

FEBRUARY 17, 2012



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BY DAN SOLOMON **44**

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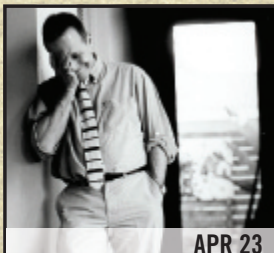
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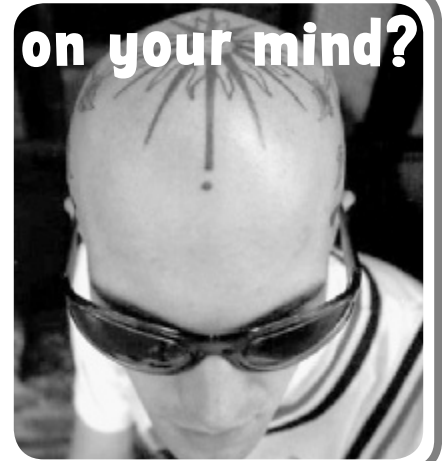
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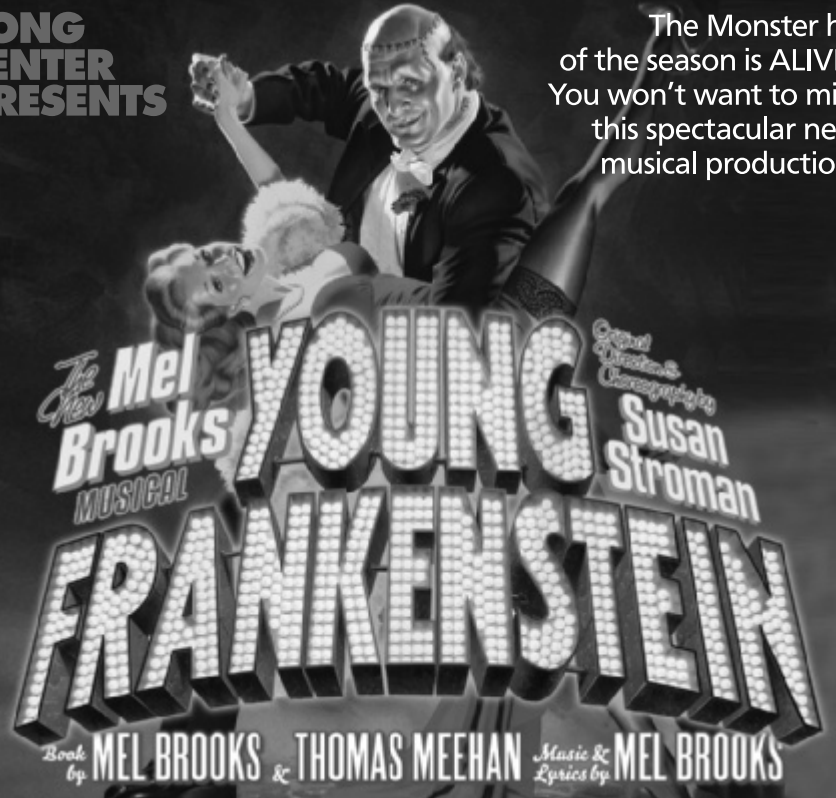
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Postmarks

QUESTIONS ABOUT HUBER

Dear Editor,

In Mike Kanin's review of the upcoming November election contest between Gerald Daugherty and Karen Huber ["Precinct 3 Race Likely a Rematch," News, Feb. 10], he cites Huber as claiming she "never promised that she'd support [SH 45]." That's false. She told our neighborhood, Shady Hollow, "You'll get your road" referring to the restricted, carefully engineered, parkway connection we want between SH 45 and FM 1626. As a result, Shady Hollow provided about 2,000 of the 3,000 vote margin she got precinct-wide over Daugherty in 2008. But Huber lied to us. After the election, she not only didn't support any alternative for building that SH 45 connection, she was the lone supporter on CAMPO to completely remove that essential connection from the regional transportation plan.

The way Huber has treated Shady Hollow (including shutting down the historic community gathering place of the Manchaca Fire Hall cafe and then leaving it vacant) stands as a warning to every neighborhood about whether they can trust her or work with her. It's also a warning to taxpayers tired of waste in government, because Huber could care less that taxpayers have spent millions of tax dollars purchasing the right-of-way for this SH 45 link after more than 60% of voters specifically approved the project in 1997.

That's why, if you drive through our neighborhood, you'll already see Daugherty signs in the yards of Democrats – Obama Democrats – who will not vote for a Democrat who is a liar and who has goofy excuses for ignoring this neighborhood's concerns. I see that Huber's major contributor is Red McCombs, the Formula One racetrack guru. Apparently, Huber supports building a race track for fast hoity-toity race cars to go round and round, instead of facing the reality of the transportation system that regular folks need to get around this town.

Bill Aleshire

HUBER RESPONDS

Dear Editor,

It is important that voters have facts, not the assumptions and incorrect information offered by Mr. Aleshire's error-riddled letter to the editor [above] regarding my treatment of the Shady Hollow neighborhood:

1) I never promised the Shady Hollow neighborhood that I would support 45 SW. My statement, "You will probably get your road," does not indicate my unequivocal support or nonsupport of 45 SW. My position all along has been based on solving Brodie's congestion and funding priorities. I alone cannot make or break the construction of 45 SW. I am one of 19 votes on the CAMPO Policy Board which makes that decision. My policy positions on 45 SW are well documented – including the position that building 45 SW will not substantially improve the traffic congestion on Brodie. I have

THIS MODERN WORLD

by TOM TOMORROW



"PAGE TWO" IS TAKING A BREAK.

led Travis County in dealing with improvements to help the Brodie Lane traffic congestion, including intersection improvements, sidewalks, and capacity improvements to Frate Barker and FM 1626, for a total well into the millions of dollars.

2) Some Shady Hollow residents claimed they voted for me in 2008 because my predecessor, Gerald Daugherty, did not do what he said he would do – close Brodie. Furthermore, Mr. Daugherty did not move 45 SW forward during the six years he was a commissioner.

3) There have been no other alternatives offered to 45 SW since I was elected, except the current Hays County proposal which is still on the table. The "lone vote" at CAMPO that Mr. Aleshire notes is incorrect. The only time I was a lone "no" vote on 45 SW was in early 2009 when the policy board voted to remove the "construction" funding for 45 SW in the [Transportation Improvement Program] and I alone voted to keep that funding in the TIP.

4) Sadly, the closing of the Manchaca Fire Hall was a loss to all of us, but Mr. Daugherty allowed, during his tenure as commissioner, for the proprietor to frequently pay late and reduced amounts for the lease, thereby resulting in Travis County taxpayers effectively subsidizing the operation. By the time of my election, the fire hall was in arrears

to multiple taxing jurisdictions including the state of Texas, and as the owner of the property, Travis County had no choice left but to close it. The vote at the court to close the fire hall was 4-0, with Commissioner Margaret Gómez absent.

5) Travis County spent \$2,787,119 purchasing right-of-way for 45 SW, using bond money approved while Mr. Aleshire, who lives in Shady Hollow, was the Travis County judge. I ask, should taxpayers spend tens of millions of dollars more of taxpayer money – the estimates range from \$22 million to \$100 million – for a road that has not been proven to solve the Brodie problems and which begs answers to the potential for setting dominoes falling for even more mega-costs to taxpayers in future MoPac capacity improvements?

I understand the frustrations of the Brodie commuters. I believe integrity in elected officials is important, and while my position on 45 SW is unpopular with some folks in Shady Hollow, I stand by what I think is right for our Travis County taxpayers – which is setting priorities for our road projects and fully vetting their impacts before constructing them.

Karen Huber

Travis County commissioner

DEEP GREEN RESISTANCE RESPONDS

Dear Editor,

After reading the Feb. 3 *Austin Chronicle* article "Strange Bedfellows" [News, Feb. 3], one comes

Oops!

A story in the Feb. 10 issue ("Precinct 3 Race Likely a Rematch," News) incorrectly identified Mary Ann Neely as Karen Huber's campaign treasurer. Neely was Huber's campaign manager, while Gary Pickle continues as her treasurer.

LETTERS TO THE EDITOR must be signed with full name and include daytime phone number, full address, or email address. Letters should be no longer than 300 words.

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away with the impression that historian Edward Eggleston's quote "journalism is organized gossip" may in fact be accurate.

In the recent article by Michael King, there are multiple quotes from email chatter leaked by Anonymous, multiple quotes taken from Stratfor CEO George Friedman's official response, and quotes taken from Kit O'Connell of Occupy Austin. We see the alleged confirmation of an unnamed source(s) from Occupy Austin that an earlier Stratfor source mentions (involving a dispute between Occupy and Deep Green Resistance). We see attempts made by the journalist to talk to Texas Department of Public Safety and the local police department. But nowhere in the entire article do we see any quotes taken from DGR Austin, nor any mention of DGR's public response to the leaks which were easily accessible on DGR Austin's website.

If the author of the piece had done his homework, he would realize that DGR Austin was not present at the Nov. 4 assembly, is not aware of any DGR "manifesto" posted on Occupy's website, and has absolutely no clue what the "broader disputes over which group was more 'serious'" are even remotely about. King and/or his alleged sources are confused, lying, speculative, or giving disinformation, and most importantly, they are just plain wrong. It would have been both ethical and courteous for King to contact DGR Austin, which he did not do.

DGR Austin does agree with O'Connell's assessment that the Stratfor authors seemed clueless in the surveillance endeavors of Occupy and DGR. And much like O'Connell, we do share an immense concern over the alleged collaboration between a DPS agent, Stratfor, and potential ties to local police. A corporate intelligence organization that funds the surveillance and attempted infiltration of local activists and works to share it with government-funded entities is a deeply pressing issue.

Legality issues aside, it is very clear that local activists should think very hard about beefing up their security culture and should keep an eye out for undercover agents and Stratfor personnel.

We hope that local activist groups take a good look at the photo of Stratfor "Watch Officer" Marc Lanthemann so that they may recognize him and make sure he stays exiled from any local activity. To see his photo, and DGR's official response, please check out www.deepgreenresistance.org/stratforandgovernmentinfiltration.

Josh Hinnenkamp

Deep Green Resistance Austin

Reader COMMENT

Re: The Clarksville photo gallery:

I am so pleased to see this article! I live in this neighborhood and am relatively new to Austin. I've walked by the Sweet Home Missionary Baptist Church several times and read the plaque there. As happens with life, I hadn't looked up any additional information and then – poof! there's this article. I am especially

continued on p.8

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happy to see it during this month of February, Black History Month. Thank you very much.

– Lacy Bree Kuslo

"The Historical Looking-Glass," News, Feb. 10
austinchronicle.com/comments

CONFLICT NOT WITH STUDENTS BUT DEVELOPERS

Dear Editor,

Re: "A Plea for 'Balanced Density'" [News, Feb. 10]: In the article, Mr. Michael McHone tries to characterize those of us in the neighborhood association as recent arrivals, who are causing conflicts with students:

"Right now we're in a period, and we have been for several years, where we have people moving in with families, and that is creating conflicts with the students that have been there a long time."

This is simply untrue. I've lived in my single-family house since 1976, and I'm not the longest-residing member of our neighborhood. I knew and welcomed the fact that there were students here when I moved in, and I have for the most part happily coexisted with them for 35 years.

The conflict is not with the students. It is with developers who, in my view, have no regard for anyone or anything except maximizing their profit.

Ronald M. Sawey

LEGENDARY SWAN LEFT OFF LIST

Dear Editor,

Hello, my name is Ray Buhay (aka Sweet Ray Valentine) and I currently manage and book bands

at the Legendary White Swan (1906 E. 12th, near the corner of 12th and Chicon). It was nice to read Margaret Moser's column ["1, 2, Tres, Cuatro," Music, Feb. 3] about the new and upcoming venues on the Eastside, as well as Chase Hoffberger's article ["We Built This City," Music, Feb. 3]. My only complaint is that the venue that I manage and book for was left off of your list of "new venues." Yes, we are located in the same spot as the legendary L.D. Davis' White Swan, and yes, the new venue is owned by Randall Stockton (Beerland, Rio Rita, etc). We've received a few words in the much-missed "Off the Record" column but don't receive any recognition at all in your latest article(s).

We are about to celebrate our one-year anniversary later this month and host many great bands and so much more. The Little Elmore Reed Blues Band (a former Monday night staple at TC's Lounge) play here every Monday night. The Soul Happening DJs host parties here once a month, Roxy Roca (kickass ninepiece soul band) plays here every Wednesday night, and we always host great punk/indie shows throughout the week and weekend that rival any show on Red River and beyond.

I'm not here to "toot my own horn" or draw attention away from the bars/venues that were mentioned in the articles; I just feel like we were overlooked. Whether intentionally or not. Margaret Moser's article mentioned something to the effect of Eastside bars reminding people of places on the Lower East Side in New York and says, "Where is your city?" Well, you can't get more "city" than 12th and Chicon.

Xoxo,
 Ray Buhay

PROPOSAL 'OFFENSIVE AND ABSURD'

Dear Editor,

Austin Energy's proposal for Austinites to subsidize out-of-city ratepayers with a 6.1% discount is both offensive and absurd. We can all thank Mayor Lee Leffingwell, since he was the first to float the idea on his blog. So in his honor, let's call it the Leffingwell subsidy.

Not only is it blatantly unfair to Austin ratepayers, but Austin Energy also recently signed a 10-year agreement to pay a 3% franchise fee to outside communities served by it. So why do they need an additional subsidy?

As is often the case with Austin political decisions, this one would set a terrible precedent. No municipal utility in Texas offers a discount for out-of-city electric customers. In fact, with water rates, it is common practice nationwide to charge higher rates for outside residents. Does Leffingwell want us to give an upside-down subsidy there as well?

Imagine the future annexation battles if the residents were suddenly told that their electric rate subsidy would go away. Maybe it's Leffingwell who needs to go away. I guess we'll see about that in May!

Bill Oakey,
 Former member,
 Austin Electric Utility Commission

A SOCIETY OF PRESUMED EQUALS

Dear Editor,

I was perturbed by Lorraine Atherton's letter in last week's *Chronicle* ["Postmarks," Feb. 3].

Atherton seems to imply that minority candidates (by this I presume she means first-generation Vietnamese-Americans or transplanted !Kung tribespeople) are only supposed to run for two particular seats on the Austin City Council. Let's be clear that minority candidates are not only allowed but encouraged to run for any City Council seat they like, including the mayor's. Atherton also appears to be confused about how the highly democratic system of run-off elections works. Allow me to explain. If one candidate doesn't gain majority support in the initial election, a subsequent run-off election is held between the Top 2 finishers. Perhaps Atherton is unaware that one can prove mathematically that any other system is unfair in some way. Atherton laments the fact that the unqualified, chamber-of-commerce-selected Manuel Zuniga lost a run-off election to the highly qualified and well-liked populist Bill Spelman. She appears to be focused on the candidates' skin color rather than their qualifications. Frankly, that's weird. Like many baby boomers, Atherton is unable to grasp that post-baby-boomers care about political candidates' ideas, values, and qualifications and couldn't care less about their ethnicity. Unfortunately, the baby boomers are the ones who vote, so they get to continue to frame the discussion and we non-baby-boomers have no choice but to continue to suffer their blather.

Regardless of the merits of single-member districts, Atherton's arguments are unacceptable in a society of presumed equals.

Patrick Goetz

continued on p.10

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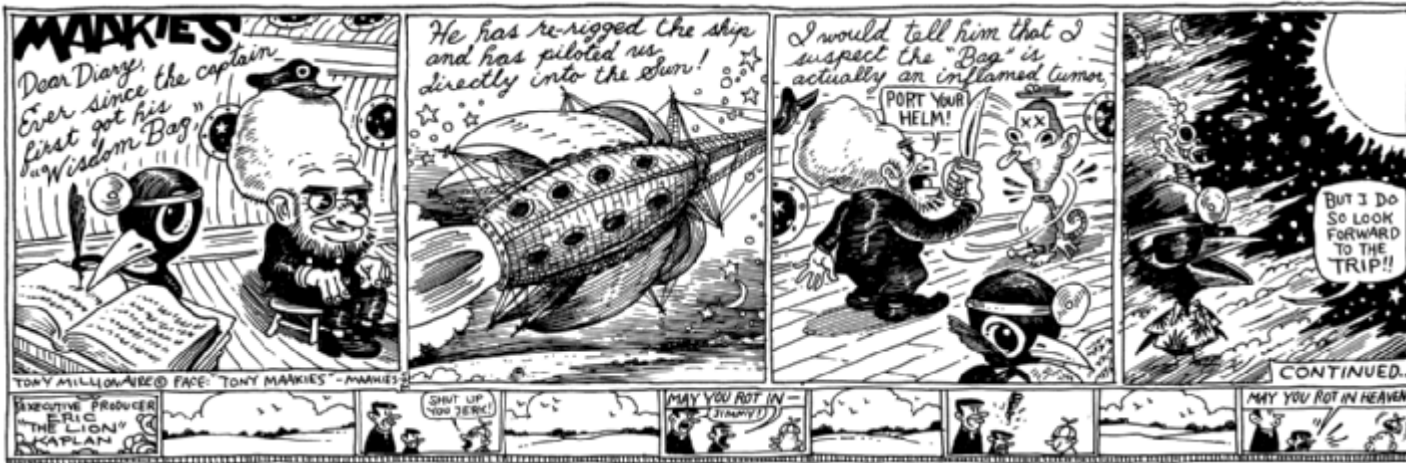
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AUSTIN ISD'S PARTNERSHIP WITH IDEA

Dear Sara Stevenson,

Thank you for your letter to the editor ["It's a Bad Idea," "Postmarks" online, Jan. 31] regarding Austin ISD's partnership with IDEA Public Schools. I would like to take this opportunity to respond and clarify some misinformation.

Austin ISD pursued a partnership with IDEA because it wanted to provide a college preparatory choice to the families of Austin's Eastside. IDEA has a proven track record of results and a commitment to preparing all students, including those of underserved areas, for college and citizenship. For the past five years, 100% of our high school graduates have matriculated to the college or university of their choice.

Unlike the siphoning process that other charter

programs may adopt, IDEA is an open-enrollment, tuition-free public school. What makes the IDEA system successful is our Whatever It Takes – No Excuses! philosophy. IDEA believes that every child can and will succeed if the adults in the system get it right, and that is why all of our middle and high school students follow a rigorous college preparatory curriculum and why every IDEA teacher is dedicated to their students' success.

For those who are unfamiliar with TEA ratings, an "acceptable" rating means that 25% of students do not meet minimum academic standards. In the 2011 academic year, Allan Elementary, O. Henry Middle School, and Eastside Memorial, all schools you mentioned, had a combined population of approximately 2,400 students. That equates to 610 Eastside students not meeting minimum academic standards – a statistic that

is unacceptable. In contrast, IDEA schools were awarded an exemplary rating. In addition to that honor, IDEA has been added to the Texas Business & Education Coalition Honor Roll for 2011. TBEC honors schools that have the highest percentage of students performing at the Texas Assessment of Knowledge and Skills "commended" level in every subject. Without aligning IDEA with AISD to form IDEA Allan, an opportunity of this caliber would not be available to East Austin students.

To clarify conflicting reports, IDEA Allan will offer the arts to primary students by incorporating art-based lessons into its daily curriculum. At IDEA, we have found that our campus pride, student motivation, and culture is derived from a singular goal of college readiness and that is more exciting than any football rivalry. We believe that IDEA's culture of high expectations combined

with investing time with IDEA families creates an unmatched sense of unity.

We understand that some may be uncomfortable with IDEA's culture of high expectations, rigorous academic program, and commitment to get each and every student to and through college. This is why parents will have an opportunity to learn about IDEA's instructional model and culture before making a choice to enroll their child. Once informed, we trust they will make the best decision for their family.

Sincerely,
Alejandro Delgado
Assistant principal of operations
IDEA Allan

RATINGS' LOGIC IS STUPID AND IRRITATING

Dear Editor,

I'm finally taking the time to write to you about something in your paper that has long annoyed me: the descriptions you have for your movie ratings (a bomb to five stars). You describe a five-star movie "as perfect as a movie can be." For four stars, it's "slightly flawed, but excellent nonetheless," etc. This is ridiculous; movies aren't about "perfection" and there's no such thing as a "perfect" movie anyways. A movie can be brilliant despite perceived flaws, and a movie can get everything right and still be boring. Also, your one-star rating is described as "poor, without any saving graces." That description, especially the "without any saving graces" part, is a good way to describe the lowest rating available. But you also include the superfluous "La bomba" rating for even worse



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movies (the ones that really, really have no saving graces?). It seems to me that this bomb rating would be much more useful if it described movies that were so bad they were actually good – such as *Plan 9 From Outer Space*. But the main problem I have is rating movies in terms of perfection. It's just stupid and irritating. That is all.

Rich Latta

ROSES FOR MARGARET IN IT

Margaret,
Thank you for the nice article about the Eberly Luncheon ["Mayor's Roundtable Benefits Austin History Center," Earache! Music blog, Jan. 31]. I'm glad you were able to come to the event, and I hope you enjoyed the panel. The stories by former mayors Ron Mullen, Lee Cooke, and Kirk Watson were fun and entertaining, so I hope you write a follow-up. Maybe the mayor will bring you some yellow roses if you do!

Cheers,
Mike Miller
Archivist/manager
Austin History Center

DON'T BLAME OIL; BLAME OBAMA

Dear Editor,
Must have been a slow week for Jim Hightower ["Hightower Report," Jan. 27]. He had to invent a reason to blame the big, bad oil industry for something. He chose to accuse it of runnin' up the price of gasoline by shipping product overseas instead of letting us pollute our air with it here. Doesn't ol' Jim realize it's the Obama administration's policy to keep gas prices high through increased regulation and artificial market manipulation in order to adjust our behavior? Keep prices high and we don't buy as much of it, or so the theory goes. Must be workin' because refiners apparently have a bunch of excess capacity. They are doing what most businesses would do in that situation: ship their excess supply to hungry markets overseas. Obama gets a twofer: less gas consumption at home and a lower trade imbalance. Jim tries to make a three-pointer by blaming that pesky policy by-product, higher prices, and a huge burden for lower and middle-income voters, on the left's favorite boogeyman, the oil companies. Pretty slick. Must be an election year.

Mike Spence



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Public Citizen's Tom "Smitty" Smith testifies against Austin Energy's proposed electric rate increase at the Feb. 9 City Council hearing. See "Then There's This," p.14.

Recalling Eroy Brown

Groundbreaking murder case reflects long fight for justice

Michael Berryhill's 2011 book, *The Trials of Eroy Brown*, provides an illuminating study of recent but nearly forgotten state history. Subtitled *The Murder Case That Shook the Texas Prison System*, the book recounts the story of Brown, an Ellis Unit inmate, when he was charged with the murders of Ellis warden Wallace Pack and prison farm manager Billy Moore in April 1981. Brown didn't deny killing Pack and Moore; instead he mounted a defense that in an earlier historical moment would have been inconceivable for a Texas prison inmate: Brown claimed he had acted in self-defense. Even more astonishing, after three trials (the first ending in a mistrial when a single juror held out for conviction), Brown was acquitted – 35 of the 36 jurors who heard the testimony concluded he was not guilty of murder.

Even a generation later, those verdicts seem almost unbelievable. But the killings

of Pack and Moore took place in the shadow of *Ruiz v. Estelle*, the landmark prison lawsuit that had recently ended in sweeping orders for reform from federal Judge William Wayne Justice. Little substantive change had yet taken place – Texas prisons remained essentially state-run slave plantations, directly managed by prison "trusties" using methods of brutal violence. But Berryhill (accomplished journalist and chair of the journalism program at Texas Southern University) argues convincingly that because of *Ruiz*, prison officials felt themselves under increasing public scrutiny. An angry remark from Brown that fateful Saturday apparently led Moore to believe that Brown (who worked in the prison's tractor shop) was threatening to expose Moore's (and other officials') illicit sales of prison tires and other equipment.

Brown was taken to "the bottoms" for what initially might have been a beating

from Moore and Pack – but an angry Pack brought out a pistol (forbidden on prison grounds), tempers escalated, and minutes later, Brown was wounded, Moore was shot dead, and Pack was drowned in a struggle with Brown.

Payback

As Berryhill puts it, "That a black inmate could kill two white officials and not be convicted of murder shocked the prison system and marked the end of Jim Crow justice in Texas." Yet over the ensuing decades, Brown's trials and their significance have been lost in the shadow of the *Ruiz* case and the Judge Justice interregnum, which broke the trusty system of prison management and forced the Texas Department of Criminal Justice to professionalize and move out of the state-plantation dark ages. Plenty has

continued on p.14



QUOTE of the WEEK



"The record contains evidence that a public official may have committed serious misconduct, and ... this misconduct may have contributed to the wrongful conviction [of] ... Michael Morton."

– State Judge Sid Harle, referring to former Williamson County prosecutor and current Judge Ken Anderson

Headlines

- ▶ **City Council** doesn't meet again until March 1, but it's hosting a community discussion on the **Austin Energy rate increase** today (Thursday, Feb. 16) at 2pm. See "Then There's This," p.14, for more on the AE rate debate.
- ▶ For the second time, criminal justice blogger **Scott Henson** was detained by Austin Police and questioned as a kidnapper after being spotted walking with his granddaughter. He's white; she's black. This time, though, Henson's blog post (www.gritsforbreakfast.blogspot.com) grabbed the attention of journo and bloggers across the country and around the globe. APD Chief Art Acevedo, we're told, is going to review the incident.
- ▶ Newly minted critic of excessive testing Commissioner of Education **Robert Scott** has found unexpected allies in a confederation of Dallas-area school superintendents. The North Texas Regional Consortium signed a letter of support for Scott after he was savaged by the Texas Association of Business for saying the Texas system is a "perversion of its original intent."
- ▶ Railroad Commissioner **Elizabeth Ames Jones** announced her resignation so she can concentrate on running against Sen. **Jeff Wentworth**, R-San Antonio. This could render moot a suit filed by former Travis County Judge Bill Aleshire, who claimed she violated residency rules by running for this seat while claiming a state salary in Austin. However, Wentworth is demanding that Ames Jones repay \$30,000 in wages.
- ▶ The state of Texas and plaintiffs in the seemingly never-ending **redistricting case** are struggling to reach some form of compromise. As the *Chronicle* went to press, two days of hearings in San Antonio had yielded a solid Senate map, but the others were still up in the air. See "Doggett Seat a Sticking Point in Redistricting," p.19, and follow our updated coverage at austinchronicle.com/newsdesk.
- ▶ Consummate researcher and activist **Paul Robbins** this week released a new report, "**Hard To Swallow**," which shows Austin's water costs are higher than in any other large city in Texas. The report says the **water utility** has the highest cost per unit of combined water and wastewater in all rate classes. The complete findings are at www.environmentaldirectory.info.
- ▶ What do you want from your **transportation bond**? The city asks residents to prioritize the proposal's guiding principals via SpeakUpAustin.org through Feb. 29. Texas Sen. Kirk Watson has warned the bond may fall off the ballot if costly plans for an Austin medical school move ahead.
- ▶ Travis County congressional hopeful **Dan Grant** has accused GOP Rep. **Mike McCaul** of hypocrisy and "unethical stock trades," noting that McCaul lobbied Secretary of State Hillary Rodham Clinton to approve TransCanada's controversial **Keystone XL** pipeline the day after he bought shares in the oil firm.
- ▶ Hays Community Action Network has announced a memorial service for local government watchdog and longtime *Chronicle* correspondent **Charles O'Dell**: Saturday, March 3, 2pm, at the Wizard Academy, 16221 Crystal Hills Dr.

JANA BROCHUM

POINT AUSTIN *continued from p.13*

been written over the years about Ruiz and Justice, but Berryhill's book is the first on the Brown case.

Brown was freed, but he soon returned to prison as an accessory to a \$12 robbery – and was sentenced to 90 years as a “habitual criminal,” although he and his lawyers are convinced that his real crime was “defending himself against two Texas prison officials in 1981.” He is serving his sentence in federal prison to prevent retaliation; now 60, he's eligible for parole he's unlikely to receive – current and former prison officials do what they can to prevent it, including persistently misrepresenting the evidence and trial record that Berryhill carefully sets forth here.

Brown was defended by legendary Houston state Rep. Craig Washington, and his performance is part of the permanent record of civil rights victories. Another of his attorneys, Bill Habern, told the *Austin American-Statesman* concerning Brown's pending parole decision: “The system still to this day doesn't believe he should have been acquitted. What is probably going to happen is called getting even.”

Race Matters

I would like to be able to write that *Ruiz* transformed Texas prisons once and for all, and that the Brown case became a permanent lesson that even Texas inmates can expect equal justice. Brown's acquittal for murder was undeniably a victory; his subsequent personal history confirms that much remains to be done. More broadly, the prison system that came out of *Ruiz* and its aftermath has exploded in size and scale, slowed only a bit by the recent recession.

In 2010, Robert Perkinson, author of the prison history *Texas Tough: The Rise of America's Prison Empire*, told me that *Ruiz* brought to Texas prisons some professionalism and better conditions, but it was followed by radical expansion of drug laws, incarcerations, and sentencing, strongly biased by race (see “Grim History,” Aug. 20, 2010). Perkinson wrote, “Today, a generation after the triumphs of the civil rights movement, African Americans are incarcerated at seven times the rate of the whites, nearly double the disparity measured before desegregation.” Yet white politicians continue to campaign as though racial inequality were an ancient relic. Indeed, the Republican presidential candidates attack the first nonwhite president in flatly racial terms, and treat minority voters – in rhetoric and in policy pronouncements – as though they are de facto criminals who should be presumed guilty until proven innocent.

The past, as William Faulkner wrote, is not dead. It isn't even past. We have yet to travel far enough away from the plantation history of Texas – nor that of the rest of the USA. ■

Consumer Alert

THERE'S A GLIMMER OF HOPE THAT WE WON'T GO BROKE PAYING FOR ELECTRICITY

This week we have two new developments in the **Austin Energy** rate case. It's unfortunate that these things always seem to break on a Wednesday, which is our press day (very inconvenient) – but such is the nature of breaking news and the scramble to get people on the horn to tell you what's what. And of course, it's possible that this could be old news by the time you read it, but here's the deal:

First, Council Member **Mike Martinez** is on board with the interim 3.5% rate increase that **Laura Morrison** and **Kathie Tovo** introduced last week. Their proposal – sort of an of-the-people action plan – is the alternative, temporary solution to the utility's overall 12.5% rate hike request that has drawn widespread rebuke from consumer and environmental activists and church representatives. The Morrison-Tovo-Martinez plan, which has the backing of consumer advocates and the like, is scheduled for council action March 1 – also the date of the council's third public hearing on the rate plan.

