated this 15th day of Sep-
tember, 2011

CAROL PLASSMANN, Inde-
pendent Executor of the Es-
tate of LOUIS JAMES, De-
ceased

By: /s/s Rhonda H. Brink
Law Offices of Rhonda H.
Brink

7301 Burnet Road, #102-548
Austin, Texas 78757

Phone: (512) 454-8400

FAX: (512) 454-2055

ATTORNEY FOR CAROL
PLASSMANN

Independent Executor

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF ROBERT FRANK HARRIS, Deceased

Notice is hereby given that
original Letters Testamentary
for the Estate of ROBERT
FRANK HARRIS, Deceased,
were issued on September 1,
2011 in Cause No. C-1-PB-
10-001774, pending in Pro-
bate Court No. 1 of Travis
County, Texas to the estate's
personal representative:

ERIK JEFFERSON HARRIS

Claims may be presented
and it is hereby instructed
that claims be addressed to:
Erik Jefferson Harris, Inde-
pendent Executor of the Es-

tate of Robert Frank Harris,
Deceased, 12304 Meuse
Cove, Austin, Texas 78727.

All persons having claims
against the Estate, which is
currently being administered,
are required to present them
within the time and in the
manner prescribed by law.

By: /s/ Theodore E. Comsudi
Attorney for the Estate of
Robert Frank Harris, De-
ceased

5806 Mesa Drive, Suite 330
Austin, Texas 78731-3770

512-346-8556

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF MARY N. JACKSON, DECEASED

The administration of the Estate of
Mary N. Jackson, Deceased,
has been commenced by the
issuance of original Letters
Testamentary to LINDA STE-
PHENS, on September 13,
2011, by the Travis County
Probate Court No. 1, Travis
County, Texas, acting in
Cause Number C-1-PB-11-
001361, styled IN THE ES-
TATE OF MARY N. JACK-
SON, Deceased, in which
Court the matter is pending.

All persons having claims
against the estate are hereby
notified to present them to
LINDA STEPHENS, Inde-
pendent Executor, at her at-
torney's address shown be-
low within the time pre-
scribed by law.

Dated this 23rd day of Sep-
tember, 2011.

JASON S. COOMER

406 Sterzing, Second Floor
Austin, Texas 78704

(512) 474-1477

ProbateLawyer@texaslawyer
s.com

State Bar No. 00703547

Attorney for LINDA STE-
PHENS, Independent Execu-
tor of the Estate of MARY N.
JACKSON

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF ZORA J. MOLITOR, DECEASED

Notice is hereby given that in
Cause No. C-1-PB-11-
001445, styled Estate of Zora
J. Molitor, Deceased, (the
"Estate") pending in the Pro-
bate Court Number One of
Travis County, Texas, original
letters testamentary were is-
sued on September 13, 2011,
to Kay McHorse.

Claims may be presented
and addressed to the inde-
pendent executor of the es-
tate in care of Patricia A.
Campbell at the following ad-
dress:

c/o GRAVES, DOUGHERTY,
HEARON & MOODY

a Professional Corporation
Attn: Patricia A. Campbell
Post Office Box 98
Austin, Texas 78767

All persons having claims
against the Estate are re-
quired to present them with-
in the time and in the manner
prescribed by law.

DATED the 14th day of Sep-
tember, 2011.

GRAVES, DOUGHERTY,
HEARON & MOODY,

A Professional Corporation

By: /s/ Patricia A. Campbell
State Bar ID No.: 03714100

(512) 480-5625

(512) 480-5825 (fax)

ATTORNEYS FOR INDE-
PENDENT EXECUTOR

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF JUNIA J. FENTIMAN, DECEASED

Notice is hereby given that in
Cause No. C-1-PB-11-
001435, styled Estate of Ju-
nia J. Fentiman, Deceased,
(the "Estate") pending in the

Probate Court Number One of
Travis County, Texas, original
letters testamentary were is-
sued on September 13, 2011,
to Thomas F. Faulkner, III.