With Martinez teaming with Morrison and Tovo, this leaves the question of who, if any one, will provide the fourth vote to pass what would serve as a stopgap measure to keep Austin Energy afloat without tapping out residential customers, who would see the largest increase under AE's existing proposal, even after its most recent tweaks. Mayor **Lee Leffingwell** is regarded as the most likely *possible* fourth vote, since he's voiced doubt about the council's ability to fashion an agreement on the existing AE proposal and get it passed any time in the near future. But earlier this week, Leffingwell's office was noncommittal about how the mayor intends to vote.

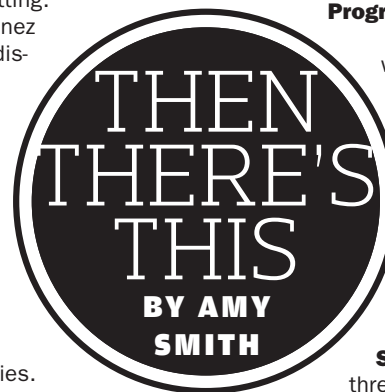
In the second news flash, Austin Energy officials are expected to “clarify” the rate increase as it relates to houses of worship. This clarification will be presented at a community discussion Mayor Pro Tem **Sheryl Cole** will host today (Thursday, Feb. 16, 2-4pm) in City Council chambers. But it's

uncertain whether the utility's illumination of its proposal will completely satisfy churches and organizations like **Texas Impact**, a grassroots religious network dedicated to social justice issues.

If the 3.5% proposal secures a majority vote, the interim plan would not only provide AE with additional revenue, but it would also give utility officials another 12 to 18 months to create a more realistic, less complex rate plan, which many critics believe was deliberately designed to confuse. There's also some doubt now over whether AE really is hemorrhaging \$2 million a week, as it claims, or if the utility is stashing more money than it actually needs for its reserve accounts. There are many, many more questions along those lines, with no systematic process of examining each issue in a public setting.

The Morrison-Tovo-Martinez plan would not include a discount to customers outside the city limits, which AE recently offered in an apparent attempt to ward off the prospect of out-of-town ratepayers appealing to the Public Utility Commission, or worse, the Texas Legislature, which has periodically threatened to deregulate municipal utilities.

At a Feb. 9 hearing on the rate case, Public Citizen's **Tom “Smitty” Smith**, who himself lives in the city of West Lake Hills, offered a suggestion for those suburban residents who are banging the taxation-without-representation drum. “We could put up a toll booth at various locations” around the perimeter of the city, he said, noting that Red Bud Trail and Bee Caves Road are particularly clogged with vehicles every weekday morning as drivers make their way into Austin to work and enjoy the city's services.



A REAL ADVOCATE

Also on Wednesday, Morrison and Martinez both said that the interim proposal would include the hiring of an outside consultant who would be charged with looking out for the interests of residential and small-business ratepayers. This is big news because, until this week, the council had never publicly responded to numerous pleas from consumer advocates to hire a ratepayer expert who would report directly to council instead of to Austin Energy, which according to one activist, made only a token attempt to provide for consumer representation. Under the interim proposal, the public advocate would also play a role in ensuring the success of the utility's green energy agenda, such as its solar program, and in shaping a

workable **Customer Assistance Program** for low-income residents.

It's still curious, though, why the council remained mum for so long on hiring a public advocate, especially since the city didn't think twice about hiring an outside consultant in 1994, the last time the utility raised rates.

“When people have mentioned it, nobody ever opened their mouth,” said **Shudde Fath**, one of the three **Electric Utility Commission** members who voted against

the narrowly approved plan. Fath and several other consumer pros told the council that the city would be better served by a consultant who reported to the council. The very people who had been pushing for an outside advocate were apparently unaware as late as Tuesday afternoon that a ratepayer advocate had been folded into the Morrison-Tovo-Martinez proposal, making the plan even more complete.

Now, all we need is a fourth council vote. Anyone? ■

CIVICS 101

THURSDAY 16

CLEAN TX FORUM Panelists and guests from along the I-35 corridor discuss ways to position Central Texas as a premier clean-energy hub. 5:30-8:30pm. *Austin City Hall*, 301 W. Second, 974-2220. www.cleantx.org.

DANCING AWAY DETENTION This benefit show for the Hutto Visitation Program features live music, a silent auction, and remarks by the program members. 7:30pm. *El Sol y la Luna*, 600 E. Sixth. www.thirdcoastactivist.org.

LOVE AUSTIN WEEK You may be allergic to roses, and dinner may be a disaster, but we can all agree we love our city. Love Austin Week highlights one local nonprofit every day through Feb. 17. Visit the website to learn how you can help. www.loveaustinweek.com.

FRIDAY 17

SPELMAN'S OFFICE HOURS Like most professors, Council Member Bill Spelman will be happy to see you during office hours. Unlike most professors, he's going to be conveniently located at a coffee shop. 3:30-5:30pm. *Thunderbird Coffee*, 2200 Manor Rd. Free. deena.estrada@austintexas.gov.

LOVE AUSTIN WEEK (See Thursday.)

SATURDAY 18

WEST BOULDIN CREEK CLEANUP Ingrid Weigand leads the charge to remove invasive plant species from the greenbelt. *Third Saturdays through the spring*. *Boggy Creek Greenbelt*, 2300 Rosewood.

PEASE PARK CLEANUP Join the Pease Park Conservancy to remove brush and invasive plant species from the west side of the park. 9:30am-12:30pm. *Pease Park*, 1100 Kingsbury, 974-6700.

MULCHING DAY Volunteer with Friends of Walsh Boat Landing to mulch an area of the park's grounds, including one of its mature oak trees. 1-4pm. *Walsh Boat Landing*, 3700 Lake Austin Blvd.

ONGOING

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PHOTOS OF TEXAS VIETNAM WAR HEROES Texas saw one of the greatest number of losses in the Vietnam War – 3,417 Texans were lost in combat. The Vietnam Veterans Memorial Fund seeks photos of those men and women for display on the National Mall. www.buildthecenter.org.

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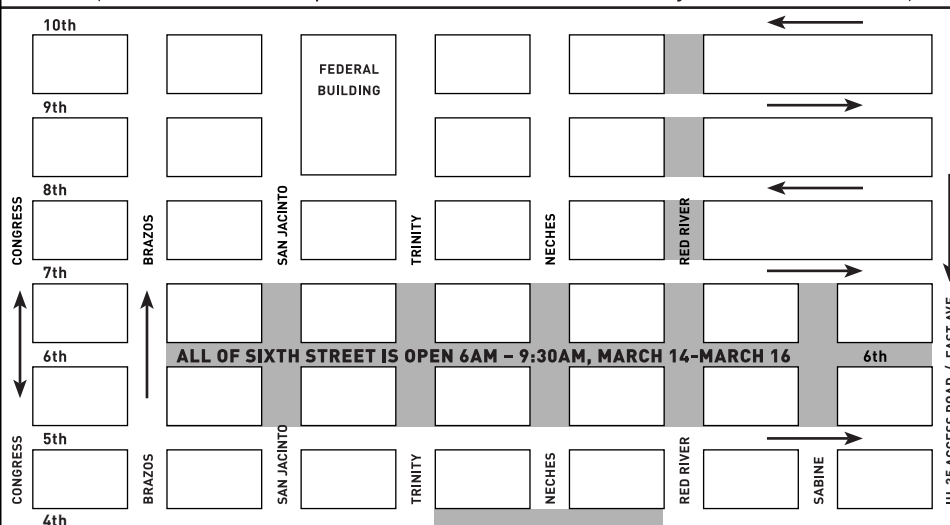
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Downtown SXSW street closures, from 5am on March 14 to 6am on March 18

① **Sixth Street** will be open 6am till 9am on weekdays. It will be open for deliveries on weekdays, 9am till 4pm. It will be closed all day Saturday, March 17.

② **The north-south routes that cross Sixth Street** between Fifth and Seventh Streets from San Jacinto Boulevard to Sabine Street, plus Red River blocks between intersections from Seventh to 10th streets will be closed, starting March 14. (see map)

③ Visitors are encouraged to check Capital Metro bus routes, or if driving, use area parking garages.

④ **Trinity**, from Cesar Chavez to Fourth Street, will be closed March 9, 7am till March 18, 6am. E. Second & E. Third Streets, from San Jacinto to Trinity, will also be closed during this time. Local traffic only.

⑤ **East 5th Street**, from I35 to Waller Street, **San Marcos** from Sixth Street to Fifth Street, **Brushy** from Sixth Street to Fifth Street, will be closed March 14, 9am till March 18, 6am.



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About-Face for the Cure

When the news became public on Jan. 31 that **Susan G. Komen for the Cure's** national office had come up with new policy that would keep **Planned Parenthood** from receiving grant funds from any Komen affiliate across the country, the phones at Austin's **Planned Parenthood of the Texas Capital Region** and Komen's Austin branch started ringing off the hook. "The community response was just phenomenal," says **Sarah Wheat**, Austin PP's co-interim CEO. "Our phones, email, and Facebook did not stop." It was equally busy for Komen. "It was intense," says **Christy Casey-Moore**, the local affiliate's executive director.

So it was around the country, with PP and Komen caught in an apparent political crossfire generated at least partly by **Karen Handel**, a 2010 Georgia GOP gubernatorial candidate and now-former national Komen vice president who was reportedly the driving force behind the policy change at Komen – which, Komen sources have told reporters at the Huffington Post and the Associated Press, was the goal. There's no doubt that anti-choice groups around the country, including **Texas Right to Life**, have long waged PR campaigns to try to shame Komen into banning any of its donor-generated funds from going to PP because, the groups allege, giving any money to PP is tantamount to funding abortion – despite the fact that no Komen funds go to support abortion care, just as no federal or state funds granted to PP do.

That reality, however, didn't stop Handel from allegedly urging a strategy that would allow Komen to withdraw all support for the nation's single largest provider of women's health services. Wheat says she first got word of the national policy changes in a Jan. 3 letter from the Austin affiliate. According to a new policy handed down from national, no funds would be granted to organizations facing any of three issues: disbarment from receiving state or federal funds, having key personnel convicted of financial crimes, or being an applicant or affiliate of one under local, state, or federal investigation. "We responded saying, 'Great, because we don't have any of these prob-

lems,'" Wheat says. On Jan. 22, a second letter came, with number three on the list highlighted. The letter said that "therefore our application can't be considered under this grant cycle," Wheat recalls. At issue is an investigation prompted by Florida GOP Rep. **Cliff Stearns**, who alleges – as many have in the past – that PP funds support abortion care. "We're widely and frequently audited," says Wheat.

The national Komen organization's new rules meant that none of the dozens of Komen affiliates across the nation could actually grant locally donated funds to local PPs, even when those affiliates had determined that to do so would be the best way to support local women in need of breast screenings and medical care. Locally, the partnership between Komen Austin and PP goes back six years; in that time, Komen funds have paid for **breast health services** – screenings, referrals for diagnostics and other medical intervention, as well as intensive follow-up and aftercare – for more than 700 women. Nationally, Komen grants have helped PP clinics provide nearly 170,000 breast exams and more than 6,400 referrals for mammography.

The response to the Komen decision was swift – and ugly – and national Komen officials immediately began backpedaling. Komen founder Nancy Brinker (who started the organization as a promise to her sister, who died of breast cancer, to press for a cure) told reporters the decision wasn't about adopting an anti-choice agenda, but instead about granting funds more directly to diagnostic services, like mammograms. That, too, is a problematic explanation, however, in part because women generally first need a referral – from a doctor or clinician, like those at PP – to obtain a mam-

mogram. In less than a week, Komen reversed its decision, and Wheat says Austin PP was asked to resubmit its application for grant funding that would begin at the end of March.

This is not the first time the Komen organization has come under fire. Komen has taken legal action against groups using the phrase "for the cure" in fundraising activities and has weathered criticism for dismissing possible links between breast cancer and the chemical **bisphenol A** – while taking large donations from companies that regularly use **BPA** in their products. And while Komen's national organization donates millions to cancer research, it is the affiliates that take local donation dollars to fund free cancer screenings and access to

across the state. In Austin, for example, the current \$19,000 grant provides screenings and intensive follow-up care for more than 100 women under 40 years old.

Casey-Moore, executive director of the Austin Komen affiliate, says she's keenly aware of the need for women's health services and the role local Komen affiliates have played in Texas to help to fill service gaps. Since 1999, the Austin affiliate alone has given out \$10.5 million in grant funds to a variety of local providers to give women access to life-saving breast care. In 2010 alone, the organization gave out roughly \$1.2 million to 12 providers – including Austin's PP, Seton's mobile mammography, and UT's **Women's Wellness Program**, among others. "Knowing what the economy looks like year

to year, [I] am always concerned about filling the gaps for women," Casey-Moore says. And regardless of this latest dustup, she says Austin's Komen will continue on that mission. She hopes the controversy doesn't hurt the organization's reputation as an important local partner in women's health. "We're going to do everything we can to get the maximum number of dollars granted back out into the community," she says. "I believe wholeheartedly in the local organization and what we can do locally" to change women's lives.

Indeed, Wheat says she too hopes the controversy won't impinge on Komen's ability to continue helping women in need. The local response to the funding ban was swift: In three days, the local PP collected donations from 200 people, 128 of whom had never before given money to PP. "The community was frankly appalled that we wouldn't be on the same page" on this issue, Wheat says. But she adds that PP and its donors also hope the "partnership gets back on track" and that Komen will be able to continue to "do what they do across the country, which is to help fill the [women's health care] gap."

– Jordan Smith



JOHN ANDERSON



Austin Planned Parenthood's Sarah Wheat (l) and former Komen VP Karen Handel (r)

medical treatment that low-income and uninsured women need for early cancer detection and treatment.

This is no small issue in Texas, where the budget for women's health services was slashed dramatically by state lawmakers last year, stripping two-thirds of the annual allocation to provide basic reproductive and family-planning health services to hundreds of thousands of low-income women – a move made in a deliberate attempt to defund PP, but which instead has defunded many respected and veteran providers of health care. (For more on this, see "The Destruction of Texas Health Care," Feb. 3.) Given Texas' dicey landscape for women's health care, Komen's Texas affiliates have become trusted partners to many providers

Abbott Balks at Birth Control Mandate

On the same day that President Barack Obama ceded some ground to religious organizations who were unhappy with a provision of the health care law that would require most insurance plans to cover birth control without a co-pay, Texas Attorney General Greg Abbott jumped on board with nine other attorneys general to decry the birth control mandate as unconstitutional.

Religious organizations would have to eliminate health coverage for employees altogether in order to avoid the birth control mandate, according to the AGs. "The only viable alternative for these employers is to penalize their employees by ceasing the provision of health insurance altogether," they wrote. "The choice for such organizations essentially becomes: provide and subsidize activity in contravention with core religious beliefs, eliminate employer-provided health coverage, or withdraw from public ministry." Unless the feds rescind the new rule, the AGs wrote, they'll be compelled to sue. "Should this unconstitu-

tional mandate be promulgated, we are prepared to vigorously oppose it in court," they wrote.

Dramatics aside, the new provision was fairly simple: It required private health plans to cover birth control without a co-pay. This would, of course, require religiously affiliated institutions, such as Catholic universities, to follow the new law but would not affect church employees. Nonetheless, the U.S. Catholic bishops raised a stink, prompting Obama to tweak the plan: Now the onus will be on insurance companies to ensure the coverage, he said Feb. 10.

In support of the provision, more than 600 doctors have signed a letter put together by Doctors for America that urges the federal government to maintain the new contraceptive rule. "I have practiced medicine for over 30 years," said Dr. Carmen Nevarez, a Catholic physician in Oakland, Calif., in a press release. "Women prove to me, year after year, that they are capable of making the best decisions for themselves and their families. They also need a fair and equal chance to the resources needed to make those choices." – J.S.



Texas Attorney General Greg Abbott

JANA BIRCHUM



JANA BIRCHUM

So Close to Water, Yet So Far

In November, the *Chronicle* profiled yet another rural Texas subdivision struggling to get connected to a water supply (see "Will the Well Run Dry for Las Lomitas?" Nov. 11, 2011). Neighborhood spokeswoman Ileana Riojas reports that a neighborhood association created by the Las Lomitas residents has since been meeting on the second Thursday of each month and has made some progress. She says the association has planned fundraisers to help with the situation: The first, a \$6-a-plate barbecue, was held last Saturday. In addition, Riojas says the association will seek grant funding through the federal Community Development Block Grant program. The neighborhood estimates the total cost of connecting Las Lomitas' 31-family south Travis County community to the Creedmoor-Maha water system would be between \$200,000 and \$400,000.

— Mike Kanin

Las Lomitas residents at a meeting last fall to discuss the community's water problems

Residents Seek More Cop Accountability

Local officials shouldered some predictable heat from community members gathered at the George Washington Carver Museum and Cultural Center in East Austin on Monday night, where just under 100 people gathered to discuss **police use-of-force**, and in particular the May 2011 officer-involved death of **Byron Carter**, who was shot four times by Austin Police Officer **Nathan Wagner** as he sat in the passenger seat of a car driven by a juvenile friend. Police say the juvenile attempted to run over Wagner's partner, Officer **Jeffrey Rodriguez**, after the cops tried to stop the pair for casing cars just east of Downtown. A grand jury last year declined to indict the juvenile — a circumstance that casts doubt on the officers' assertion that the car was being used as a weapon. Wagner's use of force is currently under consideration by a grand jury.

There was frustration displayed Monday night from community members who say too many young minorities have died in Austin at the hands of, mostly, white police officers.

"You have to have positive change, or you have to have personnel change," said **Anthony Walker**, a member of the **New Black Panther Party** who helped organize the event. "Something has got to change and it has to change right now." Both city Police Monitor **Margo Frasier** and District Attorney **Rosemary Lehmberg** were the focus of some hostility over the process — the D.A.'s Office has taken heat for grand juries that have consistently declined to indict cops in shooting cases. That criticism isn't entirely fair, in part because the D.A. does not choose grand jurors; having a diverse grand jury is important and has been a subject of some debate during the current race for D.A.

between Lehmberg and her challenger, former Judge **Charlie Baird**. Frasier took some guff for the police oversight process being shrouded in secrecy, a circumstance dictated by the terms of the city's contract with the Austin officers' union, which created the oversight system.



Byron Carter

COURTESY OF DPS

Activist **Debbie Russell** suggested that now might be the time to encourage changes to and transparency in the process, especially with contract negotiations scheduled to kick off next year. The process as it is now, she told the audience, hasn't created any accountability. Russell said it would be better if the public had access to reports and recommendations made by the **Citizen Review Panel** to the APD chief, regardless of whether the chief decides to act on them. Presently, most of those recommendations remain hidden from the public.

— Jordan Smith



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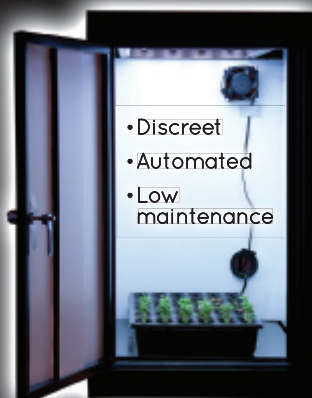
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Ultrasound Suit Loses Ground

The 5th U.S. Circuit Court of Appeals has denied an appeal from the **Center for Reproductive Rights**, which asked that it reconsider a January decision overturning a preliminary injunction barring final implementation of the state's **ultrasound-before-abortion** law. Whether the CRR will ask the 5th Circuit to review a final decision made by district Judge **Sam Sparks** last week – which essentially dismissed the challenge to the law – remains to be seen.

Although effectively blocked from doing anything about it, Sparks wrote in a Feb. 6 opinion that he believes the 5th Circuit's blessing of the state's new ultrasound law as constitutional is simply wrong. But the appellate court – which intervened quickly to overturn Sparks' decision to stay imposition of certain portions of the new legislation while a larger challenge to its legality was pending – has essentially bound his hands, he wrote in last week's opinion granting the state the summary judgment it had sought and effectively closing this stage of the legal challenge.

The law, passed this spring after Gov. **Rick Perry** deemed it an "emergency" to do so, requires women seeking abortion to first undergo an ultrasound a day before the termination. It also requires that women view an image of the fetus and listen to the fetal heartbeat, and that doctors describe the fetal development. (There are narrow exceptions that allow women to forgo the fetal description, but only if they can prove they are victims of rape or incest, or that their fetus has been diagnosed with a gross abnormality.)

Seeking to invalidate the law, the CRR sued on behalf of a group of Texas doctors, arguing that it was impermissibly vague and

that it **violated doctors' free-speech rights**. After a hearing last summer, Sparks agreed the law was problematic and granted a temporary injunction; in record time, the 5th Circuit overturned that injunction, essentially ruling that the law is constitutional. Indeed, a three-judge panel led by Chief Judge **Edith Jones** opined that the law is nothing more than an extension of the state's right to regulate medical practice by ensuring "informed consent" of any woman seeking an abortion.

Although the Jones opinion essentially foreclosed Sparks' ability to maintain the injunction or to rule further in favor of the plaintiffs, he remains skeptical about the law – and said so in classic Sparks style in his Feb. 6 ruling. Importantly, he noted that the Jones opinion conflated two provisions of the Constitution in an effort to cut short the argu-



Sam Sparks

While he disagreed with Chief Judge Edith Jones' finding on the ultrasound law, U.S. District Judge Sam Sparks said he had little choice but to dismiss the lawsuit brought by the Center for Reproductive Rights.

ment that by mandating a certain medical procedure, the law violates Texas doctors' free-speech protections.

In the opinion, Jones relied on an earlier Supreme Court decision that found certain informed-consent laws did not place an undue burden on a woman seeking abortion. Here, though, the claim was in part that a doctor's First Amendment rights were being violated, not that a woman's protection under the 14th Amendment was being assaulted. "An early point of departure between this Court's analysis and the [5th Circuit] panel's is that this Court takes [the doctors'] claims at face value, and

sees this as a case about doctors' freedom to enjoy their constitutional rights, and exercise their individual medical judgments, without unjustified state interference," Sparks wrote, "whereas the panel apparently sees it as a case about women's right to an abortion – an issue specifically disclaimed by [the doctors] in this suit." Not surprisingly, Sparks sounded a note of discomfort over the panel's framing of the issues brought in the case. "The concept that the government may make puppets out of doctors, provided it does not step on their patients' rights, is not one this Court believes is consistent with the Constitution, in the abortion context or otherwise," he wrote.

Moreover, a provision of the law that Sparks found too vague to be enforceable requires doctors to provide certain state-

mandated information to a woman who, after the ultrasound, declines to have an abortion. The law does not explain how a doctor is to know that the woman chose not to

abort. Jones, however, found this a "trivial matter" and suggested that if a woman failed to show for her appointment, the doctor should merely mail the information to her. Sparks found the 5th Circuit's dismissal of potential problems with this provision to "display an almost shocking lack of concern for the privacy and well-being of women considering abortions," he wrote. "It seems beyond question to this Court that some women might suffer great harm if such mailings were made indiscriminately," he continued. "For the panel to dismiss this vagueness concern as trivial, and to say the potential for harm to women is nonexistent, is profoundly disturbing. Requiring doctors



Edith Jones

to take actions they believe are likely to cause harm to their patients is completely at odds with the most basic tenets of medical ethics – and cannot, even under the most deferential interpretation of the phrase, be considered 'reasonable regulation of medical practice.'"

The CRR is still deciding whether to appeal this most recent Sparks ruling to the 5th Circuit, and whether to try to petition the Supreme Court for review, a decision that would have to be carefully weighed. Nonetheless, CRR president and CEO **Nancy Northup** says her organization will "continue to challenge similarly demeaning laws in North Carolina and Oklahoma." Indeed, the CRR has challenged similar laws in state court in Oklahoma and in federal court in North Carolina; in each case, the courts have barred enforcement of the law – and unlike Texas, no appellate court has moved to intervene in the pending cases.

– Jordan Smith

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Council Dance Cards Filling

Add another contested election to the May 12 council ballot, with two candidates announcing that they'll challenge Place 5 incumbent **Bill Spelman**. In a Valentine's Day surprise, military veteran and Texas Higher Education Coordinating Board external relations director **Dominic Chavez** filed paperwork Feb. 14, announcing that he is running on a platform of workforce education, public safety investments, and ending the "long-term financial instability at Austin Energy." Along with his longtime ally, former *Texas Monthly* publisher Mike Levy, Chavez and Democratic activist Alfred Stanley sued the city in 2011 over its historic property tax abatements, resulting in an out-of-court settlement. Spelman and Chavez will be joined in the hunt by Texas State University entrepreneur-in-residence and single-member district supporter **Tina Cannon**, who will formally launch her campaign on Feb. 17. Also on the ballot: Anti-fluoridation campaigner Laura Pressley is taking on Place 2's Mike Martinez, while Mayor Lee Leffingwell faces former Council Member Brigid Shea, Citizens Communication regular Clay DaFoe, and self-proclaimed mushroom tea party candidate Nicholas Lucier.

– Richard Whittaker

Morton Case Court of Inquiry One Step Closer

State Judge **Sid Harle** on Friday signed off on a probable cause affidavit that sets the stage for Williamson County Judge **Ken Anderson** to face a court of inquiry into whether he deliberately concealed from **Michael Morton** exculpatory evidence that could have helped him avoid a murder conviction for his wife's brutal 1986 murder.

Morton was convicted and sentenced to life for the bludgeoning death of his wife, Christine, inside the couple's home. He spent nearly a quarter-century behind bars for the crime before DNA evidence tested last year pointed to another man, **Mark Alan Norwood**, as the real perpetrator. Morton was freed from prison, and Norwood was charged with capital murder and is awaiting trial.

As part of the proceedings associated with Morton's exoneration, his lawyers – John Raley from Houston along with Barry Scheck and Nina Morrison from the New York-based **Innocence Project** – urged Harle to rule that enough evidence exists to suggest that Anderson acted deliberately to keep evidence from Morton's defense to warrant the court of inquiry, which would determine whether Anderson acted in contempt of court.

At issue are key items of exculpatory evidence that were not made available to Morton's defense until years after his conviction, including the transcript of a discussion between the case's lead investigator and Morton's mother-in-law concerning a conver-

sation in which Morton's young son described the killer and said it was not his father; reports from Morton's neighbors that a green van had been seen casing the neighborhood in the days prior to the murder; and a report that Christine's credit card had been used in San Antonio after her murder. Had those items been disclosed, they would have gone a long way to support Morton's assertion that an intruder killed his wife.

In court last week, Eric Nichols, one of Anderson's attorneys, argued that the credit card evidence might not be related to the case – even though a note about the fraud had been placed in the Morton investigative file – and that it wasn't clear that the van evidence was relevant, either. He also noted that it was recently discovered that a check cashed after Christine's death that was previously thought done by a stranger was actually done by Morton. Scheck said that information was only recently made available and that Nichols' use of it to argue against a court of inquiry was just a red herring.



Ken Anderson

Regardless, Nichols said he's confident that Anderson did not violate any law or code of ethics in his handling of the Morton case. Indeed, oddly enough, he suggested that there could be no concealment of evidence favorable to Morton if that evidence was in fact stored in a file at the sheriff's office – even if that evidence was never made available to Morton's attorneys – and argued that the entire proceeding was simply intended to

“advance” Innocence Project goals to reform criminal evidence discovery practices.

Ultimately, Harle did sign off on the probable cause affidavit, which will be presented to Texas Supreme Court Chief Justice **Wallace Jefferson**, who will then decide whether and when to proceed.

Outside the courtroom, Nichols said the proceeding would give Anderson a chance to clear his name. “Judge Anderson is a fine man who has served Williamson County for many years,” he said. “Anyone can make an accusation, [but] at the end of the day, they need to back up those accusations with evidence.”

Morton was pleased with the outcome. “When you do the right thing, as the judge did today, everything else falls into place – it's just a matter of time.” – *Jordan Smith*

THE HIGHTOWER REPORT BY JIM HIGHTOWER

Putting the ‘Rich’ in ‘Gingrich’

The rich are different from you and me, but the really, really, really rich are also different from the merely rich.

For example, the rich can buy caviar and Champagne, but the triple-R rich can buy entire presidential campaigns. Take Sheldon Adelson, the moneybags who's pumped \$11 million so far into Newt Gingrich's right-wing run. He has single-handedly kept Gingrich's White House ambitions alive – without this one guy's money, the Newt would've been long gone. Thanks a lot, Sheldon.

But Adelson can easily afford to roll the dice on a far-out candidate. This global casino baron hauled in \$3.3 million in pay last year. Not for a year – that's what his hourly take was. In other words, his \$11-million bet on Newt, which altered the Republican presidential race, was nothing – less than 3½ hours of one of Sheldon's workdays.

Even Rick Santorum, who's so far to the right that his left brain has entirely atrophied from lack of use, is actually in the running for the GOP nomination. He insists that people are flocking to him because of the power of his ideas. Sure, Rick – and the power of Foster Friess' money.

This little-known Wall Street multimillionaire has long been a partner in the Koch brothers' plutocratic cabal and a steady funder of right-wing Christian politics. Friess modestly claims that God is “the chairman of my board.” I doubt that, but Friess is definitely Santorum's guardian angel, having kept his campaign of wackiness afloat with untold infusions of cash. When Friess was told that Santorum's recent caucus wins would prompt Mitt Romney's triple-R richies to counterattack, he was thrilled. I think that “is so exciting,” he warbled.

So there you have it – American politics has developed into a game for the fun and profit of a few superrich narcissists.

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.

Doggett Seat a Sticking Point in Redistricting

It seems the GOP is hell-bent on gerrymandering Travis County – even if it ruins any chance of an April primary. As the *Chronicle* went to press, Attorney General **Greg Abbott's** staff and lawyers representing a broad coalition of voters' rights groups were scheduled to wrap up two days of hearings in San Antonio. A deal was quickly struck on the senate maps, but House and congressional compromises proved evasive. The sticking point was **Congressional District 25**, anchored in Travis County and currently held by Democrat **Lloyd Doggett**. While the plaintiffs argue the GOP gerrymander violates the Voting Rights Act, Abbott wrote that “the State cannot compromise in this district and that may prevent a global compromise on the congressional map.” The court had originally given the plaintiffs until Feb. 6 to reach an agreement; otherwise, filing deadlines and the 45 days required to mail would make it impossible to keep to the planned April 3 primary date. Even with the Senate agreement, an April date now seems impossible. After advice from election officials, the court is now looking at a May 29 date.



Lloyd Doggett

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– *Richard Whittaker*



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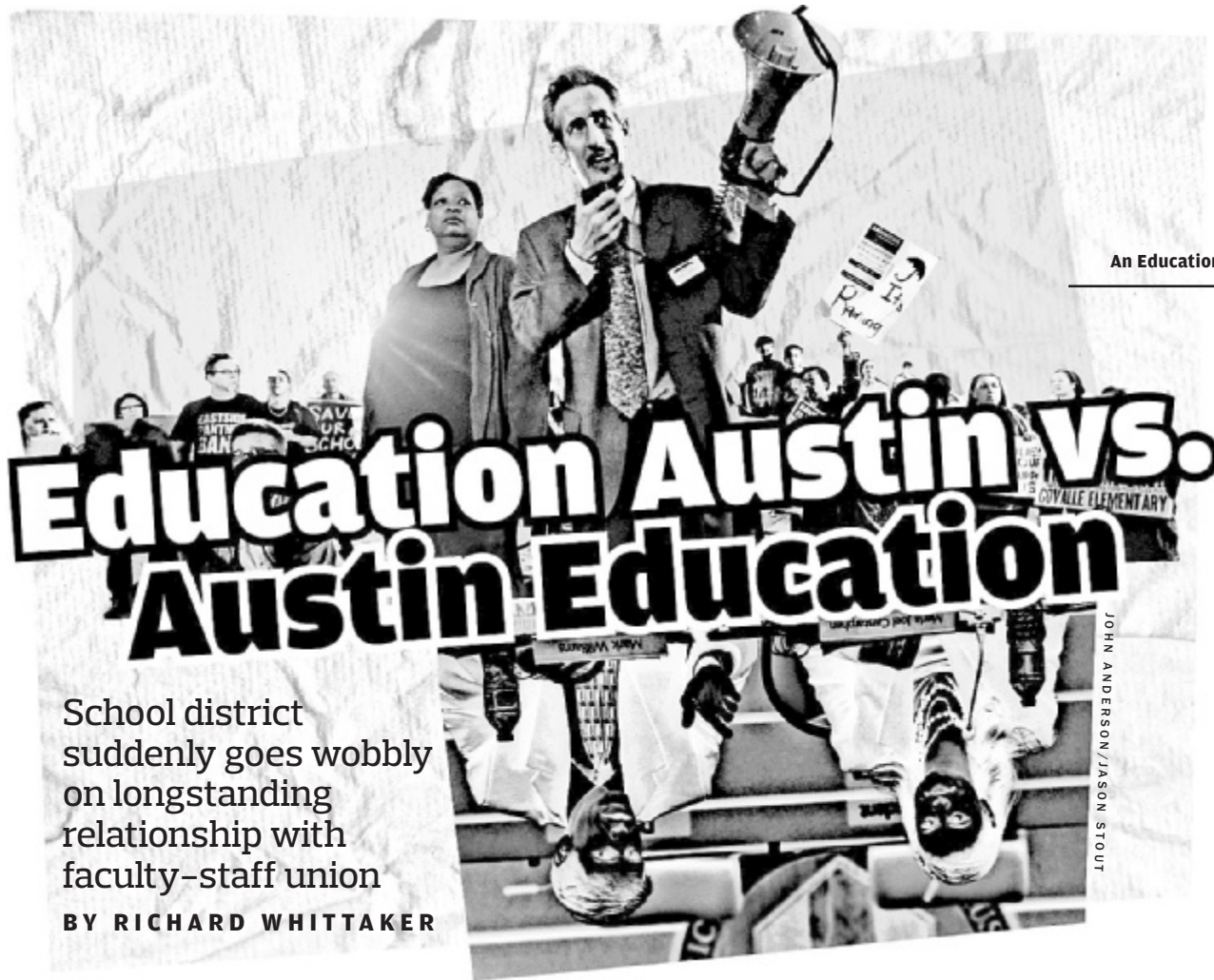
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School district suddenly goes wobbly on longstanding relationship with faculty-staff union

BY RICHARD WHITTAKER

Nov. 21, 2011, was supposed to be a big day for Education Austin. The union was expecting to celebrate the start of another four years representing Austin ISD workers in their dealings with the administration. Instead, Superintendent Meria Carstarphen abruptly convinced the board of trustees to pull the deal and start considering other, unstated options. Now the arrangement is returning for discussion at the Feb. 20 board work session, with the possibility that trustees could dump a staff consultation system that has worked well for four decades.

Here's how the system currently works: Once every four years, AISD names an exclusive consultation representative. This being Texas, "collective bargaining" is not allowed, but the representative organization becomes the voice of district staff to the administration on issues like contract discussions and employment conditions. The group is selected by election: Any union or professional association with more than 200 dues-paying members can request to be on the ballot. For the last 12 years, Education Austin has won that election. This time around, it faced no challenges, so board policy is that the agreement would automatically be extended. The union's current deal was supposed to expire on Dec. 31, 2011, but, courtesy of a hastily approved extension requested by the administration, the board of trustees has until March 1 to determine what it wants to do. According to Education Austin Co-President Ken Zarifis, "The concern on the district's side was that there wasn't enough communications and input from other entities."

Who at the district has those concerns? The board's policy committee gave the current system a clean bill of health last fall, and, before Carstarphen's reversal, the administration made its recommendation by placing the item on the consent agenda. Board President Mark Williams

said that he has no strong feelings on the shape of a consultation agreement but argued this is simply reasonable board oversight. "Revisiting the topic and just making sure we're doing the right thing is always healthy," he said. His prime concerns are twofold: giving the administration what it feels it needs for full consultation, and ensuring that all staff feel represented. "One of the things that I asked was, 'Have we gotten input from the employees about what serves them well?' Because they may not know enough about exclusive consultation to know one way or the other."

Advise and Consult

With around 3,000 members, more than a quarter of all AISD employees have joined Education Austin. However, the union is expected to represent all staff during consultation, and Zarifis says that's exactly what they've been doing. He agreed that the union could perhaps do more to reach out to both members and nonmembers, and that depending on big staff meetings to get their input is not enough. The union, he said, needs to "be more sophisticated about it, with technology, with Skype, using phone conferences, and we feel we can do that." However, he rejects the idea that the union only represents or helps its

An Education Austin rally in February

own members. He was particularly frustrated that the administration had pulled the deal from the table at the last minute, leaving the union and district staff in limbo. Education Austin only found out that the administration was backpedaling when the board pulled the agenda item on Nov. 21: a strange move for an administration claiming it wants better consultation with employees. "It was surprising, to say the least," he added.

The big winner from any major revision in the consultation system would be the Association of Texas Professional Educators. With 1,700 members, it's a fraction of the size of Education Austin, but it wants an equal voice at the consultation table. However, ATPE is not a union and opposes pretty much every tool in the union arsenal, from collective bargaining to strikes. At the state level, ATPE opposes exclusive agreements like the one currently in operation in AISD, calling them "not appropriate for public education." In spite of that, the local unit mounted an election challenge to Education Austin last year. According to the district, the association withdrew when it was decided that the union and the association would have to cover election costs. However, ATPE Public Relations Director Larry Comer claimed the \$7,000 ballot price tag was not the deciding factor. He said, "How much are we going to have to spend to win, or at least have a respectable showing, and at the end of the day, if it is indeed our principle that we have an inclusive model, why are we going to participate in an election?"

As the prime point of contact between the administration on West Sixth Street and employee organizations, AISD Chief Human Capital Officer Michael Houser is on the front line in this discussion. He's been meeting with the board policy committee and representatives of both Education Austin and ATPE, and said he is trying to blend all their interests before he makes any recommendation to the board. So far, he said, "There's a willingness to work between the parties ... but there hasn't been much give or take."

The reality is that there is a huge divide between Education Austin and ATPE. The local union wants to continue the current agreement, and Zarifis said his group is happy to work harder on outreach to nonmembers. ATPE, on the other hand, wants to dump the current system completely. Instead, they want any organization with 200 members to get two seats at the table. Comer said, "We're not asking anyone to give up their seat for us. We just say that, as an organization that represents some 1,700 employees, how can you pretend to get input from all employees and not include an organization of that size?"

The result is that staff are mulling three options. Firstly, tweaking but keeping the current exclusive system. Secondly, an inclusive pro-rating system, whereby ATPE and Education Austin would each have three guaranteed seats during consultation, plus a seat each for the Texas Classroom Teachers Association and the Southwest Workers Union, each of which only has around 200 members locally. After that, anyone who could get 100 signatures could also be nominated; that's half of the current threshold for getting on the consultation representation ballot. The third option staff are considering is to just completely dump the idea of a consultation agreement. Ultimately, Houser said his biggest concern is ensuring

continued on p.22

The backroom suspicion is that the delay in re-upping Education Austin's consultation agreement is either vendetta politics or, more simply, divide-and-conquer union-busting. "Anyone looking at this from the outside and looking at the sequence of events would be hard-pressed not to come to that conclusion," Education Austin Co-President Ken Zarifis said.

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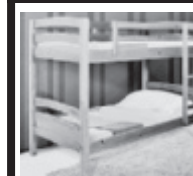
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Ken Zarifis



Michael Houser



Meria Carstarphen

adequate representation for all staff. He said, "I'm still concerned that there's about 55% of our employees that do not belong to an organization, so where is their input arising?"

Education Austin argues that too many voices in consultation could hamstring real progress, and that the current system works fine. After all, the consensus within the district is that the exclusive agreement has worked. Board members and senior staff point to pivotal components of policy – like the strategic compensation initiative and the recent money-saving shift to self-insurance – that were spearheaded by Education Austin. While relationships between the administration and the union have undoubtedly hit a rocky patch, board members also praised Education Austin

for helping staff through last year's reduction in force.

That said, the consultation agreement is an unusual one by Texas standards. Out of 1,237 school districts, only 18 have a board policy regarding consultation agreements, and only four of those – AISD, Dallas, San Antonio, and South San Antonio – have exclusive agreements. However, it is generally the large urban districts, like AISD, that have consultation policies, and Austin's has been around longer than anyone remembers. Houser's entire 12-year professional career in Austin schools has been under the AISD-Education Austin agreement – an agreement whose history seems to have been lost in the district's vault. The best guess from staff is that it has been in place for at least 30 and possibly even 40

"There's a willingness to work between the parties ... but there hasn't been much give or take."

– AISD Chief Human Capital Officer Michael Houser

years. From the mid-1980s onward, the position of consultation agent was held by the Austin Association of Teachers, the local affiliate of the National Education Association, and the arrangement was simply written into board policy. In 1999, the AAT merged with the local Texas AFT affiliate, the Austin Federation of Teachers/Allied Education Workers, to form Education Austin. The board then rewrote its policy, implementing the current four-year term.

King's X

Every time AISD employees have voted on who they want to represent them, they picked Education Austin. Board President Williams called this latest debate a "no-harm situation" because it is simply a delay in the process, and called it "unfortunate" that Carstarphen didn't keep Education Austin in the loop. He still argued that a more inclusive consultation process would be more democratic, but Zarifis countered that the ATPE proposal shifts the balance of power the wrong way. "We don't want appointments," he said. "We don't believe that's democratic."

This is not the first time insiders have wondered how serious Carstarphen is about dealing with Education Austin. Most notably, in February 2011, the union only found out about the public announcement of the reduction in force when the *Chronicle* told them the district was holding a press conference detailing the thousand-plus layoffs: Carstarphen, who was out of town and left it to Houser to drop the axe, had not seen fit to give them the heads-up. Yet the timing of this latest move seems particularly suspect,

as Education Austin is at the forefront of the campaign against letting IDEA Public Schools take over the Eastside Memorial Vertical Team. The backroom suspicion is that this delay in re-upping the consultation agenda agreement is either vendetta politics or, more simply, divide-and-conquer union-busting intended to dilute the influence of one of Carstarphen's toughest critics. Zarifis said, "Anyone looking at this from the outside and looking at the sequence of events would be hard-pressed not to come to that conclusion."

However, Carstarphen said the timing was purely coincidental and that, while bringing more groups to the table will mean more work for her human resources staff, "I believe it's work worth doing." In her time working in the Washington, D.C., and St. Paul, Minn., school systems, she said, she dealt with "labor unions, the real ones. ... We had a ton of unions for different issues, and we never did exclusive rights." She said that representatives of ATPE from both the local and state offices had visited with her about the exclusivity deal and "they have a legitimate, to me, concern and have a right to be at the table, too."

That does nothing to convince Texas AFT Secretary-Treasurer Louis Malfaro, who called Carstarphen "our own little Michelle Rhee. She doesn't like to play nice with the community, and now she doesn't like to play nice with her own employees." As the former president of Education Austin, Malfaro spent a decade partnering with the district, and said that "consultation under [then-superintendent Pat Forgione] definitely accelerated and became more robust." By contrast, AISD



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now has “an administration that refuses to engage, refuses to be held accountable by anybody.”

Malfaro argued that trustees should look not at other school districts as a role model for negotiations, but instead at other local public sector workers. “Austin is a city that has high regard for its public employees,” he said. “We granted our fire fighters collective bargaining, and there’s been a longstanding meet-and-confer agreement for the police union since the Seventies.” He was particularly critical of the idea of having people be able to effectively buy their way to the table, especially since it was tried before – and failed. “They had a sort of king’s council in the late 1980s, and all that encouraged was the spawning of all these fake organizations, where anyone with \$5 dues and a list of 20 members could claim to be an organization. It was so dysfunctional that it just cratered in on itself.”

All this leaves Houser in the strange position of working with Education Austin while considering new structures that could potentially damage their working relationship. For the moment, he’s still working with the union on possible contract revisions. “I will not take any agreement forward with anyone except with Education Austin,” he said, “unless I’m instructed otherwise.”

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THE ARTS

Acknowledged Gains

Last week's column was about recognizing the achievements of friends when they've passed. This week's is about recognizing the achievements of friends while they're still among us.

You can't always trust theatre people to be up by 10:30am on a weekend, much less presentable in public, but at that hour last Saturday, the Z'Tejas banquet room was filled with actors, artistic directors, stage managers, and designers (plus some riffraff from the newspaper game), all as chipper as you please. And how could they not be? They had the opportunity to show their respect and affection for one of Austin theatre's dearest and most devoted members, Connie McMillan.

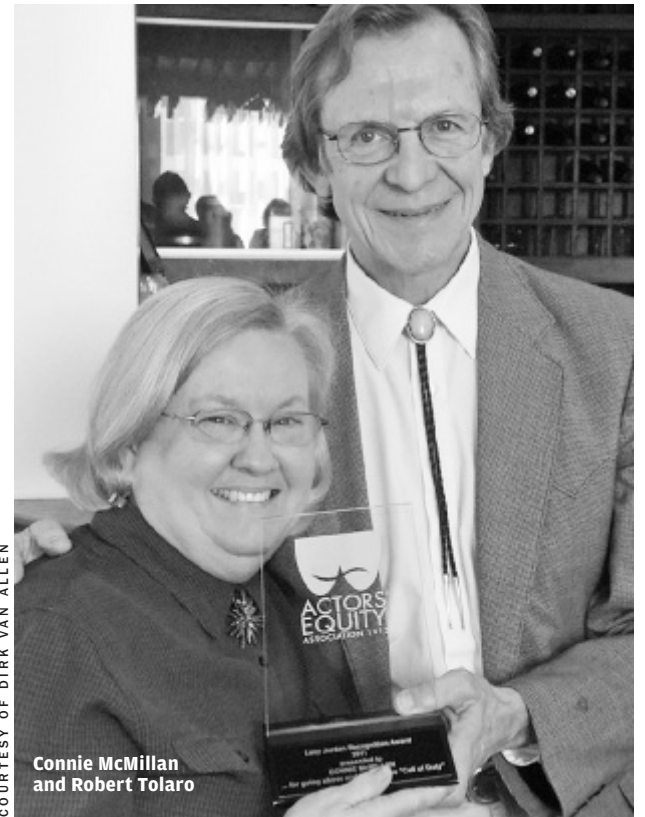
If that name doesn't ring any bells, not to worry. You won't have seen her onstage (unless you happened to catch a production of *Die Fledermaus* at the University of Texas some 40 years ago), and you won't find her name in a program among the designers or technicians. Where you will find her name in a program is with the people who contribute to the companies that produce plays. And if you see much theatre at all, you'll have seen her in the house, because she goes to see damn near everything slapped up on a stage here and has for the more than 40 years that she's lived in Austin. She's the 4-foot-short, bespectacled gal with the silver hair and the smile that stretches from here to Lubbock (her hometown, from which she escaped after getting two degrees from Texas Tech). And while she's remarkably cheery almost all the time, the smile you'll see on her in the theatre is because she's *in* the theatre, her favorite place to be.

Connie – forgive my familiarity, but I've known her too long to follow journalistic convention and call her strictly by her

surname – was receiving a rare honor from the Actors' Equity Association Western Regional Board: the Lucy Jordan Humanitarian Award. Named for a field representative who not only worked with union members but also often served as their adviser, confidante, and friend, the award is presented to individuals "who demonstrate a lifetime commitment to the theatre and, especially, helping other theatre artists."

Add together Connie's 23 years as box office manager at the UT Performing Arts Center, a dozen years and counting as an administrator in the office of the University Interscholastic League One-Act Play Contest; multiple seasons on the B. Iden Payne Theatre Awards nominating committee, as well as describing live performances for patrons with vision impairments; and, of course, four decades of attending more productions than even the critics and supporting all those theatre makers, and you have, without question, a lifetime commitment both to the form and to helping its artists and patrons. It was a joy listening to actors Ann Armstrong, Richard Craig, Tom Parker, and Mike Sullivan; actor and UT theatre professor Lucien Douglas; Austin Shakespeare Artistic Director Ann Ciccolella; and director/actor/stage manager Robert Tolaro, who nominated Connie for the award, pay tribute to her devotion and beneficence. Summing up my own admiration for Connie's generosity, fairness, and openness to experience, I said: "It's hard for me to think of a better friend to the theatre in Austin than Connie McMillan."

Accepting the award, Connie recalled a conversation with her old friend Paul Beutel in which she wished we could have our funerals *before* we die so we could hear the lovely things people say about us. Hearing the testimonials in support of

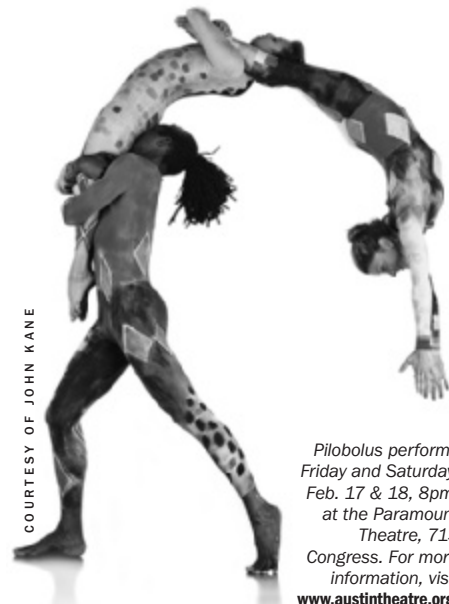


Connie McMillan and Robert Tolaro

COURTESY OF DIRK VAN ALLEN

her nomination, she felt she'd gotten her wish. I'm glad about that, and glad that I and others got to publicly proclaim Connie's achievements. But that recognition felt different than the kind offered after someone's death, which, as I stated last week, provides comfort in the face of loss through a sense of the individual accomplishments and community progress that occurred in the person's lifetime. When that person is still alive, the acknowledgment of achievement provides inspiration, a vision of commitment that's ongoing. The simple shift to present tense – not who this person was, but who this person *is* – rouses us, adds momentum to the work we do. When the living are honored, they gain the satisfaction of knowing their efforts are valued, but the rest of us get something, too: a renewed sense of purpose to push forward, to do more. ■

Pilobolus THE FUNGUS STILL AMONG US



COURTESY OF JOHN KANE

Pilobolus performs Friday and Saturday, Feb. 17 & 18, 8pm, at the Paramount Theatre, 713 Congress. For more information, visit www.austintheatre.org.

When I moved to Portland, Ore., earlier this year, I was surprised to see "Keep Portland Weird" bumper stickers on so many beaters around town. It was a little dispiriting, to be perfectly honest, because it was the appearance of "Keep Austin Weird" bumper stickers in Texas 10 years ago that made me leave the "live music capital of the world" after being a proud Austinite for 16 years.

I gather there is a lot of back and forth traffic between Austin and Portland these days. Northwesterners get tired of waking up in February with moss growing on their legs, so they move to Travis County. Frat boys in Austin get tired of the heat and move to Multnomah County. The weirdness ebbs and flows.

Weirdness, as a cultivated civic characteristic, is not particularly attractive to me. In Austin, it was the legacy of a homeless Sixth Street alley alcoholic who lived in a huge cardboard Conestoga wagon of his own construction and wore fairly fetching drag outfits that made him look like a cross between Marlene Dietrich and George Carlin. In Portland, the

weirdness seems to be the cumulative effect of pasty people in ill-fitting clothes who are being slowly developing blood poisoning from tattoo inks. But what do I know. I'm new here. Have you seen *Grimm*? It's a town full of elves.

There is one cultural weirdness I can never get enough of, and that's Pilobolus, an authentic national treasure, a dance company that has always been one of a kind, sui generis, without equal, and as unpredictable as life itself – a dance company so decidedly weird it should have come and gone as quickly as a dandelion in the desert. But it's weird how culture works. There's a process of natural selection that no one in the pop media or society-at-large can manipulate. That's what makes being an artist worth the risks it entails. And that process rewards only one thing: truth. It's that simple. And after 40 years, Pilobolus is still the fungus among us because it's told the truth. It is the truth! Weird's what that is.

To appreciate the staying power of Pilobolus, not just as a dance phenomenon but as an incomparable force in American cultural life, imagine that they are the fuckin' Rolling Stones. Imagine if the members of the Stones replaced themselves in the Eighties with

younger players who were all as good as or better performers than the originals. Imagine if the replacement process continued every few years over the decades and the new performers wrote new songs in collaboration with the original Stones. Imagine that in 2011, you could go to a Rolling Stones show and see performers who are in their 20s, slamming out a show with brand-new songs and 40-year-old songs; and it all works perfectly, it's all of a piece, it's the fuckin' Rolling Stones and it doesn't matter that it's not Mick Jagger anymore. In fact, it's better that it's not Jagger.

That's what Pilobolus has managed to pull off. It has outsmarted time, and age, and the wear and tear of arthritis, broken bones, and ... death! Pilobolus has become immortal. It is, after all, a goddamn fungus! At the Paramount Theatre this week, you may see a classic Pilobolus piece like "Untitled," created in the mid-Seventies by the original six members of the commune, bumped up to "All Is Not Lost," its latest collaboration with OK Go, and it all works. It's all of a piece. It's all Pilobolus.

– John Job

John Job was the original technical director of MOMIX, an offshoot of Pilobolus that formed in 1981.

City Moves

This year, three New York choreographers vie for top prize in Ballet Austin's dance-off

BY JONELLE SEITZ

What's at first striking in a rehearsal of Bradley Shelver's work for Ballet Austin's New American Talent/Dance competition is the pairing of dancers Christopher Swaim and Michael Burfield. While there's no disputing their talent and hard work, neither evokes the platonic ideal of the danseur. Swaim is tall and lanky, with very lean musculature, but lyrical and versatile. Burfield has a nice line and wonderfully long legs, but he's on the smallish side, as male physiques go. In classical works, these men are likely to be typecast in secondary roles – Swaim as the villain or king, Burfield as the court jester. In contemporary works, at times they both seem forced, from different angles, into a nondescript middle ground. In Shelver's dance, however, these men seem to be paired such that their idiosyncrasies embrace each other. To elicit a particular connection between them in the abstract piece, Shelver asks them to consider the relationship between Jesus and Judas. "We'll never get the conversations they had," he tells the dancers, but that level of intimacy between men is what he wants to explore. To choral music (Ballet Austin is withholding details about the final music choices until the competition), Swaim and Burfield lift and move one another, head in hand, body over body, lunge over arm. When a too-powerful stance is taken, Shelver stops them. The point of the duet – and the choreography that he maintains is "exceptionally simple" – is to focus on the personal connection.



Bradley Shelver

JOHN ANDERSON

Shelver, a New Zealander who moved to New York in 1998 to study at the Ailey School, directs his own New York-based company, and dances, choreographs, and teaches worldwide. It's arguable that his artistic genetics are not that different from those of the other two competitors, Loni Landon and Gregory Dolbashian; together, the three choreographers' bios read like a what's what of New York dance: Ailey, Morris, Lubovitch, Jones/Zane, Juilliard. But Landon and Dolbashian, both born-and-raised New Yorkers, actually work together in New York where they run the Playground, a program connecting experimenting choreographers with willing professional dancers. The jurors who chose the

three from 10 semifinalists in a blind evaluation (after a Ballet Austin team culled from a slush pile of more than 50 entrants) are accomplished professionals in choreography, dance, and dance education from Quebec, California, and Chicago. So, whether the three finalists are representative of a New York stronghold in choreography or their shared hometown is coincidental, they've legitimately proven themselves to be at the top of their game.

In Shelver's work to date, evidenced by his dance company's YouTube channel (www.youtube.com/user/BSCDT/videos), historical themes are not new; he's explored ancient gatherings and medieval rituals. In his tweaking and repurposing truths about

humanity to create societies and rituals, and also in his music choices, he has something in common with NAT/D 2010 winner Nelly van Bommel (the jury declared a tie between her and Dominic Walsh). If Shelver's NAT/D dance, for seven men in total, lives up to the energy and power of some of his previous work, it could be an exciting performance for audiences and an empowering experience for Ballet Austin's male corps – if they are up to it.

The other choreographers have equal potential to make great work. Landon attended the New York City High School for the Performing Arts and Juilliard and danced with Ballet Theatre Munich for two years. In Europe, the inclusion of "ballet" in

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ANGÉLIQUE KIDJO

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a dance company's name doesn't necessarily correlate with a repertoire of classics, and Landon brushed elbows with a slew of contemporary choreographers. She's been making dancers ever since – that is, when she's not dancing with the Metropolitan Opera, teaching, or running the Playground. Landon's work on video and in rehearsal comes across as poignant, sensitive, and reaching, with precious music choices – think the gall of *Fame* with the consideration of a poet. I revisited several times one moment in a video of her 2011 piece “on the fence” (www.vimeo.com/20884801): a dancer runs upstage with her back to the audience and extends one leg to the side, the toe drawing an arc to an arabesque in the back. The arms stretch behind her, too, so the extended toe nearly touches the fingers of the opposite hand.

Landon's casting choices for the competition seem to indicate that her NAT/D piece will embody a similar quality: Oren Porterfield, Ashley Lynn Gilfix, and Jamie Lynn Witts, the women in the company who have the most refined feminine qualities (as opposed to a more athletic, contemporary look) will dance with a trio of men. In rehearsal at Ballet Austin, Landon focused on the nuts and bolts of a complex grappling sequence for the male trio. Once they had untangled, a lovely vignette surfaced, and here I recognized the aesthetic sensitivity from her work to date. When Witts joined

the men, she asked Landon about the manner in which they should walk. “You're not sure what's coming,” explained Landon; the mood is quietly anxious, mysterious, suspenseful. Yet after some pretzel-y floorwork and more discussion of the mood – Swaim might evoke a scientist, Landon says; “mixing chemicals,” Swaim offers – Landon announces a shift: “I want everybody to move like badasses.”

Whether the three finalists for the 2012 New American Talent/Dance competition are representative of a New York stronghold in choreography or their shared hometown is coincidental, they've legitimately proven themselves to be at the top of their game.

Dolbashian and Landon are a couple in both life and career, so it follows that some of their experiences parallel: Besides their work at the Playground, both have won the Northwest Dance Project's Pretty Creatives competition and CityDance's Next commission, and both have shown work at Jacob's Pillow Dance Festival. But Dolbashian, who as a child toured the world in a 1990s revival of *Einstein on the Beach*, trained at the Ailey School and SUNY-Purchase. In videos of performances by his company, the Dash Ensemble (www.youtube.com/user/MrDolbashian/

videos), his work is tough-soft with an athletic bent – there's not necessarily a lot of jumping and running, but the movement quality has a lot of muscle behind it, with lightning-quick shifts from attack to blood-pumping stillness.

At Ballet Austin, Dolbashian cast the three women with the most athletic qualities – Michelle Thompson, Beth Terwilleger, and Chelsea Marie Renner – along with

Frank Shott and Burfield. Despite the versatility of these dancers, it's a tough challenge to leave behind all of ballet's affectation in favor of Dolbashian's natural, street-inspired style. Nevertheless, he's worked with ballet-trained dancers before. After observing the five dancers as they ebbed and pulsed around a center point, Dolbashian demonstrated the quality of a pause in which the dancers peer under a rounded arm; the dancers emulated his pace and breath. In Dolbashian's as well as Landon's work, the footwear of choice is

usually black socks. Fashion faux pas or nerd-cool argument aside, socks make the footwork softer and quieter than even ballet slippers or bare feet. Plus, it allows the dancers – Dolbashian likes to include this – to slide across the floor on flat feet, like a kid down a freshly polished hallway floor.

As a whole, these experienced, developed, distinct choreographic voices suggest a performance well worth seeing, for balletgoers but also – maybe especially – for members and fans of the local independent dance scene. It's likely to be very different from NAT/D 2010, in which two out of the three finalists – and the top winners of both the jurors' and the audience's awards – incorporated humor and even doses of silliness (remember those argyle socks and braids that stood up on their own?). This year, the presiding tone is likely to be moodier. While all three choreographers insist that the time, tools, and dancers that enable them to make a new piece are the point, not the final ranking in competition – says Landon, “I honestly feel like I have already won” – someone will have to come out on top. And I peg that someone – in truth, it could be any of the three – to be the person who is most able to differentiate himself or herself by showing us, in 20 minutes, a succinct voice. ■

The New American Talent/Dance competition will be performed Feb. 17–19, Friday and Saturday, 8pm; Sunday, 3pm, in Dell Hall at the Long Center, 701 W. Riverside. For more information, call 476-2163 or visit www.balletaustin.org.