Claims may be presented
and addressed to the inde-
pendent executor of the es-
tate in care of Julie Frey at
the following address:

c/o GRAVES, DOUGHERTY,
HEARON & MOODY

a Professional Corporation

Attn: Julie Frey

Post Office Box 98

Austin, Texas 78767

All persons having claims
against the Estate are re-
quired to present them with-
in the time and in the manner
prescribed by law.

DATED the 13th day of Sep-
tember, 2011.

GRAVES, DOUGHERTY,
HEARON & MOODY,

A Professional Corporation

By: /s/ Julie

State Bar ID No.: 00792283

(512) 480-5776

(512) 480-5876 (fax)

ATTORNEYS FOR INDE-
PENDENT EXECUTOR

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF LOIS MAR- GARET ARCHER, DE- CEASED

Notice is hereby given that
original Letters Testamentary
for the Estate of LOIS MAR-
GARET ARCHER, Deceased,
were granted on September
15, 2011, pending in Cause
No. C-1-PB-11-001303 in the
Probate Court No. 1 of Travis
County, Texas, to:

CHARLISS ANN ARCHER
CABE

Independent Executor

All persons having claims
against the Estate which is
currently being administered
are required to present them
within the time and in the
manner prescribed by law.

Based on instruction of the
Independent Executor that
claims may be addressed in
care of the Independent Exe-
cutor's attorney, the ad-
dress to which claims may
be presented is:

CHARLISS ANN ARCHER
CABE

Independent Executor

Estate of LOIS MARGARET
ARCHER, Deceased

c/o Law Offices of Rhonda H.
Brink

7301 Burnet Road, #102-548
Austin, Texas 78757

Dated this 15th day of Sep-
tember, 2011

CHARLISS ANN ARCHER
CABE, Independent Executor
of the Estate of LOIS MAR-
GARET ARCHER, Deceased

By: /s/s Rhonda H. Brink

Law Offices of Rhonda H.
Brink

7301 Burnet Road, #102-548
Austin, Texas 78757

Phone: (512) 454-8400

FAX: (512) 454-2055

ATTORNEY FOR CHARLISS
ANN ARCHER CABE

Independent Executor

NOTICE TO CREDITORS

NOTICE is hereby given that
original Letters of Independ-
ent Administration for the Es-
tate of Kent Scott Butler, De-
ceased, were issued on Sep-
tember 13, 2011 in Cause
No. C-1-PB-11-001139 pend-
ing in Probate Court No. 1 of
Travis County, Texas, to: Ora

Christene Moore a/k/a Christy
Moore and Bruce D. Butler.

The notice to the Independ-
ent Co-Administrators may be
delivered at the following
address: c/o Barnes Lip-

scomb & Stewart PLLC

Attorneys at Law

2901 Bee Caves Road,
Box D

Austin, Texas 78746

All persons having claims
against this Estate which is
currently being administered
are required to present them
within the time and in the
manner prescribed by law.

Dated the 19th day of Sep-
tember, 2011.

Barbara J. Lipscomb

Attorney for Independent Co-
Administrators

NOTICE TO CREDITORS

Notice is hereby given that
original Letters Testamentary
for the Estate of Anthony V.
Bermudez, Deceased, were
issued on September 8,
2011, under Docket No. C-1-
PB-11-001268 pending in the
Probate Court of Travis
County, Texas, to: Anthony V.
Bermudez, Jr.

Claims may be presented in
care of the attorney for the
Estate addressed as follows:

Anthony V. Bermudez, Jr.

Independent Executor, Estate
of Anthony V. Bermudez, De-
ceased

c/o Stan M. Putman, Jr.

Judge, Kostura & Putman,
PC.

2901 Bee Cave Road Box L
Austin, Texas 78746

All persons having claims
against this Estate which is
currently being administered
are required to present them
within the time and in the
manner prescribed by law.

Dated this 23rd of Septem-
ber, 2011.

Judge, Kostura & Putman,
PC.

By Stan M. Putman, Jr., At-
torney for Applicant

NOTICE TO CREDITORS

Notice is hereby given that
original Letters Testamentary
for the Estate of James Clare-
nce Johnson, Deceased,
were issued on September 8,
2011, in Cause No. C-1-PB-
11-001288, pending in the
Probate Court No. 1, Travis
County, Texas, to: James A.
Johnson, a/k/a James An-
thony Johnson.

All persons having claims
against this Estate which is
currently being administered
are required to present them
to the undersigned within the
time and in the manner pre-
scribed by law.

c/o: Charles M. Miller

Attorney at Law

1104 S Mays Ste 116

Round Rock, TX 78664

DATED the 23rd day of Sep-
tember, 2011.

Charles M. Miller

Attorney for Applicant

State Bar No.: 24061612

1104 S Mays Ste 116

Round Rock, TX 78664

Telephone: (512) 218-9292

Facsimile: (512) 218-9235

NOTICE TO CREDITORS

Notice is hereby given that
original Letters Testamentary
for the Estate of Bill M Pisi-
ana, Deceased, were issued
on September 13, 2011
under Docket No. C-1-PB-11-
001436, pending in the Pro-
bate Court No. 1 of Travis
County, Texas, to: Diana Pi-
sana.

Claims may be presented in
care of the attorney for the
estate, addressed as follows:

Representative,

Estate of Bill M Pisana,
Deceased

c/o JoAnne McIntosh
Eccles & McIntosh, PC

506 West 16th Street
Austin, Texas 78701

All persons having claims
against this estate, which is
currently being administered,
are required to present them
within the time and in the
manner prescribed by law.
Dated September 14, 2011.

Eccles & McIntosh, PC

JoAnne McIntosh

Attorney for Independent Exe-
cutor without bond

NOTICE TO CREDITORS

Notice is hereby given that
original Letters Testamentary
for the Estate of Betsy Cane
Mankin, Deceased, were is-
sued on September 15, 2011,
in Cause No. C-1-PB-11-
001200, pending in the Pro-
bate Court No. 1, Travis
County, Texas, to: Catherine
Mankin McDonald.

All persons having claims
against this Estate which is
currently being administered
are required to present them
to the undersigned within the
time and in the manner pre-
scribed by law.

c/o: Frances H. Bennett

Attorney at Law

7800 N. MoPac, Suite 200

Austin, Texas 78759

DATED the 15th day of Sep-
tember, 2011.

Gabriel G. Gallas

State Bar No.: 24069750

Frances H. Bennett

State Bar No.: 00783634

Attorneys for Catherine Man-
kin McDonald

7800 N. Mopac, Suite 200

Austin, TX 78759

Telephone: (512) 407-8888

Facsimile: (512) 407-8588

NOTICE TO CREDITORS

Notice is hereby given that
original Letters of Adminis-
tration were issued for the
Estate of CHARLES EVERETT
RAGER, Deceased, on Sep-
tember 8, 2011, in Docket
No. C-1-PB-11-000112 pend-
ing in Probate Court No. One
of Travis County, Texas, to
SHIRLEY I. RAGER as De-
pendent Administrator.

The residence of the De-
pendent Administrator is in
Travis County, Texas, and
her mailing address for no-
tice is 11606 Loweswater,
Austin, TX 78754.

All persons having claims
against this Estate which is
currently being administered
are required to present them
within the time and in the
manner prescribed by law.
Dated this 8th day of Sep-
tember, 2011

STUMP & STUMP

BY: Randall C. Stump

State Bar No. 19445900

803 Main Street

Georgetown, Texas 78626

Phone: (512) 863-5594

Fax: (512) 863-9350

NOTICE TO CREDITORS

Notice is hereby given that
the original Letters of Admin-
istration for the Estate of
Billie Margaret Slade, De-
ceased, were issued on Sep-
tember 13, 2011, in Cause
No. C-1-PB-11-001281, pend-
ing in the Probate Court No.
1 of Travis County, Texas, to:
Byron Rode.

All persons having claims
against this estate which is
currently being administered
are required to present them
to the undersigned within the
time and in the manner pre-
scribed by law.

Estate of Billie Margaret
Slade

c/o: Richard L. Welch
Attorney at Law

8140 N. Mopac Expressway
Westpark IV, Suite 260

Austin, Texas 78759

DATED the 13th day of Sep-
tember, 2011.