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9:30 SHOW JUST ADDED

JUST ADDED SHOWS

	Jake Shimabukuro 4/5		Norman Brown & Gerald Albright 7/1
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FEATURED PERFORMER

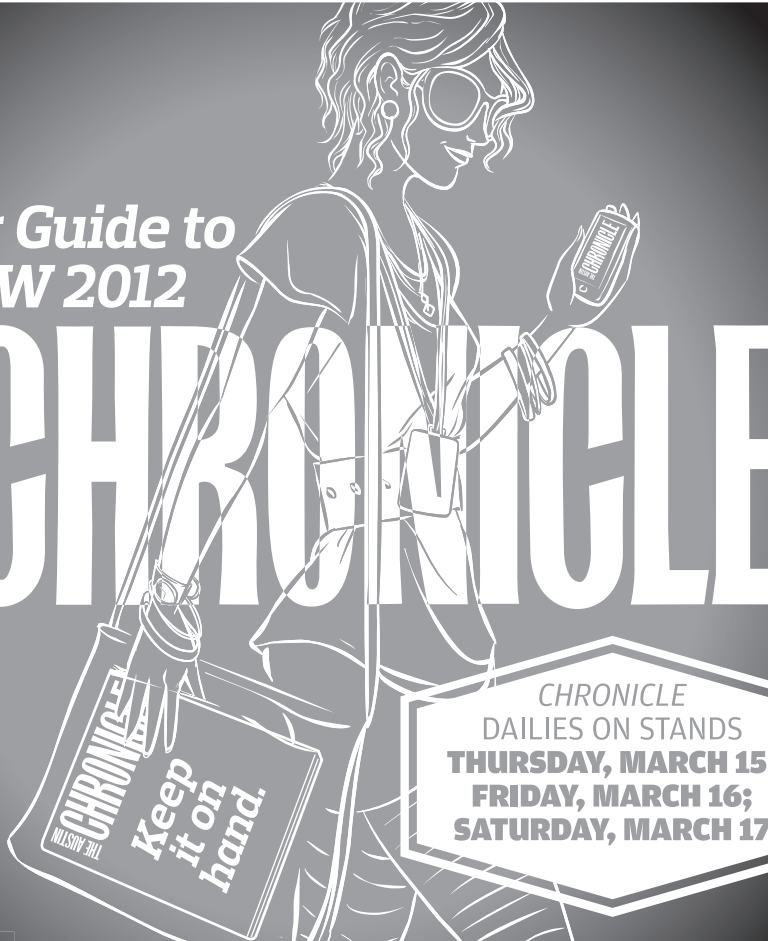
3/13 GUY CLARK	5/4 BONEY JAMES	7/15 GALLAGHER
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4/15 PURE PRAIRIE LEAGUE	5/20 LARRY CARLTON	10/7 KEIKO MATSUI
4/18 KARLA BONOFF	5/25 MADELEINE PEYROUX	10/19 ARTURO SANDOVAL
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EXHIBITIONISM

Boeing-Boeing

Austin Playhouse, Mueller temporary facility, 1800 Simond

www.austinplayhouse.com

Through Feb. 26

Running time: 1 hr., 50 min.

Friday evening's trip to *Boeing-Boeing* provided my first acquaintance with the temporary facility currently in use by Austin Playhouse, located in the Mueller development near Airport Boulevard. Given that the play centers around three flight attendants, entering the tentlike structure felt almost planned – as though one were stepping into an airline hangar of sorts. Playhouse Producing Artistic Director Don Toner and his team have done a truly remarkable job creating what is one of the most effective temporary theatre spaces in which I've ever taken in a performance. Add to that fact the high-flying context of *Boeing-Boeing*, and the structure itself takes on its own character for the night.

Marc Camoletti's farcical tale of a not-so-forthcoming pair of pals playing lazy Susan with three flight attendants – of TWA, Air France, and Lufthansa employ – delivers a fast-paced, comedic romp. Many comic moments were brought to the fore by David Stokey (as the thrice-engaged Bernard) and Zach Thompson (Bernard's old school chum Robert), who attempt to coordinate the flight paths of Janet (Lara Toner), Jacqueline (Hildreth England), and Judith (Laura Walberg) to the dismay of poor maid Bertha (Bernadette

Nason). Though the plot itself is rather stock in nature, Toner and his cast do a commendable job of utilizing devices like heightened physical comedy (think slapstick), *Laugh-In*-style door play for near-misses and close calls, and lots of furniture acrobatics to bring the sometimes-too-predictable script to life. Buffy Manners' excellent and colorful costumes likewise heighten each character individually but also unify the whole, providing an especially fun palette while contributing generously to the storytelling with flair.

The highlight of the evening for me was the fantastically funny work of Playhouse company member Bernadette Nason as Bernard's put-upon housekeeper, Bertha. Granted, the character is also probably the most well-written of those in Camoletti's script; still, Nason manages to put her own unique stamp on the role, going the distance to deliver a standout performance. Her mumbling, plodding, and meddling kept the audience rolling in the aisles throughout. The entire cast, though, turns in a respectable job with admirable team spirit, despite one significant, curious peculiarity that left me a bit drained by the evening's end: shouted dialogue. Perhaps the company has received feedback in the past that the conditions in its temporary facility make it difficult to hear the actors, or some other cause of auditory problems has made itself known. Whatever the case, I found myself consistently wondering why everyone was yelling at each other, especially in a play



Talk about friendly skies: Bernard (David Stokey) has Jacqueline (Hildreth England) in a locked and upright position

COURTESY OF CHRISTOPHER LOVELESS

where there's always someone "just in the next room" who mustn't be privy to a conversation taking place 15 feet away. This one unfortunate quality weighted down what was otherwise an enjoyable production.

With that caveat in place, if you're feeling like an evening of funny farce, I recommend that you fasten your seat belt, stow your tray table, and jet on over to Austin Playhouse, where the friendly skies – and lots of madcap antics – await your arrival. – Adam Roberts



Mom's off her meds: Meredith McCall, Kelli Schultz, and Jamie Goodwin

ing, when Diana slides off the rails and it's clear she's not altogether well. The title of this musical (music by Tom Kitt, book and lyrics by Brian Yorkey) pretty much says it: Nothing is "normal" in this family. They all live somewhere to the side of whatever normal might be.

Diana is severely bipolar. She and her husband Dan (Jamie Goodwin) experienced tragedy 18 years ago, and while Dan has picked up the pieces, Diana has become trapped by her illness and misery, unable to hold up her end of the deal as wife or mother. Dan and their genius-level daughter Natalie (Kelli Schultz) scrape by, trying and failing to keep Diana's illness from dominating their lives.

The subject matter won't appeal to everyone, but for those who have navigated the labyrinth of mental illness, either their own or a loved one's, this is a deeply affecting story. Under the direction of Zach Theatre Artistic Director Dave Steakley, *Next to Normal* gives dignity to what is otherwise a pretty undignified situation: a wife who can't be trusted to drive much of the time and a daughter who has become ashamed and afraid of her own mother.

Whether or not the subject matter is to one's liking, however, the performances are excellent. McCall has a hefty résumé of

appearances on Zach stages, and her work here is among the best of what I've seen. Diana is not without some sense of humor and self-awareness, and McCall portrays the tortured woman in such a way that her torment and anger make sense to the outsider – an achievement, considering that, to an observer, the bipolar individual so often appears deeply irrational.

There's a trap in *Next to Normal*, however. Creating a musical – or a movie or a novel – about someone experiencing a lifelong condition is tricky, because "lifelong condition" does not quite lend itself to the traditional plot structure of Western theatre. (What's the arc supposed to be if the problem is never going away?) *Next to Normal* does a fair job of making the condition into a story. We see Diana's illness coming to a head (so to speak) and the impact this has on her family. But the bipolar condition isn't healed; it gets managed. To that end, in being honest and respectful of what this mental illness is actually like, the ending of *Next to Normal* doesn't quite have the punch it's after.

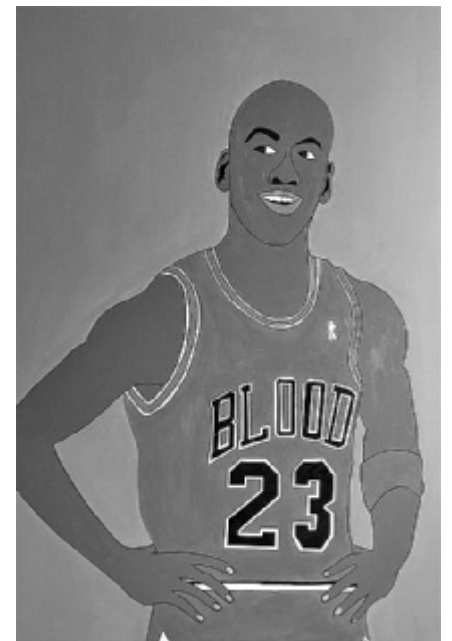
Ultimately, the reasons to see *Next to Normal* are the strong performances and the potentially cathartic experience of watching this family force its way through horrible times. Zach has created a production that serves those aims admirably. – Elizabeth Cobbe

'Joshua Saunders: Crip/Blood'

Domy Books, 913 E. Cesar Chavez, 476-3699

www.domystore.com Through March 1

Joshua Saunders' "Crip/Blood" is a reductive and stultifying project – one that uses the names of warring gangs (the titular Crips and Bloods) detached from any kind of social context. The gang names are collaged into rainbows or are painted onto the jerseys of basketball players. There's lots of twee sheen, even a blue-and-red checkered linoleum floor, but little in the way of content. And perhaps that's by design, as the exhibition seems to be one big punch line. Saunders is misappropriation's king, and sometimes this has resulted in the highest visual comedy I've ever witnessed. His artist multiple *The Secret Lives of Cocks* reproduces small-format photo collages of porno penises chillaxin' in lawn chairs and diving off the high dive. The result is a divine and cheeky send-up of masculinity: "Cocks! They're just like us!" But here, the Slurpee machine in the middle of the exhibition, pumping out (what else?) red and blue Slurpees, only cements the gross carnival treatment of the subject at hand. It's akin to the suburban white kid who pats himself on the back for being able to spell "blood" using both hands ... but you know, people die for that, right, homey? – Andy Campbell



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Angela Hewitt
PIANO

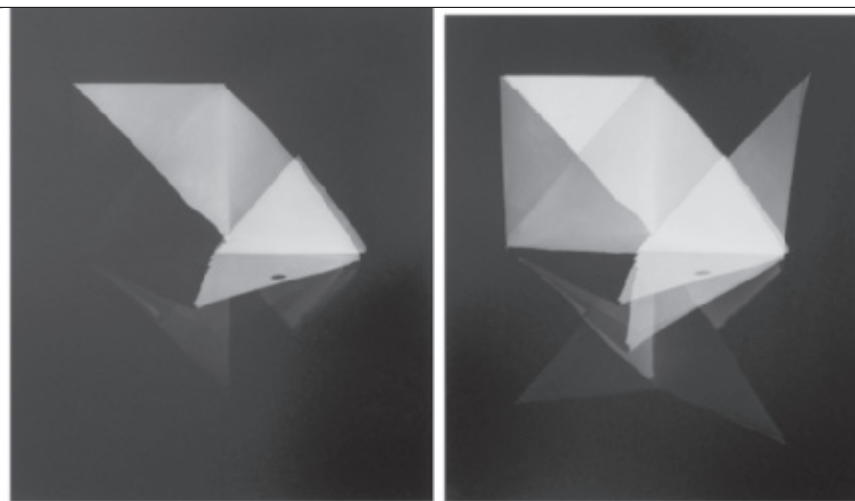
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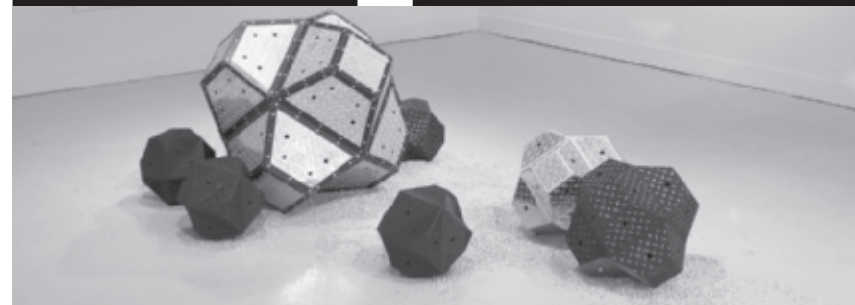
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Lisa D. Freiman, Senior Curator and Chair of the Department of Contemporary Art at the Indianapolis Museum of Art, will lecture on 100 Acres: The Virginia B. Fairbanks Art & Nature Park attached to the Indianapolis Museum of Art.

For more info about exhibitions and public programs visit Amoa-Arthouse.org

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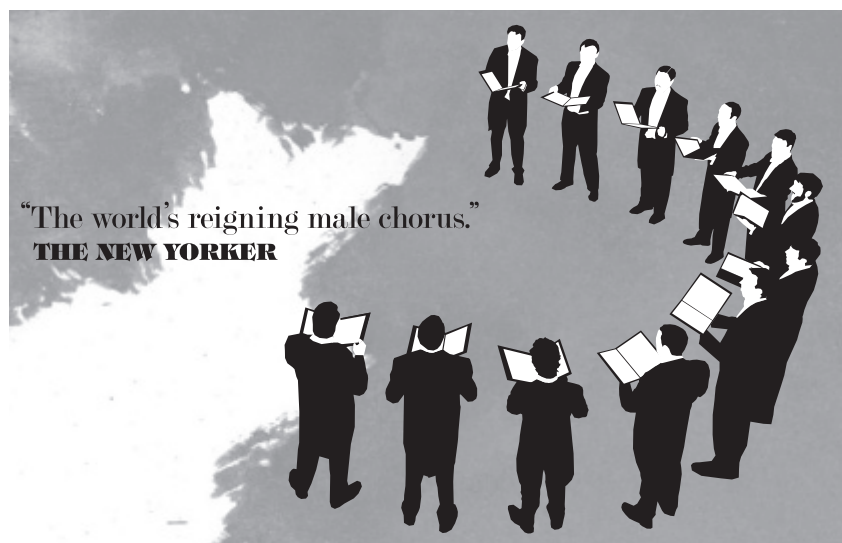
Katja Mater, *Time Passing Objects 02*, 2012, Two C-prints, 16.5 x 14 & 16.1 x 14 inches, Courtesy of the artist and Martin van Zomerem Gallery, Amsterdam
Buster Graybill, *Detail of Progeny of Tush Hog* installation, 2011, Mixed media, Courtesy of the artist.

AMOA-Arthouse is funded in part by Museum Trustees, Members, and Patrons. Additional support is provided by the City of Austin through the Cultural Arts Division, The Texas Commission on the Arts, and the National Endowment for the Arts, which believes that a great nation deserves great art.



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THE SEAMSTRESS' DELIGHT

The already open new fabric store the **Fabricker** (4631 Airport Blvd. #119, www.fabricker.com) is the talk of the design community, and it is having a grand opening party *not at its store* but at Spider House's 29th Street Ballroom on Fri., Feb. 24, 7-10pm. The Fabricker offers silks, denims, laces, knits, and linens not otherwise available in Austin; selections from the textile collections of **Versace**, **Liberty of London**, **Anna Sui**, **Carolina Herrera**, and **Ralph Lauren**; and rare and vintage fabrics. Prices range from \$5 to \$25 per yard. "Real-size" local designer **SavannahRed** debuts her latest collection exclusively to Austin's fashion audience at this show before it launches in Seattle. **Totally Consensual** (aka the ladies of **Hip Hop Hooray** on KOOP-FM) will spin electro-hip-hop grooves. **Fashion Passion Visuals** will be VJ'd by Austin's own **ACLM**.

DON'T FORGET

Buy your tickets now for the **Austin Children's Shelter's New Wave Eighties Dance Party**, Friday, Feb. 24, 8pm-12mid (with an afterparty until 2am), at Speakeasy on Congress. Tix are \$20 general admission and \$100 VIP. It's always a fun party and always fun to see people's definitions of an Eighties look, especially from those who were *born* in the Eighties ... or even worse, the Nineties! So pull out the banana clips, the elf boots, crazy hair, torn sweatshirts, and garish colors for a riot of amusement. See www.austinchildrenshelter.org for more.



LIFE'S RENEWAL

Inspecting the **Texas mountain laurel** that I gave to my sister a few years ago, I saw to my utter dismay that there was a cluster of blossoms about to explode into its apex of beauty and fragrance. There was only one on the whole tree, but damn, that felt good. I've always been interested in gardening, but it wasn't until my sister and mother bought their house out here in Manchaca that I began to work with my mom in the yard. She'd been gardening in Seattle for decades, but gardening in Seattle is a far cry from gardening in Austin. There was a time when we had a green lawn everywhere. Now, most of it is patches of dead grass and a lot of really bad dirt. After such a torturous summer, we've had such a mild winter that even the **impatiens** survived. But those plants that died, I'll never plant them again. I want lush foliage year-round, like **aspidistra**, like **oleanders**, like this **monkey grass** that can tolerate *anything*. I prefer evergreen shrubs and trees to annuals. So waiting two years to see a cluster of blossoms is akin, to me, to having a baby. I'm a proud papa. We have a wealth of **evergreen irises** that do not die back in the winter and are just beginning to open their white blossoms; **daffodils** and **bluebonnets** are already showing in the front yard and the **amaryllis** has bloomed. In darker times, I wasn't so sure I'd see this spring, but I've been waiting patiently without realizing it was already happening everywhere in the yard.



Zach's Next to Normal cast, starring (l-r, back row) Joshua Denning, Jamie Goodwin, Johnny Newcomb; (l-r, front row) Andrew Cannata, Meredith McCall, and Kelli Schultz. Meredith McCall's character in the play may be the only lady in town with more pills than me.

REALLY?

Did you know that Austin has an arts high school? I didn't, and it's been here six years. The **Austin School for the Performing and Visual Arts** was established in 2006, and its outreach program, **Connections**, has served over 1,400 students through public schools and other student groups. The school is having a show called the **Art of Fashion**, a fundraiser for student scholarships, on Friday, March 2, 7pm, at the Long Center. Featuring original music and dance, professional models will show off student work as well as the designs of **Linda Asaf** and other boutiques. The incredibly gorgeous **Patricia Vonne** will emcee, and there will be a red carpet and cocktails. See www.theaustinschool.org for more info.

Write to our Style Avatar with your related events, news, and hautey bits: style@austinchronicle.com or PO Box 49066, Austin, TX 78765.

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Lurking on the Northwest corner of Parkfield and Rundberg, I had driven by this taqueria for years before I was finally lured inside. The door is on the north side, right off the “alley” between the inside dining room and the plastic-covered patio. You enter and place your order at the counter; they give you a number and then call it out a couple of minutes later. Looming near the order counter is the **salsa bar**, a majestic, spicy temple to the chile, loaded with six sauces (*arbol* with peanuts, raw *casera*, cooked red, searing green made of jalapeño and avocado, roasted tomatillo, and raw tomatillo with avocado), as well as *escabeche*, pico de gallo, radish slices, cilantro, limes, etc. The corn tortillas are homemade and delicious. The basket of *totopos* comes with yet another cooked red salsa.

The bathtub-sized bowl of **posole** (\$4.50/\$6) is superb, with copious chunks of melting pork mixed with hominy, onions, and garlic, all in a rich pork broth laced with dried red chiles and herbs. The **cabrito consommé** (\$2.50/4.50/6.50) is culinary perfection: a very rich and oh so slightly gamey goat stock loaded with shredded cabrito, chickpeas, and a hint of spiciness. Our **gringa** (\$3.50)



JOHN ANDERSON

was loaded with oozing, white cheese and tender, rich *bistec*. Its specialty is probably the **cabrito** or **chivo taco** (\$2), which is rich, tender, luscious, and overstuffed. The **cabeza** (\$2, what many places call *barbacoa*) is very flavorful and avoids the greasiness to which many *barbacoas* succumb. The **carnitas** (\$1.50) have deep, intense, porky flavor; simply one of the better versions in town. The **pastor** (\$1.50) is tender and caramelized, avoiding the overly sweet fruitiness that plagues many versions.

A wonderful **chile relleno** (\$6.50) with some of the best garlicky Mexican rice we've ever had; a limy-fresh **ceviche tostado** (\$3); a massive **torta Cubano** (\$4.50, with pastor, ham, cheese, grilled hot dog, avocado, and lettuce) – even the *aguas* are fantastic. Taco More is in our Top 5, and all we can say is *mas, mas, mas!* – Mick Vann

Lidia's Italy in Austin

I have long admired **Lidia Bastianich** for her authenticity and her passionate quest to preserve and promote the cuisine of Italy, which set her apart from the myriad celebrity chefs of the minute who clog the airwaves. So when she came to Austin last fall to promote her new PBS show and book **Lidia's Italy in America**, I jumped at the opportunity to chat with her over lunch at Enoteca Vespaio.

Many years before becoming America's leading proponent of traditional, regional Italian cuisine, Bastianich cut her chops as sous chef for an Italian-American chef at her family's first restaurant. “For 10 years, I cooked Italian-American cuisine from the Northeast,” she says, “but I realized it wasn't the cuisine that we ate at home. Then I began cooking risotto and polenta, and people noticed. There was an interest in wanting to know true Italian. So when I opened Felidia

in 1981, I said, ‘I'm going to cook regional Italian food because that's who I am, that's what I know, and that's what America needs.’” Indeed, America has embraced Bastianich as the ambassador of Italian cuisine through her restaurants, TV shows, and companion books. “But what I noticed in traveling was that the Italian-American cuisine that I had learned 30 years ago was alive and well across America, and that there was real pride in it; that Italian-Americans, now third- and fourth-generation, really appreciate being that connection to Italy, and the food that they know is the food of their ancestors that first came here and cooked Italian with the products that they found.”

Lidia's Italy in America tells the compelling story of these immigrants and their adapted cuisine in regions all across the United States, from New York and the Eastern Seaboard to New Orleans; Kansas City, Mo.; Chicago; and California. “It follows the trail of the immigrants, where they landed,

why they came, and what they cooked, and what did that need for their food generate in America? It generated a lot of businesses, a lot of restaurants.” The series and book present recipes collected (and adapted) by Bastianich from some of the oldest Italian-American establishments in the country, piecing together the story of Italians in America through dishes like chicken *cacciatore*, Chicago-style pizza, and *muffalettas*, even including a page dedicated to Dallas' Mozzarella Company. “What was amazing was that Italian descendants, even if they were only a quarter Italian, they claimed it. And it was that dish that their great-grandmother made that slowly trickled down that they take so much pride in.”

We had a wonderful time talking about tradition, recipes, and cooking. Her opinion of chef Ryan Sampson's food at Enoteca Vespaio? “It is very good and authentic. It takes knowledge to do all this.”

– Claudia Alarcón

Meal Times Feb. 18-22

- ▶ Fredericksburg's Fasching (Karneval) week culminates with the **Fasching Ball** at the Hangar Hotel (155 Airport Rd.) with music, entertainment, vodka and bourbon bars, a cigar suite, and catering by Don Strange of Texas. Costumes are encouraged. Tickets are \$150 per person; reserve at 830/998-1981. Saturday, Feb. 18, 7-11pm.
- ▶ The theme for Capital Confectioners' **cake and sugar art show** Feb. 25-26 is **Cake-a-lot – Knights of the Turn Table**. Complete show schedules, competition rules and requirements, and registration forms are available at www.thattakesthecake.org or at Make It Sweet (8566 Research). The deadline for registration in the divisional, show cake, and tasting competitions is Sunday, Feb. 19.
- ▶ Sagra Enoteca & Trattoria (1610 San Antonio) begins a monthly family-style supper club series with a five-course **roast pig feast**. \$50 per person; reserve at 535-5988. Sunday, Feb. 19, 7pm.

- ▶ Chef Ruth Carter presents a class in preparing **Italian vegetarian dishes** at the Savory Spice Shop, 1201 W. Sixth. \$24; register and pay at 524-1093. Monday, Feb. 20, 6:30pm.
- ▶ Online culinary magazine StarChefs.com celebrates its first class of Austin-San Antonio Rising Stars award winners at a **tasting gala** with signature dishes and custom cocktails at the Driskill Hotel. Tickets are \$85 and \$125, available at www.starchefs.com/tickets. Tuesday, Feb. 21, 6:30pm.
- ▶ Celebrate **Mardi Gras** at Eddie V's (301 E. Fifth; 9400-B Arboretum Blvd.) with live jazz and a seafood feast from 4pm until close, or take a drive out to the Hill Top Cafe (10661 Hwy. 87N, west of Fredericksburg) for a menu of Louisiana specialties and music by Johnny Nicholas, Riley Osborne, Frosty Smith, and Sarah Brown; email reservations@hilltopcafe.com. Tuesday, Feb. 21, 5-9pm.
- ▶ **Zax Restaurant & Bar** (312 Barton Springs Rd.) hosts a four-course **brewer's dinner** with ales from Widmer Brothers Brewing Company, presented by Kurt Widmer. \$50 a person; reserve at 481-0100. Wednesday, Feb. 22, 6:30pm.

– V.B.W.

food-o-file

BY VIRGINIA B. WOOD

Changes are in the works along **Manor Road's** busy restaurant row. Carlos Rivero's restaurant group closed the **Red House Pizzeria & Lounge** (1917 Manor Rd.) at the end of January when the entire property was purchased by the longtime Austin restaurant development team of **Larry Foles** and **Guy Villavaso**. The two sold their interests in Eddie V's Prime Seafood last year and are busy concentrating on more casual dining concepts, such as the wildly successful **Hopdoddy Burger Bar** (which will open a second Austin outlet in mid-April, and multiple outlets in Dallas and Houston in the coming year) and the **Salty Sow**, slated for Manor Road. The new eatery was inspired by Chicago's the **Purple Pig**, named one of the Top 10 new restaurants of 2011 by *Bon Appetit*. Salty Sow was developed in collaboration with former Roaring Fork chef **Harold Marmulstein**, whose kitchen will be equipped with a new variable-temperature flat-top grill called a *plancha* for preparing many of the restaurant's signature dishes. According to Foles, Salty Sow will feature an upscale comfort food menu with entrees \$18 and under, house charcuterie, cheeses, and a selection of craft beers and affordable wines when it opens this spring. Long-range plans call for the creation of a butcher shop in one of the houses on the property... There will be more pork just up the street when **East Side Cafe** proprietor **Elaine Martin** opens **Elaine's Pork & Pie**, a food takeout shop taking over the space formerly occupied by the gardening gift shop Pitchforks & Tablespoons (2113 Manor Rd.). The menu for Elaine's will include pulled-pork sandwiches, sticky buns, and a rotating selection of sweet and savory whole pies, pie by the slice, fried pies, handheld pies, and quiches. Customers can order food to go, eat at one of the small tables in the shop, or enjoy a pleasant outdoor seating area.

Houston entrepreneur Marcelo Kreindel is bringing his very popular **Trentino Gelato** chef series to the Austin market. Last year, the entrepreneur approached several Austin chefs with the opportunity to develop flavors for a line of packaged gelatos. Eight Austinites signed on, and now the fruits of their creativity are for sale at Central Market in pint containers bearing drawings of each chef's face. Carillon pastry chef **Plinio Sandalio** created a sweet-and-savory combo of apple-bleu cheese, while **Ned Elliot** of Foreign & Domestic came up with a nutty pumpkin pie with a hint of lime. Alamo Drafthouse beverage director **Bill Norris'** entry is a smooth, smoky honey mezcals, and La Condesa pastry chef **Laura Sawicki** went old-school with malted dulce de leche.

Speaking of pastries, *Food & Wine* magazine is recognizing the top restaurant pastry artisans around the country with a People's **Best New Pastry Chef** award instituted this year, and three Austinites were among the 50 finalists: **Sawicki**, **Steven Cak** of parkside, and **Josh Matlock** of Paggi House. Online voting was completed this week.

KING CAKES

In New Orleans, king cakes are a regular feature of the carnival season, showing up for the Feast of the Epiphany (Jan. 6) and holding a place of honor at parties and celebrations through Mardi Gras, the Tuesday before Lent begins - Feb. 21 this year. The brightly decorated crowns of sweetened yeast dough or flaky puff pastry have a baby (representing the Christ child), a bean, or a coin baked into the dough; those who find the treasure in their slice are responsible for providing the king cake at the next party. Though Austin doesn't celebrate the entire carnival season as yet, king cakes are growing in popularity and can be purchased at the following local businesses with 24 hours' notice.

Bakerman's Patisserie and Chocolatier The New Orleans-style sweet yeast dough cakes here are filled with a choice of traditional cinnamon sugar, napped with frosting, and dusted with bright green, purple, and gold sanding sugar, as well as plenty of Mardi Gras beads. *Half-sheet: \$13; full sheet \$23. Cakes filled with cream cheese are \$18/\$28. 120 E. Seventh, 476-0060.*

Central Market New Orleans-style sweet yeast dough braids are filled with cinnamon sugar (\$9.99), cream cheese, or strawberry cream cheese (\$10.99). 4001 N. Lamar, 206-1000; 4477 S. Lamar, 899-4300.

Cypress Grill This popular Cajun/Creole restaurant imports king cakes from the legendary Gambino's Bakery in New Orleans every week. Enjoy slices with your meal or order a whole one to take home. 4404-L W. William Cannon, 358-7474.

Fiesta Small New Orleans-style cakes come fully decorated (\$7.99). *Various locations.*

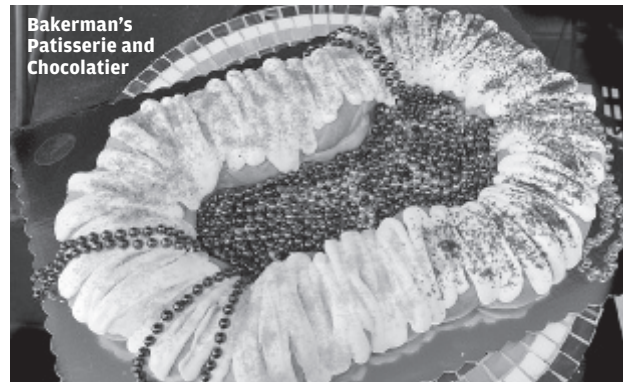
La Madeleine This French bakery/cafe always features the classic French galette *du roi*. *Various locations.*

Quack's 43rd Street Bakery Quirky Quack's will offer its own king cake interpretation the weekend before Mardi Gras. 411 E. 43rd, 453-3399.

Royal Blue Grocery will serve authentic New Orleans-style muffalettas, chicken-and-sausage gumbo, and give away slices of homemade, Louisiana-style king cake all day on Feb. 21. 609 Congress, 469-5888.

Russell's Bakery & Coffee Bar The 8-inch round cakes here are made with Danish pastry dough and retail for \$28. 3339 Hancock, 419-7877.

Sweetish Hill Bakery & Cafe Austin's oldest French bakery is preparing both the traditional French galette *du roi* with almond-paste filling and the New Orleans-style sweet yeast dough filled with cinnamon sugar. 1120 W. Sixth, 472-1347.



Upper Crust Bakery The artisan baker here uses a sweet Danish pastry dough for the brightly decorated cake, \$18. 4508 Burnet Rd., 467-0102.

Whole Foods Market New Orleans-style sweet yeast dough braids are filled with cinnamon-sugar, pecan-praline, chocolate, or raspberry cream cheese (\$12.99). Cake slices are available for \$2.49 each. 525 N. Lamar, 476-1206; 9607 Research #300, 345-5003.

From the Chronicle Restaurant Guide austinchronicle.com/restaurant



PHOTOS BY JOHN ANDERSON

KNOCK, KNOCK: WHO DAT? FAT TUESDAY, DAT'S WHO!

11th Street Station Light-filled and cheery with brightly colored walls and an open floor plan, this place serves up a raved-over crust on fried items as well as the best peach cobbler in these parts. It has your Mardi Gras on burn. 1050 E. 11th #100.

The Boiling Pot Sample fresh, boiled seafood of every variety: shrimp, blue crabs, and crawfish (in season), as well as boudin, gumbo, oysters on the half shell, and red beans and rice. It'll be celebrating this year with crawfish specials and party favors. 700 E. Sixth.

Cherrywood Coffeehouse Listen to the Bustamoovalators while enjoying dinner specials and party favors at this neighborhood gathering place, starting at 6pm. 1400 E. 38½.

Evangeline Cafe will have your party favors, as well as three bands playing zydeco and everything else, plus beer and dinner both inside and outside. This place specializes in the traditional dishes of Southern Louisiana. Terrific food, friendly service, and live music most nights. 8106 Brodie #110.

French Quarter Grille has a few surprises in store for you this Fat Tuesday: baskets of warm rolls paired with

the house herb butter, desserts such as croissant bread pudding and orange-infused crême brûlée, and entrées including Rib Eye Pontchartrain, French Quarter Salmon, and Chicken Benjamin. Folk-art murals and Mardi Gras masks evoke the French Quarter as much as the cuisine here. 13000 N. I-35 #600.

Gumbo's Enjoy the regular menu along with drink specials that put the blast back in Fat Tuesday. Located in the historic Brown Building, this place keeps both regulars and newcomers coming back for fresh fruit-of-the-sea preparations like Redfish Francine. 710 Colorado #100.

Kate's Southern Comfort This popular trailer near Zilker Park turns out Nak-i-dish (ground pork and beef mixed with onions and stuffed inside a puff pastry crust), red beans and rice with juicy chunks of andouille sausage, and terrific crawfish pie. 1604 E. Sixth.

Nubian Queen Lola's Cajun Soul Food Kitchen A proprietress as friendly as her food is good serves up huge portions of burgers and Cajun chow from a succinct menu. The dining room is communal and friendly, and Lola is a blessing. Catch live gospel on Fat Tuesday. 1815 Rosewood.

The Original New Orleans Po-Boy and Gumbo Shop It's BYOB here, which is great: You can have exactly what you want to wring out those sins. A subtle kick from the red beans and rice, combined with the perfect breading on the fried shrimp and oyster po'boys, makes everyone a crazy Cajun. 1603 S. Congress.

Shoal Creek Saloon This Cajun oasis on Shoal Creek serves great South Louisiana chow and ice-cold beer, along with a warm and fuzzy ambience. On Fat Tuesday, try the grilled salmon with chipotle-cream sauce, and enjoy party favors, smoked pig, jambalaya, and \$4 Hurricanes. 909 N. Lamar.

Cypress Grill The Mardi Gras plans at this Louisiana cafe have us drumming our fingers. Jean-Pierre & the Zydeco Angels provide the backdrop for Abita beer and Hurricane specials, king cakes, and a huge Fat Tuesday spread. 4404-L W. William Cannon.

Parrain's Louisiana Kitchen You'll find an authentic, made-from-scratch Mardi Gras here, along with plenty of Abita beer. This unassuming storefront just uphill from the lake offers crawfish cakes with Mermaid sauce, as well as a hearty gumbo, crusty po'boys, and a complete by-the-pound menu. 18653 FM 1431, Jonestown.

Red's Porch Get ready for the Cajun Fire Challenge, which involves lots of spicy food and beer. Wash it all down with Treaty Oak Platinum Rum frozen Hurricanes. The slogan here promises "half Cajun, half Tex-Mex, half Southern." Enjoy ambivalence in the form of dinner. 3508 S. Lamar.

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I once read in a book of theology that things which are evil have a tendency to be banal and identical and extraordinarily dull, while things that are good have the characteristic of being breathtaking and unique and possessed of a jewellike individuality. Wise words, and unquestionably true when you think about restaurants! (Think about it for a minute. See? It's true!)

What this has to do with Komé is that, unlike the sea of indistinguishable strip-small sushi places that seem to open with regularity, Komé is one of these impossible gems of individuality. Owners **Také and Kayo Asazu** mindfully set out to open a restaurant that serves the one food that they could not find in Austin, for all our sushi bars: Japanese home cooking, or as Kayo calls it, "comfort food."

Také and Kayo are no strangers to the Austin food scene. Both have worked at notable Japanese restaurants (including Uchi and Musashino Sushi Dokoro), and they are also the couple behind the two popular **Sushi A-Go-Go** trailers. Indeed, the sushi menu at Komé includes many of the signature rolls served at Sushi A-Go-Go, as well as standard sashimi and sushi. But although the sushi bar is a busy, important part of the restaurant, it is overshadowed by the excellence of the home-style cuisine.

The dinner menu is divided into cold dishes, fried dishes, grilled dishes, and rice dishes, with miso soup and rice available à la carte. The servings are comparable to small plates or appetizers, and a satisfying meal would probably consist of three or four different selections. However, one of the goals of the Asazus is for Komé to be a affordable place – suitable for regular life, not just special occasions – and everything is priced accordingly. The three dishes you would need for a filling meal can easily be ordered for \$15, certainly for less than \$20. Cold dishes range from \$3 to \$9 and include such varied dishes as **Tako-wasa** (octopus with wasabi and quail egg, \$5), **Hiyayakko** (cold tofu, grated ginger, and



PHOTOS BY JOHN ANDERSON

scallions, \$3) and **Komé Viché** (ceviche with madai, salmon, and mango, \$9). The fried dishes are even less expensive, and include tempura (\$7.50), croquettes (\$2), spring rolls (\$3.50), and dumplings (\$4.50).

The grilled dishes range from \$5 to \$12, and present a wonderful variety of choices. The **Ika-yaki** (whole grilled squid with grated ginger, \$10) was simple and wonderful, a large, very tender grilled squid with just the faintest ginger sauce. The **Yakitori** (\$6), a trio of tenderloin, chicken thighs, and chicken and taro croquettes, all grilled and served on skewers, was crispy, tasty, and varied enough to be interesting. But the quintessential example of the home-style cuisine Komé offers was the Kansai-style **Tonpei-yaki** (grilled pork and cabbage with egg and special sauce, \$7). Resembling an omelette more than anything else, the delicate flavors of the grilled cabbage and pork blend seamlessly with the ephemeral egg and bonito flakes, with a touch, every bite or two, of pickled ginger and fresh scallion. According to Kayo, this dish has been "a sleeper favorite" with the crowds of people that have already been thronging Komé.

Dinner at Komé was wonderful, but I liked lunch even better. There are ten dif-

ferent **Teishoku**, or combination lunches, as well as ramen, rice bowls, and sushi lunches. Each combination lunch is served with a bowl of clear soup; a bowl of rice; a serving of Japanese pickles; a fresh, local, seasonal salad; and an entrée. Ranging in price from \$8 to \$12, these are a fantastic deal. Entrées include Panko-fried chicken, pork, oysters, and shrimp; grilled salmon, tofu, and mackerel; and stir-fried beef. I sampled the **fried oyster** combination, and every aspect of it was superb. The clear soup was hot and flavorful, the salad a delicate mix of baby beet greens and shaved green cabbage with sweet cherry tomatoes and paper-thin slices of watermelon radish, all locally sourced from **HausBar Farms**. The oysters were served with a lovely tartar sauce made the old-fashioned way, with mayonnaise, chopped egg, pickles, and nearly microscopic pieces of bright chopped carrot and parsley. On all sides, other diners were enjoying bowls of homemade ramen (\$6.50-\$9), hearty rice bowls (\$7-\$10.50), and sushi and sashimi combinations (\$10-\$14.50).

If I were the kind of reviewer who had a set rating system, Komé would inspire me to devise a new rating: Can't Wait To Take a Friend. Which would, of course, become my new highest rating. – Kate Thornberry



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My Tehran for Sale

Separate Lives

**AFS ESSENTIAL CINEMA:
CHILDREN OF ABRAHAM/IBRAHIM 6**

By Marc Savlov

Given the current and dicey state of geopolitics between the governments of the U.S. and Iran, the irony implicit in the Oscar nomination of Iran's *A Separation* should be lost on few who've been following that film. All nuclear brinkmanship aside, it's a contemporary portrait of the collateral damage from a collapsing marriage that has tuned more than a few heads and wet a few cheeks with its vivid portrait of the personal lives of young Iranian professionals. It's a counterpoint of sorts to the red state-inflamed negative notions and creeping anti-Islamism many in the U.S. adopt when it comes to viewing our Persian cousins. *A Separation* eloquently says, "See? They're miserable about the same things we are." Global cinema has always been to some degree about viewing our opposites, those "others," through the prism of narrative and transgressing nationalistic propaganda in favor of art that strips away the threats and gives us a taste of how these societal function day to day.

Screening as part of the Austin Film Society's sixth iteration of its Essential Cinema series Children of Abraham/Ibrahim, Bader Ben Hirs'i's *A New Day in Old Sana'a* (2006) is the first feature film to be shot in Yemen and the first Yemeni film to screen at Cannes. While it plays around the edges of a traditional prearranged-

marriage-gone-haywire subgenre, *A New Day in Old Sana'a* is also sweet and emotionally fulfilling, a date movie with elements of comedy, magical realism, and the startlingly beautiful cinematography of Muriel Abourrousse, which brings the ancient capital city of Yemen to center stage; indeed, Sana'a is a character unto itself, its claustrophobic red-brick streets and towering minarets echoing and amplifying the characters' fractious, lovelorn emotional states. After a series of misunderstandings that occasionally border on screwball, chaos ensues, naturally, but love conquers all.

Far from the cloistered footpaths of Sana'a, Tunisian director Nacer Khemir's hallucinatory tale *Wanderers of the Desert* (1986) is a colorfully chaotic depiction of life on the very outposts of civilization. The desert – serpentine, shifting, and ever unknown – casts a bewildered teacher into a secretive and possibly cursed North African township bedeviled by rumors of treasure, what might be Sinbad's boat, and enough sand-swept and sussurating mysteries to make this hypnotic film – the first part of Khemir's Desert Trilogy – well worth investigating.

And then there's the much more modernistic take on the clash of the ancient and the new in Granaz Moussavi's *My Tehran for Sale* (2009).

|||||

Feb. 21: *A New Day in Old Sana'a*

Feb. 28: *Wanderers of the Desert*

March 6: *My Tehran for Sale*

March 20: *Qarantina*

March 27: *Carmel*

April 3: *Masquerades*

Marzieh Vafamehr is Marzieh, a youthful, exuberant fashion designer in modern Tehran torn between leaving her homeland behind her to follow her lover Saman (Amir Chegini) to Australia or stay hidden in Tehran's underground arts scene, immediately identified by a rave scene that's violently broken up by Tehran's culture police. *My Tehran for Sale* is a heartbreaking work where nearly every option turns out to be a less than perfect one. In that regard, it may be the most honest of all the films presented here.

Director Oday Rasheed's Baghdad-set, multileveled thriller *Qarantina* (2010) revolves around a hired assassin (a fiercely compelling Asaad Abdul Majeed) and the various neighbors with which he shares a run-down apartment block with a variety of other Iraqis. The lack of emotional security within the home mirrors the situation on the street. It's an altogether grim portrait of life in a dead city.

After Amos Gitai's Israeli narrative/documentary hybrid *Carmel* (2009), the series ends on a decidedly lighter note, Algerian director Lyès Salem's *Masquerades* (2008). With its opening theme employing both banjos and whistling, *Masquerades* comes off as a broad farce in which the director, who also stars as central character Mounir, struggles to marry off his narcoleptic sister in a culture where such ritual matters are often more important than love itself. Chaos wacky and touching ensues, and there's more than a hint of old-school Preston Sturges farce to the proceedings. ■

Films screens Tuesdays, 7pm, at the Alamo Drafthouse Lamar. See www.austinfilm.org for ticket info.

DVD Watch

**The Cinema of Jean Rollin
The Nude Vampire, The Shiver of the Vampires, The Iron Rose, Lips of Blood, Fascination
Redemption Films, \$19.95 each**

In May 1968, France was undergoing its second revolution as university students, all manner of workers, and the vanguards of the French New Wave (Godard, Truffaut, etc.) organized a general strike to protest everything from President Charles de Gaulle's governance to student rights to creeping unemployment. It was against this chaotic backdrop that French director Jean Rollin released his first feature film, *The Rape of the Vampire*. That the film itself caused a public scandal even in the midst of those now-legendary Mai 68 riots remains a fittingly ironic testament to Rollin's subversively anachronistic style. While the Situationists covered every available surface with witty, forward-thinking graffiti, Rollin was just commencing a career notable for its preponderance of films set in an unnamed, distinctly romanticized French past.

If Rollin's frisson-filled oeuvre is unknown to you, don't blame Tim Lucas. His digest-sized magazine *Video Watchdog: The Perfectionist's Guide to Fantastic Video* has been the gold standard of genre film criticism for more than two decades, and it's where I first discovered the strikingly atmospheric work of Rollin, whose films simultaneously excited my teenage hormones and aroused my then-nascent suspicions that French filmmaking was utterly different than anything I had encountered before. True, the director's films often featured vampirism (mostly female, often nude), but they remain the enticing Gallic opposite of, say, Hammer studios' *Dracula* outings. Often working with ridiculously small budgets, Rollin used those financial limitations to his benefit, crafting a series of haunting, dreamlike films. *Eros* and *Thanatos* were not only coupled in Rollin's films, but also mated and bore bastard offspring often unaware of their own parentage: The gothic, steampunk, and blood fetishist un-pop subcultures owe much to Rollin's black velveteen eye and penchant for period costumes and the sensual removal thereof. Beautiful in their grotesqueries and set seemingly out of time in an abandoned, misty, and mystical France that includes recurring images of desolate beaches; cavernous, cadaverous mansions; and Paris' Père-Lachaise cemetery, the cinema of Rollin is quite unlike anything else. His directorial vision, albeit substantially, aesthetically different, could be compared to the equally strange – to newcomers, that is – auteurist work of outsider cinema's Jess Franco, Alejandro Jodorowsky, and in particular John D. Hancock's 1971 masterpiece *Let's Scare Jessica To Death*. But still, there's nothing and no one else out there that can match Rollin's rich, painterly compositions and unforgettable, stunningly poetic imagery.

Redemption Films/Kino Lorber have done an exemplary job releasing five of Rollin's films, including his first in color, *The Nude Vampire* (1970), *The Shiver of the Vampires* (1971), *The Iron Rose* (1973), *Lips of Blood* (1975), and his masterpiece, *Fascination* (1979). All five have been remastered in HD from the original 35mm negatives and look *magnifique*, with vibrant colors and breathtaking, vulpine imagery that harkens back to no less than Carl Theodor Dreyer's *Vampyr* and Jean Cocteau's *La Belle et la Bête*. Similar to those two films, Rollin's more sexually unambiguous directorial style frequently moves at a stately, even somnambulistic pace. Viewers more attuned to the current Hollywood trend towards manic, ADHD-edited filmmaking are likely to find themselves initially bored but later plagued by uneasy dreams and sudden startlings. Which is perhaps exactly how Rollin, who passed away in 2010, would have liked it. The '68 Situationist *cri de coeur*, "Vivre sans temps mort" – literally, "Live without dead time" – still serves as a mirrored riposte to Rollin's own overarching auteurist lament: In his films, life is death time, and, oh, what a beautiful time it is.

– M.S.



Lips of Blood

Citizen Science

The enlightenment of Jeanne Liotta

BY SARAH SMITH

Karaoke mavens know well the incredible strangeness of the videos that accompany their song selections in Korean karaoke joints. A shot of swans on a sun-dappled lake might be followed by a shot of a praying mantis riding a bicycle on a miniature high wire or a leather-clad couple chasing each other on motorcycles through Seoul. The format of scrolling lyrics at the bottom of the screen accompanied by such sweet, mad juxtapositions has caught the eye of plenty of indie filmmakers – Christeene’s recent PJ Raval-directed music video for “Workin’ on Grandma,” in all its overacted, Vaseline-lensed glory, provides a particularly delightful local example – but Jeanne Liotta’s take on the subgenre is especially telling. The New York- and Denver-based artist’s 2009 film “Sweet Dreams” notes that it was “shot on location in Second Life,” the virtual-reality platform in which users create avatars corresponding to their every wish, no matter how impossible or fanciful. It’s a world where you can be a breakdancing hermaphroditic wolf if you want, a kind of wish fulfillment not so different, say, from the desire to outdo Tom Jones or Michael Bolton in a dark, smoky room.

Commissioned by the now-defunct Portland, Ore., film festival PDX, the piece provided Liotta a guilt-free reason to explore Second Life. “What really struck me about [Second Life] is that everything’s a construction,” she says. “We construct our performance of ourselves on a daily basis, but we don’t always think of it like that. But in Second Life, I’ve been afforded the opportunity to meditate on that all the time. ... Not to get too intellectual about the Eurhythmics, but it’s a song about fantasy, right? This search and long view – and one of the beautiful things in Second Life is that you can fly. Doesn’t everybody want to fly? I don’t know if you can call it an erotic experience, but it was close to being an erotic experience, this very palpable, sensory body experience even though it’s an avatar on a screen and you’re hitting the ‘fly’ button – it’s an extension of yourself. And I feel like I soared. ... It’s like this virtual dreamspace: a little science fiction, a little bit sexy just because it feels so limitless.”

Liotta’s work follows her enthusiasms, whether the result is a series of short films titled “Science’s Ten Most Beautiful Experiments,” a collaged video of nighttime sky footage (2007’s “Observando el Cielo”), or Kodachrome footage of a lunar eclipse (2005’s “Eclipse,” an inclusion in the Whitney Biennial). She notes that science and astronomy have sparked much of her work over the last 10 years, but a casual

glance at her filmography reveals a zeal for teasing out vast ideas from anything that catches her eye, always taking pains to approach the materials, whether they be archival footage or a poem, with care. She says, “I think about how much to touch something or how little to touch it. All the time. How much do you intervene with something that already exists? ... That just became really heavy, I realize, for a Saturday morning! This is something I think about a lot, and in editing, you’re completely manipulating relationships, so it’s a big responsibility. Sometimes when I work with not just poetry but let’s say, found images, archival images, I think about that same level of, ethics is maybe the way to talk about it. It had its own life before I ever saw it, so let me try to meet it somewhere and not handle it too much.”

Respect for one’s materials is one of those bromides artists toss off frequently, but the effect of Liotta’s ethics rings clearly, especially in her collaborations. “Dark Enough,” a 2011 film made with poet Lisa Gill, pulls off an integration of text and image rare in such collaborations. Instead of adding the text in postproduction, a technique common in film-poetry collaborations, Liotta manipulated the words, treating them as another layer in the flickering, black-and-white fuzz of the film: “I was a little nervous



“Dark Enough”
(2011)

about these words from someone else that I was going to have my way with. So we did correspond, but I started my working method – I have a title board, like an actual sign board with letters that you put in, and I actually reconstructed all of the poems from the book that I like. I did the stanzas on the title board and made rubbings, like graphite and paper. It was really interesting for me to actually reconstruct the words and handle the letters and think about the language as a material – we say that all the time; I hear poets talk about that all the time, but I was literally making it into a mechanical term! I had rubbings and I had paper with text on it, and I refilmed that. I felt like I needed to



“Observando el Cielo”
(2007)

start with the material aspect and then slowly find a way to bring it into the moving image.” The result is an ephemeral texture with a little frisson of personal warmth – the time-consuming process is somehow palpable in the finished piece.

Mounting a career retrospective, as Liotta recently has, makes a great opportunity to highlight the through lines in an artist’s body of work. While science has a central place in Liotta’s constellation of interests, it’s clear that an enthusiasm for the underlying work of scientific thought is the real spark: “Working with film has something of a scientific base in and of

Having taken a circuitous path to art – studying theatre at NYU, playing in a band, and falling in with the kind of bohemian types known so well to Austin – shows in Liotta’s conversational arabesques, in which possibility caroms about so infectiously it’s difficult not to drop the phone and get to work on a project. “I like to go back to the ancients all the time, myself,” she says. “I use quotations from Lucretius, who’s one of my main guys. But I feel like part of the reason to do that is to kind of remember that there were other trajectories of thought and knowledge that could’ve taken place, but we had to get to the Enlightenment. ...

Not that I’m against the Enlightenment! But things get lost along the way. It’s true in every type of art and science form. Certain kinds of advancements get made – in film, we always say, ‘Oh, once they had the synced sound down and we went down the road of the talkies, so much was lost, and what would cinema have developed into otherwise?’”

This notion provides a handy field guide for Liotta’s own work: What would an eclipse look like if light couldn’t bend? What would an aria transforming into a woman look like? If there’s any luck, one of those divergent realities must



“Sweet Dreams”
(2009)

house a karaoke bar where Liotta’s “Sweet Dreams” is cued up and waiting for an intrepid singer. “One time I was in Pompeii and I was following along with a tour guide and talking about the pre-Renaissance mosaics, and he was saying, ‘Yes, the Renaissance came along and then all of a sudden everything was about perspective.’ We have this idea that perspective was reality, and we left behind – these mosaics just stopped there. What could have happened if that hadn’t developed? And I thought, ‘Oh my god – I had never thought of it.’” ■

Jeanne Liotta screens various works in 16mm film and digital video Friday, Feb. 24, 7pm at AMOA-Arthouse at the Jones Center (700 Congress). Event co-presented by Experimental Response Cinema.



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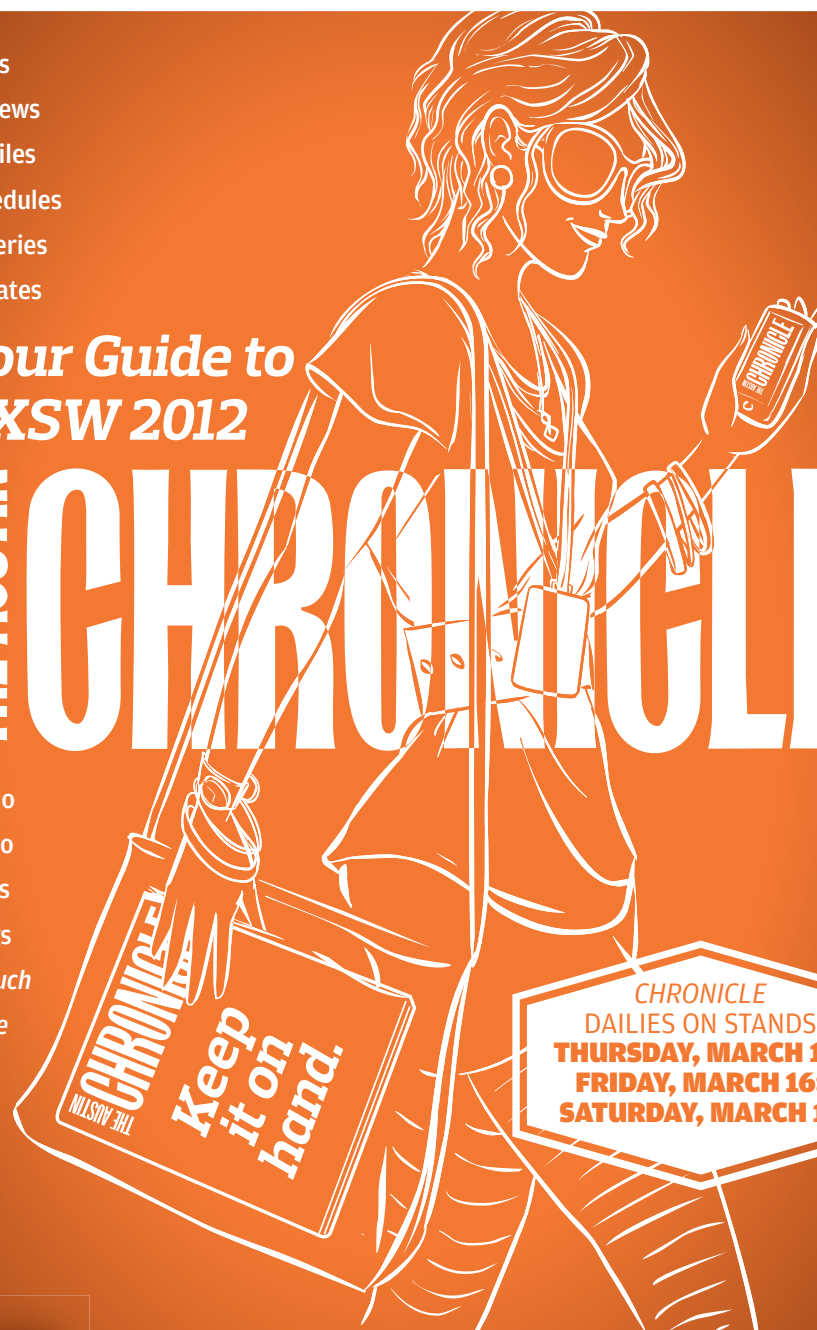
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MUSIC

Five Degrees of Chinanine

No, the **Music Poll** deadline was Jan. 31, but the numbers are in. They're lower overall, but the stuffing factor was considerably less prevalent than previous years.

You have to understand, the poll wasn't always mine to have and to hold. It belonged to two others before me, friends and *Chronicle* cohorts both. It was handed off to me by my best friend, **E.A. Srere**, after the 1991 campaign, but she inherited it from the *Chronicle's* first music editor, **Jeff Whittington**, two years earlier. He created the poll that first ran March 5, 1982, in our 13th issue.

Inspired by the **Grammys** and a poll the **Austin Sun** had run for several years, as well as by Jeff's love of polls and statistics, the *Chronicle's* poll was founded by someone with a pure and undiluted love of rock & roll. Jeff first championed punk rock in Austin via **The Daily Texan** in the late Seventies, and you can see the tug-of-war between New Wave and new blues among the winners of 1982. All poll winners are listed under **Austin Music Awards** in the Music pull-down menu on our website's home page.

I am here to confirm that few things are more inane than the natterings of youthful rock critics with opinions to spare. In the early days of the *Chronicle*, we excreted opinions left and right, and it was deeply, spiritually important to express them not only in writing, but also in endless conversations that shaped and refined those opinions. The second year of the poll, Jeff was of the opinion that the year's Best New Band, named **Chinanine**, was the greatest band in the world. I liked the band fine, but it didn't peel back the top of my skull and pound my brain six ways to midnight. That was the standard.

Jeff, my dear friend, would purposely annoy me with Chinanine, leaving posters he'd made on my desk and endlessly bringing it up in conversation. He worked overnight at a local TV station and often came in very early in the morning to work, then went home and slept all day. One morning, across the ever-dusty cement floor, I shuffled into the paper wearing thin-soled sandals. With **Sheauxnough Studios** and various creative types that populated the building, the concrete loft we shared ran either unforgivably cold or hellishly hot. That day was hot.

I dropped my purse on my desk and went into the record room, a cubicle with a stereo and huge collection of albums. I put on "The Ride of the Valkyries." It was a morning ritual. Exiting the record room, I walked along the wall built to create desk space for the sales staff. Ahead on the wall was pinned the Xerox of a hand-drawn poster that read "Chinanine." I scowled and ripped it down as

I walked past, but as I went to throw it away, something caught my attention.

Underneath was a thumbtacked copy of the same Chinanine poster, maybe postcard size. I grabbed a pair of scissors to pry off the offending thumbtacks. They had been hammered in and required effort to remove. One thumbtack dropped on the floor with a small, beady roll. I'm sure I was beginning to curse. Aloud. Crushing the thumbtacked version in my hand revealed what was below: A smaller copy about the size of a business card, neatly trimmed and stuck to the wall by masking tape. "Chinanine," it mocked.

I began to feel like **Margaret Wiley** playing **Stevie Ray Vaughan's** girlfriend in the "Cold Shot" video, when she keeps finding guitars everywhere until she runs screaming. I stepped back, preparing to stab my scissors in the wall when I spun on a pushpin and stumbled onto the thumbtack, yelping as it punctured the ball of my foot through the sandal sole. I growled and tore out the thumbtack, then tore at the masking-taped paper, which ripped easily. You know what was underneath: staples. "Chinanine." Stamp-sized, barely larger than the staples themselves.

I could have gone ballistic. Instead, I gritted my teeth and calmly pried the staples out of the wall with scissor points. The paper fluttered to the floor. No more paper.

Written on the wall in tiny letters, a single word.

"Chinanine."

□

After commenting live online during the Grammys for **KEYE-TV** on Sunday night, I came away with a heightened appreciation for balancing style and substance in performance. **Adele** did the most with less and was hands down best, plus it made me a fan of **Bruno Mars**. But **Nicki Minaj's Madonna-meets-The Exorcist** hokum obscured an otherwise decent dance track.