/s/ Richard L. Welch

Attorney for Byron Rode

State Bar No.: 21125700

8140 MoPac Expressway

North,

Westpark IV, Suite 260

Austin, Texas 78759

Telephone: (512) 231-8181

Facsimile: (512) 231-8182

company check payable to "Travis County." The deposit will be refunded if the drawings and specifications are returned in good condition within 21 calendar days of the bid opening. In addition, plans and specifications will be made available for viewing free of charge at various Austin-area Plan Rooms indicated in attached list.

A bid security in the amount of five percent (5%) of the total bid amount will be required. If a copy is submitted electronically through www.bidsync.com, an original and one copy will be due one business day after online submission by Close of Business. Payments will be made for completed work in progressive payments with the County retaining five percent (5%) of each payment until final acceptance of the project. Payments will be made by check. A Payment Bond is required in the amount of one-hundred percent (100%) of the contract amount, if the contract amount exceeds \$25,000. A Performance Bond is required in the amount of one-hundred percent (100%) of the contract amount, if the contract amount exceeds \$100,000. Bidder should use lump sum pricing.

Historically Underutilized Businesses including Contractors, Subcontractors, and Suppliers are encouraged to participate in this project consistent with the goals of the Commissioners Court. Contractors will be required to comply with all applicable Equal Employment Opportunity laws and regulations, all Federal, State, and local regulations for construction safety and health standards.

The successful bidder must commence work upon issuance by County of a written Notice to Proceed. The County reserves the right to reject any and all bids and to waive any informality in the bids received. Bids may not be withdrawn for ninety (90) calendar days after the date on which they are opened.

OFFICIAL PUBLIC NOTICE TRAVIS COUNTY, TEXAS IFB NUMBER: B110266-JE

Notice is hereby given that sealed bids for the project **700 LAVACA BUILDING, TOWER ROOF REPLACEMENT (IFB No. B110266-JE)** (the "Project") and consisting of work to re-roof upper roof portions of the new Travis County Administrative Building located at 700 Lavaca Street, Austin, Texas 78701, will be received by Cyd Grimes, Travis County Purchasing Agent, at the **Travis County Purchasing Office, 700 Lavaca Street, Suite 800, Austin, TX 78701 until October 5, 2011, 3:00 P.M., CST**, then publicly opened and read aloud. **Note: The Time-Date Stamp Clock located at the front counter of the Travis County Purchasing Office will serve as the OFFICIAL CLOCK for the purpose of verifying the date and time of receipt of bids.**

Copies of plans and specifications may be obtained from the **TRAVIS COUNTY PURCHASING OFFICE**. A refundable deposit of **\$100.00** in the form of a cashier's check, money order, or company check payable to "Travis County" will be required for each set of bid documents that is issued. **The deposit will be refunded if the drawings and specifications are returned in good condition within 21 calendar days of the bid opening.** Copies of plans and specifications may be viewed free of charge in the Travis County Purchasing Of-

fice. **The project manual and plans can also be viewed online and downloaded from Travis County's FTP site.** In addition, plans and specifications will be made available for viewing free of charge at various Austin-area Plan Rooms indicated in Exhibit 1.

A bid security in the amount of five percent (5%) of the total bid amount will be required. Payments will be made for completed work in progressive payments with the County retaining five percent (5%) of each payment until final acceptance of the project. Payments will be made by check. A Payment Bond is required in the amount of one-hundred percent (100%) of the contract amount, if the contract amount exceeds \$25,000. A Performance Bond is required in the amount of one-hundred percent (100%) of the contract amount, if the contract amount exceeds \$100,000. Bidder should use lump sum pricing. **Project Performance is Ninety (90) Calendar Days.** If the contractor fails to complete the project in the time specified, **Liquidated Damages of \$450.00 per day** of delay will be assessed.

Historically Underutilized Businesses including Contractors, Subcontractors, and Suppliers are encouraged to participate in this project consistent with the goals of the Commissioners Court. Contractors will be required to comply with all applicable Equal Employment Opportunity laws and regulations, all Federal, State, and local regulations for construction safety and health standards.

The successful bidder must commence work upon issuance by County of a written Notice to Proceed. The County reserves the right to reject any and all bids and to waive any informality in the bids received. Bids may not be withdrawn for ninety (90) calendar days after the date on which they are opened.