Not many surprises in winners, and though fellow commentator **Marcia Ball's** nominated category of blues went to the **Tedeschi Trucks Band**, she ceded it graciously. One person who deserves to walk away from that Grammys show with a smile and sense of accomplishment is **Terry Lickona**. He served as co-producer, and the touches that groomed *Austin City Limits* so impeccably were ever present that night, especially the tributes to **Whitney Houston**, whose sad saga of tremendous talent beset by traditional demons ended the night before.

The business of booking and formatting awards shows is a balancing act of political



precision, defining the sounds of the moment while honoring the past and musically tugging heartstrings. Somewhere within lies social responsibility, so when someone snored online during the **MusiCares** segment, I got defensive about it, as well as **Grammy in the Schools**. These are worthwhile programs I have seen make a difference. They are part of the same social fabric of the larger music community as the **Health Alliance for Austin Musicians** and the **SIMS Foundation** here in Austin. The snoozer agreed. But such segments tend to sober an awards show crowd.

Chinanine played the *Chronicle's* first Music Awards show in March 1983 at **Club Foot**, along with an all-star jazz act called **Concept**, plus **Angela Strehli**, funksters **Extreme Heat**, and hard Texas rock from the **Van Wilks Band**. Chinanine was New Wave ethereal with a dash of synth-funk, or so memory recalls. And after 30 years, memory gets playful.

Sometimes I remember shows by who wasn't there, like in 2006 when **Jesse Taylor** died. He knew he was up for **Hall of Fame** that year, and winning it meant something to him. We had the plaque made early and got it to him. It was a good thing, because he died the week before the show. This was my dream a couple days before the 2006 Music Awards:

I'm on my way to the Music Awards, wearing a black velvet dress, walking through the marble and glass lobby of the Downtown

Omni when I see Jesse Taylor. I hug him and grab his arm, pulling him with me. "You're here!" Jesse nods and smiles and walks me through the hotel crowd and to the curb where my car is waiting. He opens the door and I get in, scooting over. "Come ride with me," I say to him. He shakes his head. "I can't," he says as he closes the door. "I have to go."

He leans down to look into the backseat, and the glass between grows cloudy. Suddenly, someone walks between Jesse and my car, and when they pass, Jesse is gone. I reach for the door handle, but the car starts and pulls away from the curb. I wake up.

□

The **Guy Juke**-drawn poster for that first awards show also notes that "Stevie Ray Vaughn" [sic] was a special guest, as was **Joe "King" Carrasco**. I don't recall some details because the legendary **Bob Simmons** put together and directed that first show and then I took it over. Poll mistress E.A. Srere directed the 1989-91 shows while I

sojourned with my sainted late ex-husband **Rollo Banks** in Hawaii. I was back for the '92 show; E.A. went to law school and currently serves as a municipal judge in Dallas.

For this year's Austin Music Awards bill on Wednesday, March 14, at the **Austin Music Hall**, Joe "King" Carrasco & the Crowns was an easy choice. Its distinctive Tex-Mex sound not only captured the abandon of

garage-rock-based punk in the late Seventies, it also updated **Doug Sahm's** uniquely Texas sound for the Eighties. It was one of the earliest Texas bands featured on **MTV** when music mattered. Likewise, no band better defines the early Nineties sonic landscape in Austin than **Sixteen Deluxe**, whose bright, alt.psychedelia still shimmers in the afterglow. This is its only appearance at **South by Southwest 2012**.

In reaching for the fibers that twist roots music with blues, soul, rock, and gospel, two names kept coming back: **Ruthie Foster** and **Carolyn Wonderland**. Separate sounds spiritually bound by an abiding passion for music without compromise, a theme shared likewise by both relative newcomer **Quiet Company** and veteran rock laureate **Alejandro Escovedo**, which rounds out this year's Music Awards bill. More to come, but for the moment, that's our show.

And if there are any members of Chinanine reading this, please be my guest at this year's Music Awards on Wednesday, March 14, at the Austin Music Hall. Jeff Whittington loved you

1, 2,
TRES,
CUATRO
BY MARGARET
MOSER



Present company included: (l-r) Tommy Blank, Taylor Muse, Cody Ackors, Matt Parmenter, Jeff Weathers

Preaching to the Choir

Quiet Company sets its monster free

BY DAN SOLOMON

Here's how you alienate the meager fan base you've managed to develop as an independent rock band struggling to make a career in the bleak-as-hell music industry of 2012:

First, you cultivate that fan base by filling your debut album with references to God and angels, releasing it on Christian rock label Northern Records (home to DC Talk's Kevin Max), and promoting it at the Cornerstone Festival put on by Jesus People USA.

Next, you follow it up with a well-received second album that continues to bring the religious imagery to the forefront without addressing the fact that your lead singer and songwriter is steadily losing his faith.

Finally, you sign an artist development deal with music streaming website Grooveshark to release your third album and fill it with songs that repudiate – often with extreme bitterness – the Christianity you once shared with your fans.

If you're Austin's Quiet Company, you do all this with the keen awareness that it could have dire repercussions for the career you've worked so hard to build – and you do it while also putting out the best album of that career.

Hallelujah

Taylor Muse isn't a Christian – not anymore – and Quiet Company, the band he formed in 2006 with guitarist Tommy Blank, has never been a Christian band. That's something he's quick to stress, though the band's pedigree makes that seem like a distinction without a difference.

Muse, 30 this month, grew up in East Texas – Tyler – and still carries the accent. He played in East Texas indie rock bands, including as a brief bass fill-in for Eisley, and after watching his friends in the Lonely Hearts move to Nashville and quickly sign to a label, he took his own band, the Connotations, to Tennessee.

"Everyone hated it there," he says of the year spent there.

The band didn't survive the ensuing move to Austin, but Muse recorded Quiet Company's debut, *Shine Honestly*, big on mythic imagery. Both it and the follow-up three years later, 2009's *Everyone You Love Will Be Happy Soon*, draw primarily from what Muse today describes as "Christian mythology." On the first album, songs like the dreamy, guitar-driven ballad "We Change Lives" are full of angels, heaven, and hallelujahs. *Everyone You Love Will Be Happy Soon* ends with the lines,

"Oh, there must be a god, somewhere in the universe/ May be looking after me/Yeah, he may be smiling down on me/Hallelujah."

"I've always fallen back on religious imagery as a songwriting tool, just because it was familiar to me and I liked the aesthetic of it," says Muse. "And we were on Northern Records and played Cornerstone."

This attracted a devoted fan base full of Christian kids who love the way contemporary indie music sounds but who want a little more Jesus in their rock, and whose parents often regulate what they're allowed to listen to. Muse was one of those kids himself – in his Cedar Park living room, there's still a wall of CDs full of Christian music – so he wrote songs like those in his record collection. He may not have considered Quiet Company a Christian band, but the fans who painstakingly transcribed his lyrics onto websites and boosted the band to the top of Grooveshark's charts did.

Taylor Muse isn't a Christian – not anymore – and Quiet Company, the band he formed in 2006 with guitarist Tommy Blank, has never been a Christian band.

After the release of the band's third full-length, *We Are All Where We Belong*, in October, those people don't identify Quiet Company as making Christian music anymore.

"I get a lot of email about it from people now," admits Muse. "Christians apologizing to me: 'I'm so sorry for whatever experience in the church that made you feel this way. Please don't write off God because you had these bad experiences.'"

They're responding to Muse's excoriation of Christianity, which occurs throughout *We Are All Where We Belong*. The imagery, once flowery and biblical, now roils aggressively secular. On "Set Your Monster Free," a lovely acoustic ballad, Muse refutes the existence of angels he sang about in *Shine Honestly*'s "Tie Your Monster Down," telling his 3-year-old daughter Harper that, "You don't have to waste your life/Holding on to beautiful lies."

On "The Easy Confidence," he sings that "If Jesus Christ ever reached down and touched my life/He certainly left no sign to let me know he had," and shreds his delicate vocals as he screams his rage: "I've got a bone to pick, and I want to pick it clean/Oh, the prodigal son and his shameful disbelief."

Muse says he's encouraged by the dialogue that's occurring now – he responds to every email he gets – and that these fans aren't outraged. Mostly, people who email him "love the record. They're just concerned about me."

All That You Can Leave Behind

Without spiritual concerns weighing on him, Muse focuses on things like his band's artist development deal with streaming music service Grooveshark, which helped fund *We Are All Where We Belong* (they ponied up the cash for Tim Palmer to mix the album, a service he also performed for U2 on *All That You Can't Leave Behind*) and pressing the LP as a double-gatefold vinyl. It also helps Quiet Company land the occasional licensing deal to place songs in video games or on episodes of *Keeping Up With the Kardashians*.

"That's the only place there's money left," offers Muse.

Grooveshark's support is vital to Muse's vision of how the band could evolve into a career. Currently, he works a full-time job as an insurance adjuster, and it's clear that spending so much time away from his family, between the day job and his responsibilities with the band, eats at him. Muse dreams of the day he can divide his time between house husband and full-time songwriter, paying the bills with licensing deals and the occasional tour.

"Everything we do now is a sacrifice toward not having to work the other job and just getting to do music," he stresses.

Being able to spend more time with Harper seems to be the eye-on-the-prize for Muse.

"When we first found out that we were having a girl, he was not very excited about it," admits his wife, Leia Muse. "He wanted a boy to play with and sword fight with and read comic books to. Now, he's finding that he can have all of those things with Harper, because those are her favorite things. He plays with her all the time."

The birth of his daughter nearly three years ago was also the catalyst for Muse finally breaking from the faith he was raised in. Yet, he explains, it didn't start there. In fact, his struggle to accept that he wasn't a Christian predates not only the songs that make up *We Are All Where We Belong*, but also the very formation of Quiet Company.

"I'd been questioning it, and dealing with it internally – for years," he reveals.

After discovering authors like Kurt Vonnegut and Tom Robbins in his early 20s, he allowed himself to ask those questions more seriously. All of this came to a head, finally, when Leia was eight months pregnant.

"I got to the point where I hadn't really felt like a Christian in years," he says. "I hadn't been brave enough to pursue it any further, but once my parents started asking me questions about if we were going to start going to church once Harper was born, I realized I don't want her to go to church."

That's a theme that runs deep throughout *We Are All Where We Belong*.

"I don't want her to believe these things," Muse asserts purposefully. "I don't want her to be ashamed based on a 2,000-year-old book that has no relevance in our lives. It'd been a source of anxiety and depression in my life, because I wanted it to be true so bad, and I was constantly trying to force the square peg of religion into the round hole of reality."

"I didn't want that for her."

Quiet Company's Christian fans might see an irony to the way *We Are All Where We Belong* sounds. The quintet's first two discs are steeped in religious symbolism and Christian imagery. *We Are All Where We Belong*, meanwhile, is the first one to mention Jesus Christ by name if only to declare Muse doesn't believe in him anymore. Furthermore, the music he wrote to express

the process of shedding his identity as a Christian is the most anthemic and joyful of his career. *Shine Honestly* displays none of Muse's internal conflict about religion in its quiet, almost pained contemplativeness. *We Are All Where We Belong*, meanwhile, treats its low-key moments as lullabies and its bombastic ones as hymns to the beauty of secular love. For Muse, that's not irony because casting off religion as he did has been a process of seeking joy.

"I see the record as this celebration of humanism and humanity," he confesses. "It's a triumphant record, to me. I'm not sitting around like, 'Oh, I lost my faith! Where is it?' I don't miss it at all. I'm much happier now than I ever was trying to make those pieces fit."

**We Are All Where We Belong
treats its low-key moments
as lullabies and its bombastic
ones as hymns to the beauty
of secular love.**

Heathen Chemistry

In 2005, Tommy Blank moved to Austin from San Antonio "with the specific intention of joining bands."

"I was auditioning for blues bands, country bands, cover bands – I was just trying to play with whoever I could," he recounts. "I ran into Taylor on Craigslist."

The dreamy indie rock that Muse was interested in was a little outside of Blank's wheelhouse, but he gave it a shot.

"I wasn't sure this was the style of music I wanted to be playing, but there was something to the songwriting – these were catchy hooks, and the lyrics were strong, so I branched out."

Blank and Muse are the founding members of Quiet Company, though the band has shuffled through other members in its various incarnations. The current lineup has been consistent for several years: Muse on vocals, guitar, and piano; Blank's keyboards and guitar; Matt Parmenter, whose home studio also serves as the band's base for recording, the bassist; Jeff Weathers on drums; and Cody Ackors as the full-time trombonist.

Ackors, Weathers, and Parmenter, like Muse, all honed their skill by playing in church bands as teenagers.

"All of us except this heathen [Blank]," laughs Parmenter.

While Quiet Company's Christian identity had faded by the time they all joined the band, the idea of having a number of Christian fans never seemed strange to them.

"I don't think it's weird that we have a Christian fan base by any means," Weathers says. "There's not even a line [between us], from my perspective."

"I feel like we all kind of shared the same perspective as Taylor about the songs and the feelings," Parmenter adds.

So has Muse simply replaced his faith in god with a faith in his band's potential?

"Faith, to me, is believing in something in lieu of evidence," he counters. "I think 'trust' is a better word. We're five guys who believe in each other. We worked hard all the years of our youth practicing our instruments so that we're good. I get onstage and I trust those guys to perform well, and they trust me to write good songs. I don't think it's faith, because there's evidence involved. Probably the closest thing I have to faith is an admiration for humanistic ideals and the scientific method."

Quiet Company definitely performs well – in suits, ties, and beards that give them a stark, professional look. Muse sways as a guitar player, looking like he's about to start speaking in tongues. He carries a stage presence that speaks to all the time he spent in church. When songs call for their soaring choruses, Parmenter, Blank, and Weathers play the part of choir, Ackors blowing the trombone rhapsodically. Watching Quiet Company onstage, it's hard sometimes not to use religious language to describe them.

How, exactly, does the scientific method play into this?

"It resembles faith in the sense that hope is involved," explains the frontman. "You're investing a lot in something you don't know for sure. A lot of good bands could use that argument and still not be successful."

"Just because the music industry has changed, it doesn't mean that success is less attainable. We just have to change our idea of what success is. I don't need a beach house in Maui. I just need to pay the rent on this one."

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Heartless Bastards

Arrow (Partisan)

Heartless Bastards' third album, 2009's *The Mountain*, opened with the stunning rumble and quake of the title track, a breakout in every sense as Erika Wennerstrom's singing torched a statement of rising defiance and ferocity. *Arrow*, its follow-up, leads similarly with the epic, six-minute build of "Marathon," an equally if not even more significant evolution for the local quartet, now augmented with second guitarist Mark Nathan to bolster the frontwoman's six-string leadership. Rather than the unexpected power of the previous LP, here, the 10 songs prove finely honed and propelled by purpose, starting with Wennerstrom's dazzling vocal control. "Marathon" mesmerizes in its subtly repetitive curves to crescendo, a height sustained as Wennerstrom pitches her peak with the swagger of "Parted Ways" and the blistering, blues-ripped stomp of "Got To Have Rock and Roll." The front side's a virtuosic showcase for the Ohio native as her voice cuts between piercing trill with guttural bruise ("Only for You") and proto-garage bursts ("Simple Feeling"), plying an incomparably brawny soulfulness that strikes like no less than Janis Joplin clipped with a Midwestern earthiness. The backside settles somewhat in the easy roll of "Skin and Bone" and stiletto-kicked rocker "Late in the Night," but "The Arrow Killed the Beast" surprises with a drone of desert-burnt hallucinations, and "Low Low Low" circles the disc back down with a folky reel. *Arrow* is shot through with the restlessness of Wennerstrom seeking open spaces and aching into something – anything – new, and it's a journey that strips away everything to rebuild. "And know I'll be home tomorrow," she howls against the burying barrage of guitar on closer "Down in the Canyon." Heartless Bastards return not as they started, but as an undeniable and tightly controlled force of nature.

★★★★

– Doug Freeman



Shearwater

Animal Joy (Sub Pop)

"We're having trouble taming this one, but luckily, we don't really want to," announced Jonathan Meiburg via a press release regarding Shearwater's seventh full-length, *Animal Joy*. The LP notes also pointedly state that "No strings or glockenspiels were touched during the making of this album." Harp was, however, so you'd be correct in guessing that *Animal Joy* isn't quite the musical departure fleeting imaginations might have expected. The pace of the album by the principle trio of Austinites – singer/composer/guitarist Meiburg, with bassist Kimberly Burke and percussion dynamo Thor Harris – is robust, with guitars crackling feedback and the frontman's voice strong and sure. Early career potholes like the almost sleepy malaise of the middle and end of 2002's *Everybody Makes Mistakes*, are absent. *Animal Joy* has a focus and progression, the opener "Animal Life" entering on a soft guitar strum and Meiburg's call: "Born inside the gates of a family/Hardened by a roman machinery." Harris' insistent, smartly placed percussion drives the song at a higher

speed than most of the Shearwater catalog. "You as You Were" leads with piano that gathers a (nonstring, apparently) orchestra of sounds as it percolates, once again pushing forward with an itchy pace and no room to nod off: "You could drive the mountains down into the bay/Or go back to the east/(Where it's all so civilized)," Meiburg almost spits before soberly, bitterly intoning, "I am leaving the life!" in a pas-



sionate crescendo. An awe of the universe outside our influence has always inspired Shearwater's work, notably the band's ambitious Island Arc trilogy of albums, and the content and imagery of *Animal Joy* likewise takes its approach from this open investigation into the natural world. Here, Shearwater's animal is one at peak function,

its moments sleek and without remorse, mind and body in tight synchronicity. Only occasionally do the reigns really slip, as on the album's longest track, "Insolence," in which Meiburg's bellow becomes almost a wail, the rhythm pushes into noise, and the song loosens and becomes wild. The inner eye opens, and just as quickly shuts. It's enough.

★★★★

– Adam Schragin

TEXAS PLATTERS

★★★★ PERFECT ★★★ GREAT ★★ GOOD ★★ MEDIOCRE ★ COASTER

7 & 7 Is

BY RAOUL HERNANDEZ

Naw Dude/
Flesh Lights
(12XU)

Florida trio Freestone stormed the left coast in 1978 with its satiric punk-rock sneer, "Bummer Bitch." Local *Casual Victim Pile* vets Naw Dude and Flesh Lights each take a stab at the hilarious old ho, the former act hardening the song's arteries via a submarine dirge as Doug Hart coughs syrup between the anguished cries of the fucked-over. Strangled gurgles plus a final hardcore brevity complete Dude's triptych. Flesh Lights pull a Ramones/Runaways rip-chord on its turn at the tune, drummer Elissa Ussery shrieking, "Suck my dick, eat my ass, lick my balls" in an ultimate demonstration of *hair-raising*. "Waves" laps a modestly perfect and appropriately mid-Seventies proto-punk-pop nugget. Bummer, my eye.



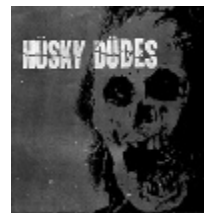
Marmalakes/
the Sour Notes
"White Height"/
"Two Hands Wait"
(No Play)

Another split, this white vinyl prompted last week's raucous release party at Mohawk, which was a raging success for these two young Austin indie bands. Pop-power trio Marmalakes bashes out its slow, sultry "White Height" in some alt.universe meeting of Ben Kweller's Radish and the Punch Brothers' Chris Thile, while the Sour Notes get brassy on a Fountain of Wayne-like goose bump cruise. Jared Boulanger needs to cut loose at the crescendo of this otherwise tease to the group's upcoming full-length.



Hüsky Dudes
(Bombay Cove Records)

More creamy white vinyl, here grooved with five affronts from these local Hüdüs bashing out hairy man rock and Neanderthal punk – big, sloppy, loud. B-side opener "Destroy My Kind" gets its rev on with a crude, meth-head chant, while equally blunt follow-ups "Gotta" and "Cuidado" ("I told you, 'Watch out!'") finish this right thumping and black eye.



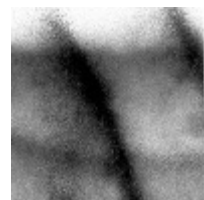
American Sharks
Weedwizard (Pau Wau Records)

Seventies rock and punk with a metallic 1990s sheen, which these locals' H-town homey Chris Gray once and rightfully likened to Supersuckers and New Bomb Turks. Better yet, Mike Hardin snaps a much deeper, knee-deep-in-blooze Danzig/Gary Floyd growl. California desert rock meets Texan grand slam ("XVI"), with gunning B-side "Indian Man" crossing Blackfoot and Priest. (In-store at Trailer Space Records, Tuesday, Feb. 21, 7pm.)



Spray Paint
(S.S. Records)

Bearded Lady printer and When Dinosaurs Ruled the Earth beard Cory Plump calls this new endeavor "basically Dinos Jr. We share three members." A three-track splat for this Sacramento, Calif., imprint, its perpetually compelling Dinosaur din opens herein with "Pro Knife," Talking Heads playing homemade instruments – detuned. "Squaw" tears flat-out Ministry in a Jesus-built hot rod, and B-side "Psychic Doug" clangs old-school Trance Syndicate psychosis. Ace vandalism.



The French
Inhales/Bottle
Service
(CQ Records)

This pink-vinyl split stars another top Mike Vasquez production in *Casual Victim Pile II* alums the French Inhales' "Small Amongst Giants" and "Bored and Lonely." A pleasingly UK/U.S. post-punk tension knits all instrumentation: jungle drums, unlimited-bandwidth bass, refracting and pinpoint guitars, topped by vox ranging from Smiths-ian to wild Walkman Hamilton Leithauser. Spot-on. Self-proclaimed beer rock from Bottle Service thrashes out a typically no-fi Beerland bash with a through line of organ-ribbed keyboards giving it all a vintage 1950s feralness ("Cat Food Texting"). Another round, please.



The Freddie
Steady 5
"1000 Miles"
(SteadyBoy Records)

Finally, someone who remembers singles from their Sixties incarnation: Freddie Krc pops out anemic Buddy Holly garage rock on this four-song 45. It's better when Krc co-writes with protégé Jenny Wolfe ("Twisted Smile"), but mostly Roky Erickson's frequent bandleader needs a bit of the "Two Headed Dog" bite in the delivery department. The CD counterpart adds two tunes that might have saved the vinyl, particularly given the wild Rusty Wier psych cover "Crackin' Up."



NEWS OF THE WEIRD

by Chuck Shepherd



In San Francisco, there is an annual refereed “Masturbate-a-thon,” and the supposed world record, set in 2009, is held by Masanobu Sato, who remained aroused for nine hours and 58 minutes. In a series of videos released recently, Sato calmly explained how he “practices” for about two hours every morning while his live-in girlfriend goes about her business (in one video, ironing). Sato said he trains by swimming twice a week and has “gained about [11 pounds] in muscle,” which helped him with “stamina.”

LEAD STORY

“Dementiaville”: Swiss health officials have authorized construction of an assisted-living “village” of 1950s-style homes and gardens designed to “remind” patients with Alzheimer’s and similar afflictions of surroundings that they might actually recall and with which they might be more comfortable and secure than they are with modern life. The 150-resident grounds, near the city of Bern, will be similar to a Dutch facility set up in 2009 in a suburb of Amsterdam. “To reinforce an atmosphere of normality,” reported London’s *The Independent* in January, the Swiss caretakers will dress as gardeners, hairdressers, shop assistants and the like.

UNCLEAR ON THE CONCEPT

Brogan Rafferty, 16, in jail in Cleveland, Ohio, awaiting trial for assisting in at least one murder in a robbery scheme, wrote to his father in December (in a letter shared with the *Plain Dealer* newspaper) that he was certain God would not allow him to suffer a long prison sentence. That would mean, he wrote, that “all my meaningful family members would be dead” when he got out. “[N]o way God would do that to me.”

Benjamin North, 26, was apprehended by deputies in Humboldt County, Calif., because they were pretty sure he was the man who used a stolen credit card at a Safeway supermarket in December. They knew this because North, for some reason, insisted that the purchase be credited to his personal “Safeway Club” card, which he presented to the cashier along with the stolen card.

INEXPLICABLE

Not One Second Longer With That Wench: A man identified as Antonio C., 99, filed for divorce in December from his wife of 77 years, Rosa C., age 96, in Rome, Italy. According to an ANSA news agency report, Antonio became upset when he discovered 50-year-old letters from an affair Rosa once had.

Christopher Bolt pleaded guilty in September to felony destruction of property in Loudoun County, Va., for spray-painting more than 50 vehicles. Some were marked with the number 68, which a sheriff’s detective explained was probably because Bolt had initially sprayed 69 but realized it “didn’t look right.”

CAN’T POSSIBLY BE TRUE

The varsity girls’ basketball teams at predominantly white Kenmore East High School near Buffalo, N.Y., have, for several years, apparently, psyched themselves up in a pre-game locker-room ritual by chanting, “One, two, three, [n-words]!” before running out the door and onto the court. Although the white players this year called the use of the word a “tradition” (passed down from year to year), and not a racial “label” – the team’s only black player not surprisingly had a problem with it and reported it to school officials. According to a December *Buffalo News* report, it was always a players-only tradition, and no adult was aware of the chant, but upon learning of it, officials immediately imposed player suspensions and team penalties.

The U.S. Treasury Department’s inspector general for tax matters revealed in January that the IRS certified 331 prison inmates as

registered “tax preparers” during a recent 12-month period, including 43 who were serving life sentences. None of the 43, and fewer than one-fourth of the total disclosed that they were in prison. The agency blamed a 2009 federal law intended to encourage online filing of tax returns, noting that “tax preparer” registration can now be accomplished online by passing a 120-question test. *USA Today* reported in February 2011 that prisoners filing false or fraudulent tax returns scammed the IRS for nearly \$39.1 million in 2009.

The Olympic Committee Will Not Be Calling: Mr. Badr Al-Alyani told a Saudi Arabian newspaper in November that he was nearing the world record for squirting milk from his eye. The current champion, Mehmet Yilmaz of Turkey, reached 2.7 meters (almost 9 feet), and Al-Alyani reports one squeeze of 2.3 meters. He said he “will continue training.”

David Belniak, now serving 12 years in prison after pleading guilty to DUI manslaughter for killing a woman and her adult daughter and her husband in a Christmas Day 2007 car crash, filed a lawsuit from prison in January against the victims’ family, demanding justice from them in the form of compensation for medical expenses and his “pain” and “anguish.” Police records show Belniak was driving between 75 and 85 mph when he rear-ended the victims’ stopped car (and that he had alcohol, Xanax and cocaine in his system). Attorney Debra Tuomey, Belniak’s sister, represents him and called her brother’s imprisonment “government sanctioned assassination.”

FINE POINTS OF THE LAW

Gayane Zokhrabov, then 58, was knocked down by the flying corpse of Hiroyuki Joho, 18, during a rainstorm in Chicago in 2008, and in December 2011 filed a lawsuit against Joho’s estate for compensation for the various injuries she suffered that day (broken leg, broken wrist, shoulder pain). Joho’s corpse was “flying” because he had just been fatally struck by a fast-moving train as he dashed through the storm across several tracks – while Zokhrabov was waiting on a nearby station platform. A judge initially ruled that Zokhrabov’s injuries were not a “foreseeable” result of Joho’s crossing the tracks, but in December, a state appeals court reinstated the lawsuit.

PayPal confirmed to a *Toronto Star* reporter in January that its refund policy required the shattering of a violin that may well have been a pre-World War II classic easily worth the \$2,500 the seller was asking. The buyer had balked after paying, claiming the violin was counterfeit and produced one expert’s opinion to that effect, demanding that PayPal refund the money, which it did, provided that the buyer first “destroy” the property. (According to PayPal, the laws of many countries, including the U.S., prohibit mailing knowingly counterfeit goods, and hence, PayPal’s could not simply order the violin returned to sender. The seller, certain that the violin was authentic, was left with neither it nor the money.)

Visit Chuck Shepherd daily at
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p.14 Civics 101

p.35 Meal Times

p.50 Theatre
Gay Place

p.51 Comedy

p.52 Dance
Classical Music
Visual Arts
Out of Town

p.53 Litera

p.54 Community Sports

p.55 Kids

p.56 Film

p.66 Music

Free up your schedule for this week. Browse or search **2,810** events online at austinchronicle.com/calendar

FILM:
Spirited Away
Alamo Lamar, 7:15pm



THURSDAY
16

DANCE: Deborah Hay: *I Think Not* Mercury Hall, 7pm
FILM: *I'm a Cyborg, but That's OK* Salvage Vanguard Theater, 8pm
THEATRE: *Civilization (All You Can Eat)* Salvage Vanguard Theater, 8pm

DANCE:
Pilobolus
Paramount Theatre, 8pm



FRIDAY
17

KIDS: *Sesame Street Live* Frank Erwin Center, 10am & 7pm
FILM: *Castle in the Sky* Alamo Lamar, 10:45am
FILM: *Rose Lowder Films* CMB Studio 4D, UT campus, 7:45pm
MUSIC: Loretta Lynn Moody Theater
MUSIC: Los Campesinos! Parish
GAY PLACE: *Nakia's B-day* Saxon Pub

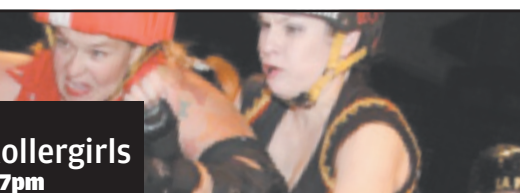
VISUAL ARTS:
"Good Company"
Super!Alright!, 6-10pm



SATURDAY
18

CIVICS 101: *Pease Park Cleanup* 9:30am-12:30pm
FILM: *Spirit of the Marathon* Alamo Lamar, 1 & 4pm
FILM: *Best Picture Showcase* Barton Creek Square
MUSIC: *Bearded Lady Anniversary* Bearded Lady Printing, 2pm
OUT OF TOWN: *Fasching Masquerade Ball* Hanger Hotel, Fredericksburg, 7pm-12mid
MUSIC: *Grupo Fantasma* Beauty Ballroom

SPORTS:
TXRD Lonestar Rollergirls
Palmer Events Center, 7pm



SUNDAY
19

COMEDY: *Stag Comedy* Alamo Ritz, 7pm
THEATRE: *Woodwork: A Hank Schwemmer Collection* Delta Mill Works, 8pm
FILM: *There Will Be Blood* 29th Street Ballroom, 8:30pm
FILM: *Deep Throat* New Movement Theater, 9pm
MUSIC: *Scott Kelly and Eugene Robinson* Mohawk

FILM:
Infamous
Alamo Lamar, 7pm



MONDAY
20

KIDS: *Kids' Day-Off Camp* Austin Nature & Science Center, 8am-5pm
FILM: *The Bodyguard* Alamo Lake Creek, 7pm
MUSIC: *The Moeller Brothers* Sahara Lounge

MUSIC:
Whiskey Shivers
Palm Door



TUESDAY
21

FILM: *A New Day in Old Sana'a* Alamo Lamar, 7pm
FILM: *Slacker 2011* Violet Crown, 7pm
MUSIC: *Children of Bodom* Emo's

MUSIC:
Stephen Malkmus & the Jicks
Mohawk



WEDNESDAY
22

LITERA: *Poetry on the Plaza* Harry Ransom Center, noon
SPORTS: *NCAA Baseball* Dell Diamond, 6:30pm
MEAL TIMES: *Brewer's Dinner* Zax Restaurant & Bar, 6:30pm
FILM: *Bruce Baillie and Chick Strand Shorts* CMB Studio 4D, UT campus, 7:45pm
THEATRE: *Fusebox 60 in Sixty* ND at 501 Studios, 8pm
MUSIC: *The Boxing Lesson* Hotel Vegas

COMMUNITY:
Worst Tattoo Contest
29th Street Ballroom, 8pm



THURSDAY
23

FILM: *Safe Men* Fricano's Deli, West Campus, 7pm
MUSIC: *Puscifier* Long Center, 8pm
MUSIC: *Chris Hillman and Herb Pedersen* One World Theatre

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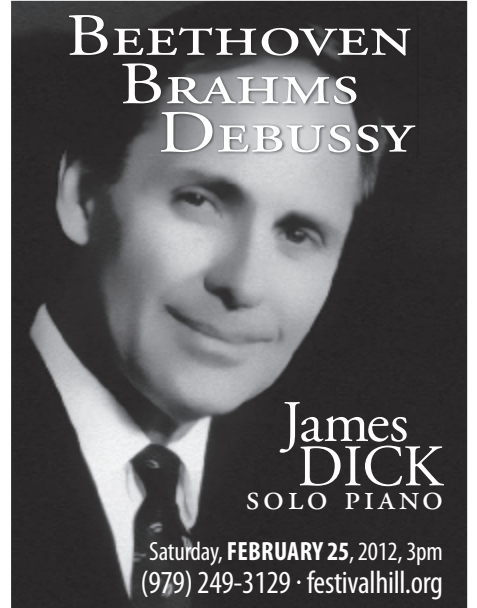
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THEATRE

OPENING

ROMEO AND JULIET OK, anyone who doesn't know what this is? Everybody pretty much aware of – good, that's great. Here directed by Jeff Hinkle. (What? Don't bite your thumb at me, varlet.) Feb. 16-March 11. Thu.-Sat., 8pm; Sun., 5:30pm. City Theatre, 3823-D Airport, 524-2870. \$15-25 (\$10, Thursdays). www.citytheatreAustin.org.

UT NEW THEATRE: RIVER CITY Lydia Nelson and Rudy Ramirez direct Diana Grisanti's play about a woman who "sets off to uncover three generations' worth of family secrets buried in the West End of Louisville, Kentucky." Feb. 16, 22, 24, 25: 8pm. Extra shows: Sun., Feb. 19, 2 & 6pm. UT's Lab Theatre, 300 E. 23rd. 471-5793. \$10. www.finearts.utexas.edu.

CIVILIZATION (ALL YOU CAN EAT) Jason Grote's new play, a darkly twisted comedy, explores the lives of a frustrated filmmaker, a suicidal comic, a career waitress, an amateur porn star, a failed academic, a fame-hungry actress, and a feral factory hog all looking for more in their daily existence. Commissioned by Clubbed Thumb, produced simultaneously at Woolly Mammoth, directed here (with a terrific cast!) by Jenny Larson for Salvage Vanguard Theater. Thu., Feb. 16. Salvage Vanguard Theater, 2803 Manor Rd., 474-7886. www.salvagevanguard.org.

UT NEW THEATRE: BACHA BAZI (BOY PLAY) Gabriel Jason Dean's new play, alternating between Dari and English, dance and language, brings a critical lens to American altruism and explores the often fatal consequences of intercultural misunderstanding – in Afghanistan, specifically. Feb. 16, 22, 24, 25: 8pm. Extra show: Sun., Feb. 19, 2pm. Oscar G. Brockett Theatre, Winship Drama Building, 23rd & San Jacinto, 471-5793. \$10. www.finearts.utexas.edu.

THE CRUCIBLE Arthur Miller's classic and intense take on those Salem Witch Trials is directed by Michelle Polgar for St. Ed's University, with a fine student cast and visiting Equity actors. Feb. 16-26. Thu.-Sat., 7:30pm; Sun., 2pm. Mary Moody Northern Theatre at St. Edward's University, 3001 S. Congress, 448-8484. \$20 (\$15-18, in advance).

LOVE IN PINE Last Act Theatre Company presents the newest play from writer/director Gary "The

Dudleys" Jaffe, set in the pine woods of Central Texas – where "trees talk, prom lasts forever, and love, for better or worse, is love." Thu.-Sat., Feb. 16-March 3, 8pm. Broken Neck, 4701 Red Bluff, 626-4986. \$15. www.lastacttheater.com.

CAMBIER & PAPER MOON: DOUBLE FEATURE PREMIERES Cambiare Productions and Paper Moon Rep present two full-length world premieres in one night: Will Hollis Snider's comedy **Messenger No. 4 (or How To Survive a Greek Tragedy)**, featuring an ensemble portraying more than 50 characters from Shakespeare and the Greek classics; and Rachel McGinnis' **The 21 Would-Be Lives of Phineas Hamm**, in which the titular Hamm can alter his reality with the pull of a lever. Witness how well two separate companies share space and staff and general thespian badassery to rock the Blue's well-trod stage. Feb. 17-March 4. Thu.-Sat., 7:30pm; Sun., 6pm. Industry Night shows: Mon., Feb. 20 & 27, 7:30pm. Blue Theatre, 916 Springdale, 524-3761. \$25 (includes snazzy cocktail; \$15, for just one of the shows, and without a single dram of booze). www.phineasand4.com.

WOOD WORK: A HANK SCHWEMMER COLLECTION Paper Chairs offers this collection of six plays by Austin playwright, woodworker, and warped genius Schwemmer: "The Oracle Game," "Ballet for Dog and Red-Haired Girl," "My Dream Date With Laurie Anderson," and more. This shit is better than cable and smarter than Deep Blue on a Zen bender; we've been waiting years for such a Schwemmer showcase, and can't recommend it highly enough. Thu.-Sun., Feb. 17-March 4, 8pm. Delta Mill Works, 4701 E. Fifth. \$15-25 (pay what you want, Thursdays). www.paperchairs.com.

UT NEW THEATRE: STATIC In Tom Horan's play, Emma finds herself the owner of a neighborhood house whose previous owners, so the stories say, filled the home with strange things which drove them mad. Directed by Courtney Sale. Feb. 17, 18, 23: 8pm; Feb. 25: 5pm; Feb. 26: 2pm. UT's Lab Theatre, 300 E. 23rd, 471-5793. \$10. www.finearts.utexas.edu.

UT NEW THEATRE: THE CHRONICLES OF BAD ASS WOMEN Holli Gipson presents a collection of outlawed histories retold through the legends of four women: Sally Skull, Etta Place, Bonnie Parker, and Janis Joplin. Directed by Daria Davis. Feb. 17, 18, 23: 8pm; Feb. 25, 26: 2pm. Oscar G. Brockett Theatre, Winship Drama Building, 23rd & San Jacinto, 471-5793. \$10. www.finearts.utexas.edu.

FUSEBOX 60-IN-60 Fusebox Festival is coming with more performative brilliance than the city's seen in years, and this madcap fundraising event is only the harbinger. Did we say "only," friend? We mean to say, "Holy shit, get a load of this!" Jason Newman and Westen Borghesi are your hosts as **60 of Austin's finest performers, musicians, visual artists, filmmakers, thinkers, and community leaders perform 60 solo pieces in 60 minutes**, one after the other, boom-boom-boom. Rubber Repertory presents a silent auction that's like a biddable smorgasbord of the kind of strange goodness it purveys onstage. There will be prize drawings, a performance by Rebecca Havemeyer, food and drink specials, and a culinarily enhanced VIP option of such varied extravagance that your taste buds will dance a tarantella. Recommended to blow the lid off your otherwise typical Wednesday night existence. Wed., Feb. 22, 8pm-12mid. ND at 501 Studios, 501 N. I-35, 800-3066. \$25 (\$40 for two; \$100, for VIP option). www.fuseboxfestival.com.

DIABOLO Said one astonished friend with certain skills of description, "They're like professional acrobats using themselves to play human Tetris inside an Escher kaleidoscope!" We agree, and recommend that you spend some time bogging at what this troupe of surreally kinetic savants can do to a stage and custom-made props. Thu., Feb. 23, 8pm. Bass Concert Hall, 23rd Street & Robert Dedman Drive, UT campus, 471-1444. \$10-38. www.utpac.org.

GLENGARRY GLEN ROSS David Mamet's masterpiece of real estate sharks in a contentious feeding frenzy, chewing their erstwhile clients and themselves to capitalist shreds, is presented by A Chick & A Dude with a crackerjack cast of closers directed by Melissa Livingston-Weaver. Thu.-Sat., Feb. 23-March 10, 8pm. Hyde Park Theatre, 511 W. 43rd, 479-PLAY. www.hydeparktheatre.com.

WEIRD! TRUE HOLLYWOOD TALES: HOLLYWEIRDLAND Lashonda Lester returns with her comedy-spiked look at the seamier side of pop-cult history, this time abetted by presenters Luke McClory, Arcie



Cola, and Ralphie Hardesty. Dead celebs revealed: Jean Harlow, Judy Garland, and Marilyn Monroe. Also, the unsolved case of the Black Dahlia and more. Admission gets you noms, a poster, and an ebook, too. Thu., Feb. 23, 6:30pm. Salvage Vanguard Theater, 2803 Manor Rd., 474-7886. \$10. www.weirdtruetales.com.

CLOSING

CAFE AT THE END OF TIME Director Marian Jones of L.A.'s Ivy Theatre returns to Austin with this Sue Carol Moore play about a gay bar from the '70s and the characters who called it home. Through Feb. 19. Fri.-Sun., 7:30pm. Dougherty Arts Center, 1110 Barton Springs Rd., 247-2531. \$20. www.austintexas.gov.

AUSTIN SHAKESPEARE: ARCADIA Ann Ciccollella directs Tom Stoppard's acclaimed time-jumping comedy about an ancient mystery unraveled 200 years later by guests in the house where it occurred. Through Feb. 19. Thu.-Sat., 8pm; Sun., 3pm. Long Center for the Performing Arts, 701 W. Riverside, 470-4505. \$17.50-34.50. www.austinishakespeare.org.

FRONTERAFEST 2012: IT'S ALMOST OVER Yes, here's the final week of the 19th annual spectacle of performance at Hyde Park Theatre! Now the Best of the Fest picks are being reprised, and it'll likely be some of the coolest stuff you can see, before the rest of the world gets a chance. See the website for details, and get your tickets while you can. www.hydeparktheatre.com.

ONGOING

BOEING-BOEING Here's the Beverley Cross adaptation of Marc Camoletti's swinging 1960s bedroom farce, directed by Don Toner for Austin Playhouse and featuring Lara Toner, Hildreth England, and Laura Walberg as the three stewardesses juggled by David Stokey's Bernard. See review, p.30. Through Feb. 26. Thu.-Sat., 8pm; Sun., 5pm. 1800½ Simond in the Mueller Development. \$26-35. www.austinplayhouse.com.

MID-LIFE! THE CRISIS MUSICAL TexARTS presents this look at the "joys" of growing older, bringing musical comedy to the trials and tribulations of the unavoidable process of aging. Through Feb. 26. Fri.-Sat., 7:30pm; Sun., 2pm. Extra show: Sun., Feb. 26, 7pm. Morris Theatre, 2300 Lohmans Spur, Lakeway. 512/852-9079 x101. \$25-50. www.tex-arts.org.

Thu., Feb. 23, 8-10:30pm. Flamingo Cantina, 515 E. Sixth, 494-9336. \$12. www.leigh.com/cantina.html.

HO-RIZON

AUSTIN GAY BASKETBALL LEAGUE Nothin' but net, baby! Internet, that is. The AGLB's website will keep you in the loop – or in the hoop, as it were. Whoosh! Check out the current season and info on afterparty socials after Thursday games. Thursdays, 7 & 8pm. Austin Sports Center, 425 Woodward. info@atgbl.com, www.atgbl.com.

'CAFE AT THE END OF TIME' Set in the Florida Keys in a Seventies/Eighties gay bar that sounds an awful lot like some gay bars we spend waaaaay too much time in now. Through Feb. 19. Fridays, Saturdays, and Sundays, 7:30pm. Dougherty Arts Center, 1110 Barton Springs Rd., 974-4000. \$20. www.nowplayingaustin.com/page/austix.

VIVA: ONCE UPON A TIME Benefit the Capital AIDS Legal Project of AIDS Services of Austin at this brand new twist on ASA's Viva Las Vegas. Details soon! Sat., March 3, 8pm. Austin Music Hall, 208 Nueces, 263-4146. www.asaustin.org.

LIPSCHTICK SEEKS SCHTICKERS We've often fantasized about how a band of performative queerballs would play in the Poconos. We think we might be on to something with this one. The recently relocated (to Austin) Lipschtick Collective wants you, and – if their appearance at QueerBomb's Lovebomb! was any indication – your ties, for their magical pasties, of course!. 363-5566. lipsttickcollective@gmail.com.

RED, HOT, AND ROLLER RINK Not that Zach Theatre's spring/summer lineup isn't already totes gay, but this year's Red, Hot & Soul fundraiser rounds the bend with the ONJ-homage *Xanadu: The Musical*. There you are! (A shooting star!) Sat., April 21. Hilton Hotel Downtown, 500 E. Fourth, 476-0594 x260. www.zachtheatre.org.

Send gay bits to gayplace@austinchronicle.com. See the full array of Gay Place listings at austinchronicle.com/gay.



SX-SO-Q Honey, darlin', sweetie babies, the unicorn has so much packed into that horn, so much to tell you about: This year's **South by Southwest** is soooooooooo gay. OK, SXSW itself is not so gay, but there is so much in the way of gay, in the way of opportunity for community, that we are bursting at our gold-lamé seams. We can't wait to tell you. But we will have to. Until next week. And even then, you may have to content yourself with mere teases and hints. But have we ever let you down? We hope not. Trust. And stay tuned. In the meanwhile, go to **Baile!** Support **ALLGO** (this Friday).

DJ Chorizo
Funk blows up this year's ALLGO Baile!

BAILE! We know you can't control yourself any longer. Dance with ALLGO. Fri., Feb. 17, 7:30pm. Mexican American Cultural Center, 600 River. \$35 (\$25, advance). www.baile2012.eventbrite.com.

NAKIA'S B-DAY! Cub, you'll be a bear-man soon! Lex Land opens. Fri., Feb. 17, 11pm. Saxon Pub, 1320 S. Lamar, 448-2552. \$10. www.nakia.me/AC9fqT.

LEZZDANCE Not sure what the \$5 covers, but we bet there will be women. Third Saturdays, 6-8pm. Rusty's, 405 E. Seventh, 482-9002. \$5.

THE BATHHOUSE DJs Realness & ThelvanParty (Mouthfeel) roll out their barrel of sticky house amid the rolls of bears at this club of grrrr. Iron Bear, 121 W. Eighth. Free. www.facebook.com/bathhouseaustin, www.facebook.com/unitering.

VOODOO CHILE Different DJs, all vinyl, all night. Sundays, 10pm. Cheer Up Charlie's, 1104 E. Sixth, 431-2133.

ON OUR GAYDAR

STEAK NIGHT American? Baseball, apple pie, Chevrolet, and steak nights at gay bars. God bless the USA! Thursdays, 6-8pm. Town N Country, 1502 W. Ben White, 445-9122. \$7. www.townandcountry.com.

TUNESWAP THURSDAYS WITH GINGER LEIGH Ginger hosts Susan Gibson. Thu., Feb. 16, 8-10:30pm. Flamingo Cantina, 515 E. Sixth, 494-9336. \$12. www.leigh.com/cantina.html.

LIZZY CAROLOKE Hey. Don't forget to tip your KJ. No, fool. Not like a cow. Like cash. Fridays, 8pm-12mid. Bernadette's, 2039 Airport. Free.

DJ SPINN Top 40, country, and old-school hip-hop at Austin's Southern gay bar. Fridays, 10pm. Town N Country, 1502 W. Ben White, 445-9122. www.townandcountry.com.



SEARCHING FOR EDEN James Still's romantic comedy is adapted from a pair of short stories by Mark Twain. Directed by Joni McClain for the Paradox Players. Through Feb. 26. Fri.-Sat., 8pm; Sun., 3pm. The Unitarian Universalist Church, 4900 Grover. \$15-20 (\$10, seniors). www.paradoxplayers.org.

NEXT TO NORMAL Zach Scott Theatre presents the Texas premiere of this 2010 Pulitzer- and Tony-winning rock musical about a family coping with their matriarch's worsening bipolar disorder, with a fine cast (Meredith McCall and Jamie Goodwin leading? Perfect.) directed by Dave Steakley. See review, p.30. Through March 4. Tue.-Sat., 8pm; Sun., 2:30pm. Zach Theatre's Kleberg Stage, 1421 W. Riverside, 476-0594. \$35-55.

COMEDY

IN THE CLUBS

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

Pete Holmes We think that, as some wines go together perfectly well, having Austin's own **Bob Khosravi** open for Holmes, who, in addition to the usual slew of TV appearances, also writes for Fox's *I Hate My Teenage Daughter*, draws cartoons for *The New Yorker*, and is a regular on CollegeHumor ... well, we think it's a perfect pairing. Cap City. Gonna pack the house with people who like smart humor. Feb. 16-18. Thu., 8pm; Fri.-Sat., 8 & 10:30pm. \$9-13.

Loni Love Both *Variety* and Comedy Central list the funnywoman among their Top 10 Comics To Watch, and if you haven't caught Love's act somewhere on your TV by now, your pit bull must've eaten the remote, what what? Come see this *Chelsea Lately* regular live and onstage in the ATX. Feb. 22-25. Wed.-Thu., 8pm; Fri.-Sat., 8 & 10:30pm. \$15-19.

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

This Week in Coldness: Thursday Night Social Club The party's host Mac Blake takes you back to the halcyon days of the 1970s with improv troupes Scout and the Team. Thu., 8:30pm. **The Cage Match** Raw is war, even when it's improvised. Fri., 8:30pm. **Coldtowne Stand-up** Fri., 10pm. **Your Mom Is a Show** Bryan "Lubu" Roberts, a man whose very existence is funny, takes comedy to places it'll be in big trouble for later. Recommended! Sat., 8:30pm. **Stone Cold Improv** brings **Midnight Society** and the **Frank Mills**. Sat., 10pm. **Midnight Society Gong Show** Sat., 11pm. And now there's **Pay-what-you-wish Improv Shows on Wednesdays!** 8:30 & 10pm.

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

Esther's Follies The most popular sketch troupe in town brings comedy that skewers the high-and-mighty with sketches and riotous song parodies, right there on Sixth Street. Esther's Heart of Texas

Mine Enemy:

The Story of German POWs in Texas during WWII

Nearly 400,000 German soldiers landed on American shores during the Second World War, and experienced their first taste of life in the U.S. as war prisoners. Yet many Americans know little about this moment in history when two warring cultures came into close contact.

Veteran journalist Alison Jones will present part of her NPR radio special on this interesting topic in which Texas played a critical part, housing thousands of war prisoners.

Sunday, Feb. 19, 2:00 pm

At the Historic
German Free School

507 E. 10th St. (near Red River)

No charge - Reception, Q & A to follow

Hosted by the *German-Texan Heritage Society*, a non-profit organization, dedicated to promoting awareness and preservation of the German cultural heritage of Texas.



www.germantexans.org

512-482-0927

info@germantexans.org

This program was made possible in part with a grant from Humanities Texas, the state affiliate of the National Endowment for the Humanities.



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LIVE LOCAL MUSIC

LISTINGS

Comedy Show welcomes the Guv back to Texas with a look at the man's, uh, legacy; goofs on Madonna showing Lady Gaga how show biz is really done; and lambasts the whole fugly Gingrich/Romney rivalry. And there are **Ray Anderson's** non-partisan spectacles of magic, too! Reservations recommended. *Thu., 8pm; Fri.-Sat., 8 & 10pm. \$22-27 (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 **Threefer** brings you three troupes in one night. *Thu., 8pm. \$5.* The **Free Fringe** features the lovely duo of **Firth & Arjet** and a slew of improv experiments. *Thu., 10pm. Free. Narrative Improv Jam* is a host-guided story, made up on the spot. *Fri., 8pm. \$12. The Spectacle* features **Scraph** and **Simply D-VINE**. *Fri., 10pm. \$12. Sci-Fi Double Feature* features a *Twilight Zone*-inspired show and – YES! – the return of **Start Trekkin'**. *Sat., 8pm. \$12. Maestro* It's improviser against improviser, a whole stageful of them, battling for victory. *Sat., 10pm. \$12. The Weekender* Level Four Showcase and **Your Dad's Friends**. *Sun., 8pm. \$5.*

INSTITUTION THEATER 3708 Woodbury, 895-9580. www.theinstitutiontheater.com.

Clusterfunk: Too Much Improv This Saturday's late-night show is **The Living Room**, with guests joining the Institutionalized regulars to spill their guts on an audience-selected topic to inspire improv scenes. *Sat., Feb. 18, 10pm. \$5.*

Danger! The Improvised Lifetime Movie Following in the footsteps of such films as *The Wives He Forgot* and *Stranger With My Face*, the Institutionites bring you into a world of deception, manipulation, anguish, constant eavesdropping, and excessively dramatic music. Directed by Amy Dietze. *Through Feb. 25. Fri.-Sat., 8pm. \$5.*

NEW MOVEMENT THEATER 1819 Rosewood.

The New Movement This week marks the **third anniversary** of this comedy-focused powerhouse that generates new troupes like, what, every other week? Shows, workshops, classes, all of it. See the website for details, yes, but look: **One Month Residency** Two troupes, vanishing forever at the end of the month. *Thu., 8pm. Block Party* Anything – that's anything – goes. *Thu., 9:30pm. Free. Handbomb and **God in Metarie** bring their best antics. *Fri., 9pm. Disco Box with Opposites*. *Fri., 10:30pm. Megaphone Night* TNM pulls out all the stops with a celebration of its beloved **Armando** improv format. *Sat., 8pm. Smut City* screens the porn classic *Deep Throat* for your 18+ prurient interests and retro culture cred. *Sun., 9pm. \$5.**

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

Chad Warren "His one TV credit is an episode of 'Bobby Flay's Throwdown' where he's seen drunkenly telling the world-famous chef that he's got a lot to learn about making crepes." OK, we love him. **Kath Barbadoro, Zach Hanes,** and **Duncan Carson** open. *Sat., Feb. 18, 9:30 & 11:30pm. \$5.*

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Friday Night Fracas: It's Always Funny with Brian Gaar Hell yeah, it is. Especially when he features **Chris Cubas** and friends. *Fri., Feb. 17, 9:30pm. \$5. Dirty Laundry* Austin comics doing their **nastiest, most offensive jokes?** Yes: Zach Hanes, Taegon McLaughlin, David McQuary, Lashonda Lester, and Howard Beecher. *Fri., Feb. 17, 11:30pm. \$5.*

BUT WAIT – THERE'S MORE!



The double dynamos of improv operating out of Salvage Vanguard Theater celebrate their fourth year of comedy and impromptu narratives with two nights of performances from current and former players and students. **The Homecoming Show** brings a short-form and a long-form play made up on the spot. *Fri., 8pm. Homecoming Dance* Oh, girl, shake that thing like Del Close's skull! *Fri., 10pm. The Derby* features four teams of improvisers – from the Hideout, ColdTowne, the Institution, and the New Movement – competing in games and scenes to win the others' personal possessions. *Sat., 8pm. Latenight Special* brings the Trouble with Terry and the Knuckleball Now. *Sat., 10pm. Salvage Vanguard Theater, 2803 Manor Rd., 474-7886. www.gnaptheater.org.*

🎭 **STAG COMEDY EPISODE 5: GHOSTLY D-GOODERS** Master Pancake's **Joe Parsons** and his talented friends present a seamless mix of live and video sketches as they work their wacky magic on dead bros, paranoid sea captains, weird workouts, wish-granting monkey paws, and more. *Sun., Feb. 19, 7pm. Alamo Drafthouse at the Ritz, 320 E. Sixth, 476-1320. \$10. www.stagcomedy.com.*

DANCE

DEBORAH HAY: I THINK NOT See four distinctive adaptations of a solo work choreographed by Deborah Hay during the 2011 Solo Commissioning Performance Project in Findhorn, Scotland. Dancers: Nicole Bindler of Philadelphia, Margi Cole of Chicago's Dance COLlective, Riikka Theresa Innanen of Helsinki, and Komo Danceworks' Sumi Komo. *Performance: Thu., Feb. 16, 7pm. Mercury Hall, 15 Cardinal. \$20 (\$10, students). Meet the artists: Fri., Feb. 17, 8pm. South Austin Studio, 1700 Ashby. Free. Special benefit performance: Sat., Feb. 18, 7pm. 1700 Ashby. \$30-50. 797-0018. \$20 (\$10, students). www.alexandermovingarts.com.*

MELISSA AMIRA'S CAROUSEL CARAVAN Jeanette hosts this monthly shimmy, featuring a host of hot belly dancers in one of Austin's coolest bars. *Every third Saturday, 8pm. Carousel Lounge, 1110 E. 52nd, 452-6790. Free. www.carousselounge.net.*

🌀 **PILOBOLUS** Blurring the lines between individual performers and dance-troupe-as-organism, the world-renowned team will remind you to forget what you thought you knew about human-based movement. Amazing, really: simply, breathtakingly amazing. See preview, p.25. *Fri.-Sat., Feb. 17-18, 8pm. Paramount Theatre, 713 Congress, 472-5470. \$30-55. www.austinthetheatre.org.*

CLASSICAL MUSIC

OPENING

ST. CECILIA MUSIC SERIES: STYLUS PHANTASTICUS Baroque music at its most unrestrained, with violinists Alan Austin and Anna Griffiths and James Brown playing viola da gamba. *Sat., Feb. 18, 8pm. First Presbyterian Church, 8001 Mesa, 345-8866. \$15 (\$12, students, seniors). www.stceciliamusicseries.org.*

TEXAS CHORAL CONSORT: ISRAEL IN EGYPT Handel's choral masterpiece stands out among oratorios by its use of a double chorus, with the two choruses often singing in counterpoint. *Sat., Feb. 18, 7:30pm. Northwest Hills United Methodist Church, 7050 Village Center Dr., 900-8715. \$15-20. www.txconsort.org.*

AUSTIN CHAMBER MUSIC CENTER: FIFTH WHEEL Michelle Schumann has collected a group of outstanding performers to execute three of the most exciting works in the chamber music repertoire. *Sat., Feb. 18, 7:30pm. First Unitarian Church, 4700 Grover, 454-0026. \$25. www.austinchambermusic.org.*

VISUAL ARTS

EVENTS

SUPER!ALRIGHT!: GOOD COMPANY For one night only, here's a show of recent works by seven Austin-based artists: Jason Archer, Paul Beck, Jen Bradley, Adreon Henry, Shea Little, Sean Ripple, and Jacob Villanueva. Recommended. *Sat., Feb. 18, 6-10pm. 301 Chicon. 627-8284. www.adreonhenry.com.*

ESQUINATANGO: UNSEEN The films *Favela Rising* and *5 X Favela by Ourselves*, with an ongoing exhibition of photos of Rio de Janeiro's favelas or slums. 209 Pedernales, 524-2772. \$5-10. www.esquinatangoaustin.com.

OPENING

ACCESS GALLERY: MOTION IN TIME Dallas artist Larry Rand's solo show features paintings in oil on canvas and video paintings of the objects in the paintings in movement. Reception: *Sat., Feb. 25, 6-8pm. Exhibition: Feb. 20-March 16. 3701 Guadalupe #103, 454-9912. www.vsatx.org.*

CO-LAB: BULLSHIT DETECTOR The schematic for this ancient apparatus was unearthed one day when the artist **Jamie Panzer** was digging for loose coins in the dirt; now he's reconstructed a prototype using modern materials. Behold, as the truth sets everybody hella free! Opening Reception: *Sat., Feb. 18, 7-11pm. By appointment only: Through Feb. 25. 613 Allen, 300-8217. www.colabspace.org.*

CLOSING

AVAA'S 35TH ANNIVERSARY The Austin Visual Arts Association's been around for 35 years? Yes, and pretty glorious years, at that. See the show for yourself! *Through Feb. 22. 1110 Barton Springs Rd., 974-4000. www.avaaonline.org.*

Day Trips

BY GERALD E. MCLEOD

Casa Navarro State Historic sits in a canyon created of skyscrapers; a tree-shaded remnant of Texas' and San Antonio's past.

After a year-long renovation, the house reopens on Feb. 25. Besides a new coat of paint, the house will have new interactive displays that tell the story of the once vibrant Hispanic neighborhood and Jose Antonio Navarro, an early-Texas patriot.

The son of an immigrant from Corsica, Navarro supported the independence of Texas from Mexico 20 years before the revolution. A friend of Stephen F. Austin, Navarro was one of two native Texans to sign the Texas Declaration of Independence, and helped write the first Texas Constitution in 1836. He was an advocate for Tejano rights as a state senator and lawyer until his death in 1871 at the age of 76.

1,074th 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.