OFFICIAL PUBLIC NOTICE TRAVIS COUNTY, TEXAS IFB NUMBER: B110294-JE

Notice is hereby given that sealed bids for the **2011 Hot-In-Place Recycled Asphalt Concrete Program (IFB No. B110294-JE)**, a construction project for the construction of Hot-in-Place Recycled Asphalt Concrete - Group A, will be received by Cyd Grimes, Travis County Purchasing Agent, **Travis County Purchasing Office at 700 Lavaca Street, 8th Floor, Suite 800, Austin, Texas 78701 on October 5, 2011 until 2:00 P.M. CDT**, then publicly opened and read aloud. **Note: The Time-Date Stamp Clock located at the front counter of the Travis County Purchasing Office will serve as the OFFICIAL CLOCK for the purpose of verifying the date and time of receipt of bids.**

You may view and print the Specification Manual from www.bidsync.com or they can be obtained in the Travis County Purchasing Office. Hard Copies (printed) Specification Manual may be obtained from the Travis County Purchasing Office for a refundable deposit of \$25.00 in the form of a cashier's check, money order, or company check payable to "Travis County." The deposit will be refunded if the specification manual is returned in good condition within 21 calendar days of the bid opening. In addition, specification manuals will be made available for viewing free of charge at various Austin-area Plan Rooms indicated in attached list.

A bid security in the amount of five percent (5%) of the total bid amount will be required. If a copy is submitted electronically through www.bidsync.com, an original and one copy will be due one business day after online submission by Close of Business. Payments will be made for completed

work in progressive payments with the County retaining five percent (5%) of each payment until final acceptance of the project. Payments will be made by check. A Payment Bond is required in the amount of one-hundred percent (100%) of the contract amount, if the contract amount exceeds \$25,000. A Performance Bond is required in the amount of one-hundred percent (100%) of the contract amount, if the contract amount exceeds \$100,000. Bidder should use lump sum pricing.

Historically Underutilized Businesses including Contractors, Subcontractors, and Suppliers are encouraged to participate in this project consistent with the goals of the Commissioners Court. Contractors will be required to comply with all applicable Equal Employment Opportunity laws and regulations, all Federal, State, and local regulations for construction safety and health standards.

The successful bidder must commence work upon issuance by County of a written Notice to Proceed. The County reserves the right to reject any and all bids and to waive any informality in the bids received. Bids may not be withdrawn for ninety (90) calendar days after the date on which they are opened.

Schedule is expected to occur thru the end of October 2011 and extend if necessary.

Construction Estimate: \$250K-\$350K

Liquidated Damages \$450.00 Per Calendar Day.

TRAVIS COUNTY RESERVES THE RIGHT TO AWARD A CONTRACT OR CONTRACTS TO THE LOWEST RESPONSIVE BIDDER OR BIDDERS, TO AWARD ENTIRE PROGRAMS OR PORTIONS OF PROGRAMS, OR TO AWARD NO CONTRACT AT ALL, AT THE DISCRETION OF THE TRAVIS COUNTY COMMISSIONERS COURT.

OFFICIAL PUBLIC NOTICE TO BIDDERS

TRAVIS COUNTY, TEXAS

Notice is hereby given that sealed bids will be accepted by Travis County for the following items:

1. Electrical Services Time and Materials, B110300-NB
Opens: October 10, 2011 @ 3:00 p.m.

AN OPTIONAL PRE-BID CONFERENCE WILL BE HELD ON SEPTEMBER 28, 2011 @ 10:00 A.M.

Bids should be submitted to: Cyd Grimes, Travis County Purchasing Agent, 700 Lavaca Street, Suite 800, P.O. Box 1748, Austin, Texas 78767. Specifications can be obtained from or viewed at the Travis County Purchasing Office at no charge or by downloading a copy from our website: www.co.travis.tx.us/purchasing/solicitation.asp. Bidders should use unit pricing or lump sum pricing, if appropriate. Payments may be made by check. The successful bidder shall be required to furnish a Performance Bond in the amount of One Hundred percent (100%) of the contract amount awarded, if applicable.

PUBLIC NOTICE St. Andrew's Episcopal School, 5901 Southwest Parkway, Austin, Texas, filed an application on July 14, 2011, with the Barton Springs/Edwards Aquifer Conservation District for a Historical Trinity Production Permit to withdraw a volume of 8,000,000 gallons per year of groundwater from a water well producing from the Middle Trinity Aquifer. St.

Andrew's Episcopal School will operate the well as an irrigation well to be used to irrigate the school's existing and future athletic fields and landscaping, and to reduce the use of potable water from the City of Austin. The requested permit would be in addition to the 8,000,000 gallons per year of groundwater currently permitted from wells producing from the Lower Trinity Aquifer for the same purpose. The volume of water requested was based on a reasonable water demand volume to accommodate existing and future irrigation needs and, if approved, would be designated as Historical Trinity water from the Middle Trinity Management Zone subject to all the applicable permitting provisions.

The well is located at 5901 Southwest Parkway in Austin, Texas. Publication of this notice begins a public response period for comments, protests, or requests for a public hearing from interested parties that expires on September 29, 2011. For further information, please contact the Barton Springs/Edwards Aquifer Conservation District, 1124 Regal Row, Austin, TX 78748, (512) 252-8441.

PUBLISHED NOTICE TO CREDITORS Notice is hereby given that Letters of Administration for the Estate of John Coleman Kiley, IV, Deceased, were issued on August 30, 2011 in Cause Number C-1-PB-11-001211, pending in the Probate Court No. 1 of Travis County, Texas to Marka A. Kiley, Independent Administrator.

All persons having claims against this Estate are required to present their claims within the time and in the manner prescribed by law. All claims should be addressed in care of the Independent Administrator's attorney, Mark Guerrero, Law Office of Mark Guerrero, 816 West 10th Street, Austin, Texas 78701. Dated this 14th day of September, 2011.

/s/ Mark Guerrero

LAW OFFICE OF MARK GUERRERO

Attorney for Marka A. Kiley, Independent Administrator of the Estate of John Coleman Kiley, IV, Deceased

STOR SELF STORAGE In accordance with the provisions of Chapter 59 of the Texas Property Code, there being due and unpaid charges for which the undersigned is entitled to satisfy an owner's lien of the goods herein-after described and stored at Stor Self Storage locations listed below; And due notice having been given, to the owner of said property and all parties known to claim an interest therein, and the time specified in such notice for payment of such having disposed of on the following dates. No one under 16 allowed. Cash only!

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October 04, 2011 12:30 PM
Solis Aguirre - Tires, battery, plastic container with car parts, speakers

Shanetra Roach - dining table w/four chairs, small tv, bunk bed, suit case, boxes, plastic bins

Chava Ketchen - Fridge, bunkbeds, twin mattresses, smoker, grill, end table, boxes, dresser, plastic bins

Kimberly Sparks - Suitcase, shelve, plastic drawers, folding table

SUMMONS BY PUBLICATION

DISTRICT COURT, SUMMIT COUNTY, COLORADO

Civil Action No. 2009 CV 118

SUMMONS

Plaintiff: 101 KLACK, LLC, a Colorado limited liability company,

v.

Defendants: INFINITE SCOPE, INC., and RICHARD EMARINE,

v.

Third-Party Defendants: ORR CONCRETE; ARCHITECTURAL INSTALLATION & SERVICE, LLC; BACKCOUNTRY BUILDERS AND DEVELOPMENT COMPANY; BIG IRON EXCAVATING; BLUE FOAM INSULATION, INC.; EUROPEAN ROOFING DESIGNS; MIZE TILE & STONE; BOULDER STEEL, INC.; THOMAS A. KINGDOM; and GASTON GAGNON,

Fourth-Party Plaintiff: MIZE TILE & STONE,

v.

Fourth-Party Defendants: LEOPOLDO PEREZ D/B/A LEOPOLDO PEREZ AND COMPANY.

The People of the State of Colorado

To the Fourth-Party Defendant named above:

Leopoldo Perez-Herrera d/b/a Leopoldo Perez and Company, Municipio del Mineral el Chico,

Domicilio Conocido, Capu-la, Hidalgo, Mexico.

You are hereby summoned and required to appear and defend against the claims of the Fourth-Party Complaint filed with the court in this action, by filing with the clerk of this court an answer or other response within twenty (20) days after this Summons is served on you in the State of Colorado, or within thirty (30) days after this Summons is served on you outside the State of Colorado. Service of this summons shall be complete on the date of the last day of publication. A copy of the Fourth-Party Complaint may be obtained from the clerk of the Summit County, Colorado District Court, or by contacting Jennifer Gifford or Amanda Tobey via the contact information listed below.

If you fail to file your answer or other response to the Fourth-Party Complaint in writing within the applicable time period stated above, judgment by default may be entered against you by the court for the relief demanded in the Fourth-Party Complaint, without any further notice to you.

Dated this 29th day of August, 2011.

Attorneys for Third-Party Defendant Mize Tile & Stone:

Jennifer J. Gifford, Esq., #26059

Amanda L. Tobey, Esq., #39061

Gifford Stevens, LLC
1720 S. Bellaire Street

Penthouse Suite
Denver, CO 80222

Phone:303-495-5988
Fax:303-495-5855

Email:jgg@giffordstevens.com
alt@giffordstevens.com

THIS SUMMONS IS ISSUED PURSUANT TO RULE 4(g), C.R.C.P.

First Date of Publication:
September 9, 2011

Last Date of Publication:
September 23, 2011

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FREE WILL ASTROLOGY

by Rob Brezsný for Sept. 23-29

LIBRA (Sept. 23-Oct. 22): Your theme for the week comes from travel writer Stephen Graham in his book *The Gentle Art of Tramping*: “As you sit on the hillside, or lie prone under the trees of the forest, or sprawl wet-legged on the shingly beach of a mountain stream, the great door, that does not look like a door, opens.” I can’t wait to see the expression on your face when a portal like that appears for you sometime in the near future, Libra. I expect your mood will be a mix of surprise, humility, vindication, joy, and a pleasant kind of shock. By the way, you won’t necessarily have to be out in nature in order to become aware of the opening door, but it will probably be crucial for you to simulate the state that nature evokes in you. That’s why I suggest you rev up your aptitude for innocence and make sure your sense of wonder is turned on full blast.

SCORPIO (Oct. 23-Nov. 21): More than a 100 years ago, a team of British adventurers led by Ernest Shackleton trekked across Antarctica, attempting to reach the South Pole. They ran out of supplies and had to turn back before reaching their goal. In 2006, modern-day explorers discovered a cache of stuff Shackleton had been forced to leave behind, stashed in the ice. It included two cases of whiskey. Some of the century-old liquor found its way back to England, where it was quaffed by a few daring souls eager for an exotic taste. I suspect you may soon stumble upon a metaphorically similar curiosity, Scorpio: something like old spirits preserved in ice. My advice: Try a small sample and wait a bit to see what effect it has before imbibing the whole thing.

SAGITTARIUS (Nov. 22-Dec. 21): Punk musician Wesley Willis was fond of greeting friends and audience members alike with a headbutt. So prolific was he in employing this ritual that he developed a permanent callus on his forehead. Now would be an excellent time for you to make this tradition your own, Sagittarius. Just think of all the affection you’ll generate and all the great conversations you’ll stimulate by ramming people! Just kidding! I was exaggerating a bit. It’s true that now is an excellent time to ramp up your friendliness and expand your social reach, but you probably shouldn’t engage in full-tilt headbutting unless you’re extroverted, gregarious, and so extravagantly charming you can get away with it.

CAPRICORN (Dec. 22-Jan. 19): In Japan you can buy Vaam, a sports energy drink that contains hornet saliva. It acquired a legendary reputation after Japanese marathon runner Naoko Takahashi said she used it to propel herself to a gold medal at the 2000 Olympics. Vaam’s creator, biochemist Takashi Abe, claims there is scientific evidence that it works as well for humans as it does for wasps, which fly as many as 70 miles a day. According to my reading of the astrological omens, the cosmos will be infusing you with a metaphorical version of hornet saliva in the coming week, Capricorn. You’ll have the power to go further and be stronger for longer periods of time.

AQUARIUS (Jan. 20-Feb. 18): I gathered together a panel of renegade astrologers to investigate your imminent future. By an unanimous vote, they designated you, out of all the signs of the zodiac, as the one Most Likely To Exceed the Boring Limitations of Good Taste, as well as Best Candidate To Slap the Conventional Wisdom Upside the Head. That sounds fun. I hope you make good use of the freedom that those roles entail. By the way, the general consensus also suggested that you are primed to find valuable stuff in out-of-the-way borderlands or in off-limits haunts where no one else even wants to look.

PISCES (Feb. 19-March 20): You’re on course for a warm, wet, soft collision with the enigmas of the libido. I urge you to give yourself fully to the exploration, even if it stirs up feelings you have no names for. In my opinion, the best way to use your intelligence right now is to undertake a rigorous investigation into the heights and depths of your passion, to experiment with new guidelines for your instinctual nature, to make yourself extrareceptive to the spiritual teachings available through erotic communion.

ARIES (March 21-April 19): “I have a simple philosophy,” said Alice Roosevelt Longworth, a self-described hedonist who lived till the age of 96. “Fill what’s empty. Empty what’s full. Scratch where it itches.” That’s not an approach I recommend you pursue all the time, Aries, but I think it could be both wise and fun for you to do so in the coming week. Given the upcoming astrological omens, you have a mandate to find out where the most interesting action is and dive in with the intent to generate even more action. The catalysts need another catalyst like you.

TAURUS (April 20-May 20): A guy on Reddit posted a photo that made me think of you. He had been out walking in the wilds of Ontario and found a single, ripe peach growing on a scraggly, skinny tree in the middle of an abandoned quarry. There were no other peach trees in sight, let alone peaches. I suspect that when you find beauty and sustenance in the coming days, Taurus, they will be in similar situations: unexpected and unlikely. That doesn’t mean they’ll be any less sweet. (See the peach: www.bit.ly/lonelypeach.)

GEMINI (May 21-June 20): If you’ve ever been to a flavor-tripping party, you’ve eaten “miracle fruit” – berries with the scientific name *Synsepalum dulcificum*. They coat your tongue with a substance that makes all subsequent foods taste sweet. The effect lasts no more than an hour, but while it does, lemons, radishes, and pickles may as well be desserts. Be alert for a metaphorical version of the miracle fruit, Gemini. There’s an influence coming your way that could temporarily make everything else seem extra delectable. As long as you’re aware of what’s happening, it will be a quirky blessing.

CANCER (June 21-July 22): Born in Austria, Susanne Wenger became a high priestess of the Yoruba religion in Nigeria. When she died in 2009 at the age of 93, she had devoted the last 50 years of her life to protecting and beautifying a sacred forest in the Osogbo area. It’s hard for most of us to imagine loving a place as much as she did, but that’s what I’m encouraging you to do. According to my reading of the astrological omens, you will accrue unforeseen benefits by becoming more deeply connected to a special patch of earth. To do so will awaken a dormant part of your soul, for one thing. It could also advance one of your lifelong quests, which is to feel ever more at home in the world.

LEO (July 23-Aug. 22): “Personally I’m always ready to learn,” said Winston Churchill, “although I do not always like being taught.” You may soon find yourself sharing that paradoxical state of mind, Leo. It’s time for you to receive the new teachings you have been unconsciously preparing yourself to absorb. At least in the early stages, these useful lessons may get on your nerves or make you squirm. Stick with them. Keep the faith. Sooner or later, your crash course will become enjoyable.

VIRGO (Aug. 23-Sept. 22): “Our job is to become more and more of what we are,” says poet Marvin Bell. “The growth of a poet sometimes seems to me to be related to his or her becoming less and less embarrassed about more and more.” Whether or not you’re a poet, Virgo, I would like to apply this gauge to your own growth. The way I see it, your power to claim your birthright and fulfill your destiny will ultimately hinge to a significant degree on your ability to shed all residual shame about your true nature. And guess what: There has never been a better time to work on that noble project than right now.

Go to RealAstrology.com to check out Rob Brezsný’s EXPANDED WEEKLY AUDIO HOROSCOPES and DAILY TEXT MESSAGE HOROSCOPES. The audio horoscopes are also available by phone at 877/873-4888 or 900/950-7700.

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