OUT OF TOWN

STARGAZING AT THE ROUGHS Join the star party on a tour of the Milky Way and the skies beyond through Dobsonian telescopes. Canceled in case of inclement weather. *Fri., Feb. 17, 8:30-10:30pm. McKinney Roughts Nature Park, Bastrop, 512/303-5073. Free. www.lcra.org/mckinneyroughs.*

EXPLORE THE CANYON Hike the park with guides who highlight the flora, fauna, and history of this pristine area. Reservations required. *Sat., Feb. 18, 8:30am-noon. Government Canyon State Natural Area, San Antonio, 210/688-9055. www.tpwd.state.tx.us.*

GRAYDUCK GALLERY: TRUE STORY The purity of perception, the accuracy of memory, and the truth of desires – explored in paintings by Paul Beck and Allen Brewer, as well as watercolors and mixed media by Pat Snow. *Through Feb. 19. 608-C W. Monroe, 826-5334. www.grayduckgallery.com.*

LAGUNA GLORIA: BUSTER GRAYBILL The artist's *Progeny of Tush Hog*, which includes sculptures, photographs, and video, ranges from the venue's stately interiors to its landscaped grounds. *Through Feb. 19. 3809 W. 35th, 458-8191. www.amoa.org.*

ONGOING

AMOA + ARTHOUSE: EVIDENCE OF HOUDINI'S RETURN Each of the seven artists here – Sterling Allen, Facundo Argañaraz, Strauss Bourque LaFrance, Katja Mater, Christopher Samuels, Justin Swinburne, and J. Parker Valentine – test the boundaries of working abstractly, with found objects and images, reformed digital technologies, and traditional techniques. Rosabelle, believe! *Through March 4. 700 Congress, 453-5312. www.arthousetexas.org.*

AMOA + ARTHOUSE: TWO TAKES ON ONE SPACE We won't call them AMOAHouse, lest they sic some violent Art Brut mafiosi on us, but look: The newly merged cultural giants invited Maine-based Lauren Fensterstock and celebrated local Steve Wiman to creatively transform the venerable Driscoll villa out there in the woods. Now the interior and exterior landscapes have become the current exhibition. Much to see and do here: Check the website for more. *Through Feb. 19. 3809 W. 35th, 458-8191. www.arthousetexas.org.*

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

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



GERALD E. MCLEOD

Saved from demolition in 1960, the historic site is actually three buildings. Navarro bought the property in 1832, and made it his primary residence when he sold his ranch near Seguin in 1853. The main house is L-shaped with four rooms. A small two-room adobe building housed relatives, and his law office and store were in the two-story building on the corner.

Casa Navarro is at Nuevo and Laredo streets a few blocks southeast of El Mercado and Mi Tierra Restaurant in San Antonio. For more information, go to www.visitcasanavarro.com.

EYFELLS STUDIO TOUR Take a walking tour of the outdoor exhibits and galleries of famed artist and sculptor Johann Eyfells with art consultant Sherry Brown. *Sat., Feb. 18, 10am. 9068 US 290 E., Fredericksburg, 830/990-9305. Free. www.eyfellsandeyfells.com.*

THE FASCHING MASQUERADE BALL Celebrate Germany's answer to Mardi Gras with a unique Winter Karneval party that includes imaginative culinary creations and cabaret-style entertainment. Costumes or cocktail attire with masks are encouraged. *Sat., Feb. 18, 7pm-12mid. The Hanger Hotel, 155 Airport Blvd., Fredericksburg, 830/998-1981. \$150 per person. www.karnevalfasching.com.*



Pilobolus at Bass Concert Hall this weekend.

AUSTIN ART SPACE: FOR THE LOVE OF ART Through March 3. 7739 Northcross Dr. Ste Q. www.austinarspace.com.

B. HOLLYMAN GALLERY: COLLECTED WORKS Here's a group show that features a wide variety of photographic subjects, styles, and techniques, with images by Walker Pickering, Jo Ann Santangelo, Beau Comeaux, Alberto Mena, Loli Kantor, the late Thomas Benton Hollyman, and others. Through Feb. 25. 1202-A W. Sixth, 825-6866. www.bhollymangallery.com.

BIG MEDIUM: NARRATIVES Martin Szytk's print collages are informed by his architectural training, pulling imagined global futures out of the residue of history, crazy human choices, and excess. Through March 2. 5305 Bolm.

CHAMPION GALLERY: DANIEL HEIDKAMP Here's a solo show by one of the artists who made the Champion's recent Fauvist "Wild Beasts" show a pleasure to experience. Bright with almost hallucinogenic colors. Through Feb. 25. 800 Brazos, 354-1035. www.championcontemporary.com.

CONTINENTAL CLUB: MUSIC TO MIRROR Images of iconic musicians created with Tom Runkel's unique hand-cut mirror technique. 1315 S. Congress, 923-5331. www.tomrunkle.com.

DOMY BOOKS: CRIP/BLOOD In the front gallery of this graphic emporium, the artist Joshua Saunders fucks with mass perception via a battery of oppositional pairings, irreverent of any difference between the formal and the social. See review, p.30. In the back gallery, Michelle Devereux displays her paintings of Dudes on Pizza. No, seriously: Dudes. On pizza. Recommended. Through March 1. 913 E. Cesar Chavez, 476-3669. www.domystore.com.

FLEX SPACE: GROUP HUG!! THE EYES GOT IT! Ain't no losers when they're winning like this, featuring work by David Culpepper, Becky Joye, Andrea Nguyen, Dana Brown, K.C. Collins, and more. Through Feb. 24. 1109 Shady. www.pumpproject.org.

GALLERY AT MUSEO: JAZZED ABOUT PHOTOGRAPHY New works by Rae Dollard, John Gusky, Johnny Stevens, and Shawn Thomas. Through April 22. 11266 Taylor Draper.

GALLERY AT THE J: MONO Y MONO The Women Printmakers of Austin present a show of monoprints and monotypes. Through Feb. 28. 7300 Hart, 735-8000. www.womenprintmakers.com.

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: NEW WORLD Irish artist Tom Molloy's third solo show here features a group of nine different LP sleeves – all from the same recording, Dvorák's *New World Symphony* – the texts of which have been painted to blend in with the cover images. Through April 14. 360 Nueces #50, 215-4965. www.lorareynolds.com.

MAISON D'ETOILE: ANSLEY K. SPROULL Through March 6. 2109 E. Cesar Chavez, 344-9173.

METHOD HAIR: TAXIDERMY AND TIARAS Original works by Hope Perkins-Polk. Through Feb. 28. 1601 E. Fifth #103. 469-0044. www.methodhair.com.

MEXIC-ARTE: 31K PORTRAITS FOR PEACE This is a display of videos and photographs from Diego

Huerta and Daniela Gutiérrez's project of photographing and cataloging thousands of people throughout the 32 states of Mexico who want to spread the message of peace in a country besieged by drug wars. Through April 1. 419 Congress, 480-9373. \$5 (free, Mexic-Arte members). www.31kproject.com.

NEW EAST GALLERY features works by Ricardo Acevedo, Charles Randolph, Gary Flemmons, Gin Daniel, Lauren Bristol, Rachelle Diaz, and more. 1601 E. Fifth #106. www.diversearts.org.

RUSSELL COLLECTION: ART BY SOUTHWEST Works by Cody Hooper, Michael Kessler, Mike Klung, JD Miller, Ray Phillips, Linda St. Clair, Bruce Tinch, Arthur Umlauf, and more. Through Feb. 29. 1137 W. Sixth, 478-4440. www.russell-collection.com.

SOUTH AUSTIN GALLERY: WARREN SAWYER New works by this catalyst of the colorful and surreal will do smart, eerie things to your visual cortex. Through Feb. 29. 507-A W. Mary. www.southaustingallery.com.

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

THE MUSEUM OF NATURAL & ARTIFICIAL EPHEMERATA Enjoy curator-led tours of the Impermanent Collection and Ephemera Gardens at Austin's most quirkily delightful gallery. Saturdays, 1-4pm; and by appointment. \$4. 1808 Singleton, 320-0566. www.mnae.org.

UP COLLECTIVE: AT WATER'S EDGE Austin photographer Glenn Twigg's new images of Brazil. Through Feb. 26. 2326 E. Cesar Chavez. 981-7539. www.upcollective.org.

UT VISUAL ARTS CENTER New shows and installations by Diana Al-Hadid and Justin Boyd. Twenty-five Chinese artists interpreting cultural identity in "Across the Divide." Artists Erica Baum, Ellie Ga, Birgit Rathsmann, Patrick Resing, and Michael Stevenson explore chance and inevitability with a show called "(im)possibilities." The works of 51 artists and printers deck the walls with wonder and diversity for the "New Prints 2011" retrospective. All this and more, as the VAC starts a new year of exhibitions and events. Through March 10. 23rd and Trinity. www.utvac.org.

WALLY WORKMAN GALLERY: IAN SHULTS East Austin artist in a West Austin gallery! (His second one-man show there.) Scenes of noir debauchery transfigured with stunning modern technique! (Even better than it was before.) This show is so awesome it makes our exclamation points hurt and we ain't foolin'! Recommended to the hilt. Through Feb. 25. 1202 W. Sixth, 472-7428. www.wallyworkmangallery.com.

WOMEN & THEIR WORK: QUANTIFY ME Laurie Frick draws from neuroscience to construct intricately hand-built work and installations that explore self-tracking and compulsive organization, creating color-coded charts of steps walked, calories expended, weight, sleep, time online, GPS location, daily mood, and more. Through March 10. 1710 Lavaca, 477-1064. www.womenandtheirwork.org.

YARD DOG FOLK ART: JENNIFER HARRISON The Nova Scotia artist paints Canadian housescaples, reducing the buildings to their simplest recognizable forms. Through Feb. 26. 1510 S. Congress, 912-1613. www.yarddog.com.

CREATIVE OPPORTUNITIES

ATELIER 3-D: A SCULPTORS' STUDIO is a centrally located sculpture studio (featuring the work of Steve Dubov, Heather Tolleson, and Terry Wilemon) that offers ongoing classes and workshops for all skill levels; the venue's also open to artists looking for workspace and tools. Call or see the website for details. 701 Tillery, 385-1115. www.atelier3-d.com.

CALL FOR ENTRIES: THE SURREALIST INFLUENCE ON CONTEMPORARY PHOTOGRAPHY Seeking work created within the last two years for a show at the Hideout in May. Send images in JPEG format via email to Lanie McCormick. Deadline: April 14. 617 Congress, 443-3688. 1throughthelookingglass@gmail.com.

AUSTIN FIGURATIVE GALLERY Art Seen Alliance presents a live model painting and drawing session. Bring your own supplies. Mondays, 7-9pm. 2906 Fruth, 480-9562. \$5. www.artseenalliance.com.

LITERA

READINGS, SIGNINGS, AND PERFORMANCES

BOOKPEOPLE READINGS Bestselling fantasy author Robin Hobb presents *City of Dragons*. Fri., Feb. 17, 7pm. Anthony Award-winner Hilary Davidson: *The Next One to Fall*. Sat., Feb. 18, 4pm. Leonard Pierce: *If You Like the Sopranos*. Sat., Feb. 18, 7pm. Rachel

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BEARDED LADY: 10TH ANNIVERSARY PARTY

The Eastside screenprinting powerhouse celebrates a decade of ink and artistry with studio tours, open poster archives for browsing, giveaways, and live music by Reaganometry, Dikes of Holland, and Total Unicorn. *Sat., Feb. 18, 2-8pm. 3504 E. Fourth. www.beardedlady.net.*

Simon: *The Story of Beautiful Girl. Sun., Feb. 19, 4pm. UT professor Jeremi Suri: Liberty's Surest Guardian. Wed., Feb. 22, 7pm. Sere Prince Halverson: The Underside of Joy. Thu., Feb. 23, 7pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.*

KELSEY ERIN SHIPMAN launches her new book of poetry, *I See the Stars*. Wine, desserts, live music, reading! Highly recommended. *Fri., Feb. 17, 7pm. BookWoman, 5501 N. Lamar Ste. 105-A, 472-2785. www.ebookwoman.com.*

THE SILENCE OF OUR FRIENDS Mark Long presents his graphic novel (created with co-author Jim Demonakos and artist Nate Powell, published by First Second Comics) about a Sixties-era civil-rights struggle in Texas, in which two besieged families – one white, one black – find common ground. *Fri., Feb. 17, 7pm. Domy Books, 913 E. Cesar Chavez, 476-3669. www.domystore.com.*

DREG MAGAZINE celebrates the launch of its inaugural issue focused on the constructive side of entropy with a meticulous negation of pomp. Mad Yarns knits the night with its musing music. *Sat., Feb. 18, 6pm. MonkeyWrench Books, 110 E. North Loop, 407-6925. www.monkeywrenchbooks.org.*

POETRY ON THE PLAZA: TRANSLATION Visiting poets and scholars read their favorite poems in translation. Readers include poets Cyrus Cassells, Marilyn Hacker, Fady Joudah, Eileen Myles, and Urayoán Noel, as well as UT faculty and grad students. *Wed., Feb. 22, noon. Harry Ransom Center, 300 W. 21st, 471-8944. Free. 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 more of those listed online each week.

BOOKPEOPLE CLUBS This Book Could Be Your Life: *Alan Lomax* by John Szwed. *Sun., Feb. 19, 5pm. Ludicrous Speed: American Gods* by Neil Gaiman. *Mon., Feb. 20, 7pm. Nightmare Factory: Exquisite Corpse* by Poppy Z. Brite. *Tue., Feb. 21, 7pm. Happy Hour at the HighBall: Life* by Keith Richards. *Thu., Feb. 23, 5:30pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.*

SEMINARS AND WORKSHOPS

MONTHLY POETRY WORKSHOP with poets Barbara Youngblood Carr and Herman Nelson. *Thu., Feb. 16, 7:30pm. Barnes & Noble Arboretum, 10000 Research #158, 418-8985.*

THE DARK DAYS OF SUPERNATURAL A panel with teen authors Courtney Allison Moulton, Jodi Meadows, Cynthia Hand, and Brodi Ashton. *Fri., Feb. 17, 7pm. Barnes & Noble Arboretum, 10000 Research #158, 418-8985.*

poem of the issue

I can feel us
Fracturing like glass
High wind bursting in
Shrill and insistent
That we listen
To what it says
You never hear

– Susan Stockton, “Fracture”

BURNING THE MIDNIGHT OIL The Writers' League of Texas presents “The Balancing Act of Life & Writing,” with panelists Varian Johnson, Greg Levin, Nikki Loftin, and DJ Stout. *Thu., Feb. 16, 7pm. BookPeople, 603 N. Lamar, 472-5050. Free. www.bookpeople.com.*

OPEN MICS

OPEN MICS Austin Poetry Slam Tuesdays, 8pm. 29th Street 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, 22101 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 #725, 454-5425. More listed online!

MISCELLANEOUS

RIC UP YER EARS to intend, to find the tender, the exchange of what is fit to the fitted, a call to calling, thought to its action. a loop unclosed in its close entwining, calm to calm strike to stricken what is proper to its place, a sacrifice to its meet well met, even in its sudden leaving, a laugh gifting the perfect surprise attending tenderly to its end, wrapped so raptly to its start/le. Namaste. Intend.

COMMUNITY

AUSTIN RV EXPO Time to start planning your next cross-country vacation in the deluxe, supersized RV of your dreams. *Feb. 16-19. Thu., noon-8pm; Fri.-Sat., 10am-8pm; Sun., 10am-5pm. Austin Convention Center, 500 E. Cesar Chavez, 404-4000. \$8 (\$4, seniors/kids). www.austinrvexpo.com.*

WILDFIRE STARTUP SLAM Whoever named this event obviously didn't know we had wildfires here not too long ago. Ten presenters pitch their business ideas with the winner walking away with the pot ... of money. *Thu., Feb. 16, 6:30pm. Austin Java, 1206 Parkway, 431-8069. \$5 suggested donation. www.wildfirestartups.com.*

DANCING AWAY DETENTION All the auctions, nibbles, and music from the South East Players and Kiko y la Banda ain't for nothing. It's a benefit show for the Hutto Visitation Program. *Thu., Feb. 16, 7:30-11pm. El Sol y la Luna, 600 E. Sixth, 351-5929. \$10 (\$8, advance).*

BEAD MARKET How many beads and pieces of jewelry can you fit into the Travis County Expo Center? Come and find out, and maybe find that perfect doodad. Don't forget to register to win a huge jar of beads – if that's something you'd want to win. *Sat.-Sun., Feb. 18-19, 10am-4pm. Travis Co. Expo Center, 7311 Decker, 854-4900. Free. www.thebeadmarket.net.*

CELEBRATE URBAN BIRDS Austin Parks and Recreation and the Travis Audubon Society educate Austin about its local birds with activities, nature walks, a birds of prey demonstration, kids' activities, and more. *Sat., Feb. 18, 10am-2pm. Austin Nature & Science Center, 301 Nature Center Dr., 974-3888. Free. www.austintexas.gov/ansc.*

RAISING BACKYARD CHICKENS Travis County Master Gardeners show you how, with just a bit of preparation, your garden can thrive with the bug-and-weed-abating help of chickens. Let's not forget the fresh eggs. *Sat., Feb. 18, 10am. Zilker Botanical Garden, 2220 Barton Springs Rd., 854-9600. Free. www.tcmastergardeners.org.*

FREE MEDITATION A little bit of yoga, some meditation, and a whole lot of mental decompression. *Sat., Feb. 18, 11am. Casa de Luz, 1701 Toomey, 524-7429. Free. www.ishakriya.com.*

BRIDAL BASH We somehow doubt that this event will be as casual as the press releases claim. Couples planning weddings tend to be a tad high-strung, and at the bridal fashion show, scads of vendors should push things into overdrive. Curtis Grimes from *The Voice* will perform if that matters to you. *Sun., Feb. 19, 12-4:30pm. AT&T Conference Center, 1900 University Ave., 404-1900, 877/744-8822. \$8-30. www.austinmonthly.com.*

URBAN SUSTAINABILITY WORKSHOPS Learn about topics such as drought resistance, composting, soil health, and more – all surrounded by the goodies that can be found at the HOPE Farmers Market. *Sundays, 1pm. HOPE Farmers Market, 414 Waller. \$5 suggested donation. www.hopefarmersmarket.org.*

MONTH OF LOVE Valentine's Day may be over, but that's not going to stop this onslaught of live R&B, soul music, and erotic poetry. Listening to erotic poetry in public shouldn't be awkward at all. *9pm-12mid. The Vortex, 2307 Manor Rd., 903-8027. \$7. www.vortexrep.org.*

PRETTY THINGS PEEP SHOW The performers of yesteryear are given new life with the help of these talented (and saucy) ladies. *Sun., Feb. 19, 9-11:45pm. ND at 501 Studios, 501 N. I-35, 485-3001. \$12 (\$10, advance). www.prettythingspeepshow.com.*

FOOD FOR THOUGHT LECTURE Marsha Fatino of the Climate Reality Project discusses the realities of climate change, naturally. *Mon., Feb. 20, 7pm. Trinity United Methodist Church, 4001 Speedway, 459-5835. Free. http://bit.ly/wejAaF.*

MEET GENO YOUNG Capitol View Arts brings this renowned songwriter and producer to talk about his career and experiences with Erykah Badu for Black History Month. *Mon., Feb. 20, 7pm. Victory Grill, 1104 E. 11th, 291-6211. Free. www.capitolviewarts.org.*

BIZAID BUSINESS ORIENTATION City officials help local businesses find the resources they need at these weekly meet-ups. Whether you're just thinking about starting a business or already have one, this class is for you. Go online or call to register. *Tue., Feb. 21, 9am. International Center of Austin, 201 E. Second, 974-7800. Free. www.austinsmallbiz.com.*

STARCHEFS.COM AWARD DINNER The best chefs, pastry makers, mixologists, and artisans from Austin and San Antonio come together for this tasting gala thanks to StarChefs.com. *Tue., Feb. 21, 6pm. The Driskill Hotel, 604 Brazos, 474-5911. \$85. www.starchefs.com.*

NATIVE PLANT SOCIETY MEETING Learn to get kids interested in plants. They're kinda like bugs but less slimy. *Tue., Feb. 21, 7pm. Wild Basin Wilderness Preserve, 805 Capital of TX Hwy. N., 453-2289. Free. www.npsot.org/Austin.*

TITTIE BINGO Bingo + porn – sex = uh, we're not really sure what that equals, but it's bound to be fun. *Tuesdays, 10pm. The HighBall, 1142 S. Lamar, 383-8309. Free. www.thehighball.com.*

TRAVEL TALES: IRELAND Hostelling International gives you the skinny on visiting the birthplace of Guinness. *Wed., Feb. 22, 5:30pm. Fadó Irish Pub, 214 W. Fourth, 444-2294. Free. www.hiaustin.org.*

BARBARA JORDAN CELEBRATION Learn about local folks helping the homeless and help raise money for the Trinity Center in the process. *Thu., Feb. 23, 5:30pm. St. David's Episcopal Church, 301 E. Eighth, 762-2131. \$100. www.barbarajordancelebration2012.eventbrite.com.*

CULINART The International Special Event Society hosts this gourmet meal along with entertainment and all manner of auctions with the money going to local nonprofits. *Thu., Feb. 23, 6-10pm. Shoal Crossing, 8611 MoPac N., 448-8740. \$100. www.isesaustin.com/culinart.*

WORST TATTOO CONTEST Think you have the worst ink in Austin? There's undoubtedly stiff competition. Show up early to register your regrettable skin tincture. You may even go home with the grand prize: little-to-no dignity. *Thu., Feb. 23, 8pm. 29th Street Ballroom, 2906 Fruth, 480-9562. \$5.*

SPORTS

THE MAIN EVENT

★ **TEXAS STARS** The Stars host the SA Rampage for two games. \$3 drafts, \$2 sodas, and \$1 hot dogs Friday and the first 2,500 attendees Saturday get a free team poster. Vs. San Antonio: *Fri., Feb. 17, 7:30pm; Sat., Feb. 18, 7pm. Cedar Park Center, 2100 Avenue of the Stars, Cedar Park, 512/600-5000. \$10-70. www.texasstahockey.com.*

★ **COPA ESPERANZA** Sponsored by the Austin Coed Soccer Association, this seven-on-seven tourney is being held to benefit Casa Marianella and Villa Esperanza. All teams are guaranteed at least three games and a “full day of soccer madness.” *Sat., Feb.*

18. Onion Creek Soccer Complex, E. William Cannon, between McKinney Falls Road and South Pleasant Valley, 404-2332. \$25 per player. www.acsasoccer.org.

THE HOME TEAMS

★ **AUSTIN TOROS** For more on the Toros, see *Chronicle Sports* blog the Score. Vs. Tulsa: *Wed., Feb. 22, 7:30pm. Cedar Park Center, 2100 Avenue of the Stars, Cedar Park, 512/600-5000. \$8-99, plus fees. www.austintoros.com.*

NCAA BASEBALL AT THE DELL The Baylor Bears and Texas State Bobcats will play one game on the beautiful Dell Diamond field. *Wed., Feb. 22, 6:30pm. Dell Diamond, 3400 E. Palm Valley Blvd., Round Rock, 512/255-2255. \$10, adults; \$5, students and kids 12 and under. www.roundrockexpress.com.*

AUSTIN BLACKS RUGBY host Fort Worth. *Sat., Feb. 18. Burr Rugby Field, 6013 Loyola. www.austinrugby.com.*

UNIVERSITY OF TEXAS Men's Basketball Vs. Baylor: *Mon., Feb. 20, 8pm. Erwin Center, 1701 Red River. \$7-45. Baseball* Vs. Duke: *Fri., Feb. 17, 7pm; Sat., Feb. 18, 6pm; Sun., Feb. 19, noon. Vs. UT-Arlington: Tue., Feb. 21, 6pm. Disch-Falk Field, 1300 E. MLK. \$12, reserved; \$7, adults; \$5, youth. www.texassports.com.*

SOUTHWESTERN UNIVERSITY Softball Vs. Mary Hardin-Baylor: *Fri., Feb. 17, 1pm. Vs. Hardin-Simmons: Sat., Feb. 18, 1pm. Baseball* Vs. Texas Lutheran: *Fri., Feb. 17, 3pm. Men's Lacrosse* Vs. Goucher College: *Sat., Feb. 18, 1pm. www.southwesternpirates.com.*

ST. EDWARD'S UNIVERSITY Baseball Vs. Incarnate Word: *Sat., Feb. 18, 1pm. Vs. Texas Wesleyan: Tue., Feb. 21, 1:30pm. Women's/Men's Tennis* Vs. Dallas Baptist: *Tue., Feb. 21, 1pm. Penick-Allison Tennis Center. Softball* Vs. Incarnate Word: *Sat., Feb. 18, 1pm (doubleheader). www.stedwards.edu/athletics.*

RECREATION & FITNESS

ROUND ROCK ISD SOFTBALL INVITATIONAL Varsity high school softball teams from across the state will converge on Round Rock to compete in this three-day tourney. *Thu.-Sat., Feb. 23-25. Westwood High Warrior Stadium, Round Rock. www.warriorsports.org/softball.*

MUAY THAI KICKBOXING Beginning level muay thai kickboxing class for adults. *Tuesdays through Feb. 28, 7-8pm. Impact MMA Fitness, 3601 W. William Cannon #250, 512/444-8699. Free. www.austinfitnessgyms.com.*

★ **BILL ENGVALL CELEBRITY BOWLING TOURNEY** The blue-collar funny man hosts this tourney in honor of his sister Janet Engvall McTigue, former executive

Soccer Watch

BY NICK BARBARO

AC Milan destroyed **Arsenal**, 4-0, in the first leg of its round of 16 **European Champions League** match Wednesday in Italy; barring a miracle in the return leg in two weeks in London, that leaves **Chelsea** the lone English team still standing in this competition, in which the Brits have had such success over the past few years. Elsewhere, **Barcelona** was the only team to win on the road this week, beating Bayer Leverkusen, 3-1, while **Lyon** edged Cyprus minnows APOEL Nicosia, 1-0, and **Zenit** beat Benfica in minus-10 degrees St. Petersburg. The round of 16 continues the next three weeks, with all games carried live on Fox networks. This week: Real Madrid at CSKA Moscow and Chelsea at Napoli on Tuesday; Bayern Munich at Basel and Inter Milan at Marseille on Wednesday, all at 1:45pm.

Zambia won the **African Cup of Nations** Sunday for the first time ever, edging heavily favored Ivory Coast in a penalty-kick shootout in **Libreville, Gabon** – its first game there since a 1993 plane crash which killed 18 Zambian squad members.

John Rooney, younger brother of Wayne Rooney, has joined USL PRO champion **Orlando City**. The Liverpoolian, who grew up as an Everton fan, said he's excited to play for Everton legend **Adrian Heath**.

TXRD Lonestar Rollergirls Season Kickoff

BY MARK FAGAN

So long, exhibition bouts: The real battle for the soul and control of Austin's banked **Roller Derby** track begins this weekend. At the end of January, as it is custom, the reigning **Calvello Cup** holders took on the all-star All-Scar Army, but the 2012 champs the **Rhinestone Cowgirls** may not want to recall the big defeat they took. Fortunately, the time for good-natured jousts is over. Now it's time for what they're calling the battle of good versus evil as the flame-licked **Putas del Fuego** try to drag the **Holy Rollers** into hell. Last time they clashed, the Rollers' prayers produced a narrow 45-44 victory. But this is 2012, the end times according to some, and there's no doubt the fiery Putas have a plan for revenge.



COURTESY OF THE ROUND ROCK EXPRESS

Sun., Feb. 19, 7pm. Doors, 6pm; first whistle, 7pm. Palmer Events Center, 900 Barton Springs. \$12, advance; \$15, door. www.txrd.com.

director of Georgetown Area United Way. Celebrity participants include Green Bay Packer Mason Crosby, radio personalities Bobby Bones and Lunchbox, and many more. **Thu., Feb. 23, 7pm. Mel's Lone Star Lanes, 1010 N. Austin Ave., Georgetown, 512/255-6799. \$50, spectators; \$400, teams of four. Corporate sponsorships still available. www.unitedway-wc.org.**

• **NFL ALUMNI BOWLING CHALLENGE** This star-studded affair will benefit the University of Texas Neighborhood Longhorns Program. Current NFL players and alumni scheduled to attend include Roosevelt Leaks, Brian Orakpo, Aaron Ross, Derrick Johnson, Ahmad Brooks, Bo Scaife, and many more. **Sat., Feb. 18, 1pm. Highland Lanes, 8909 Burnet Rd., 458-1215. www.nflaustin.org.**

• **SUPER SERIES 'THE FREEZE'** Bring the whole family out to enjoy this youth baseball series. **Sat.-Sun., Feb. 18-19. Old Settlers Park, 3300 E. Palm Valley Blvd., Round Rock, 512/218-5540. \$4, 17 and up. www.bluediamondtournaments.com.**

• **WOMEN'S RUGBY PRACTICES** The Austin Valkyries, established 1991, are welcoming women of any experience level to come out and get in on the rugby-playing fun. Practices: **Mondays and Wednesdays, Feb. 15-April 30, 7:30-9pm. Burnet Middle School, 8401 Hathaway, 841-8289. Free. www.austinvalkyries.com.**

RUNS, WALKS, & RIDES

• **PARAMOUNT BREAK-A-LEG 5K** Held in conjunction with the Livestrong Austin Marathon and benefiting the Paramount and Stateside theatres. **Sun., Feb. 19, 7:30am. 16th Street and Congress Avenue. \$37. www.austintheatre.org.**

• **LIVESTRONG AUSTIN MARATHON** Stick around after the marathon for an awards presentation and a concert from Dale Watson. **Sun., Feb. 19, 7am. 16th & Congress. 476-7223. \$95, half marathon; \$130, marathon. www.youraustinmarathon.com.**

KIDS

• **STORYTIME AT THE FRENCH LEGATION MUSEUM** Activities and stories perfect for the 3- to 5-year-old in the brood. **First and third Thursdays of the month, 9:30am. French Legation Museum, 802 San Marcos St., 472-8180. Free. www.frenchlegationmuseum.org.**

• **SESAME STREET LIVE: ELMO MAKES MUSIC** You have seven chances to let the smooth and sultry sounds of Elmo ring in your kids' ears. Okay, maybe not so much sultry as grating, but the little ones will eat it up. Sacrifice is what being a parent is all about. **Fri., Feb. 17, 10am & 7pm; Sat., Feb. 18, 10:30am, 2, & 5:30pm; Sun., Feb. 19, 1 & 4:30pm. Frank Erwin Center, 1701 Red River, 477-6060. \$13 and up. www.uterwincenter.com.**

• **CIRCUS CHICKENDOG** Part circus performance, part dog trick workshop, part interactive improv theatre,

part storytime, all fun. A different show every week. **Saturdays through March 3, 9am. Institution Theater, 3708 Woodbury, 771-8836. \$5. www.chickendog.net.**

• **WHAT'S THE STORY STEVE?** Kids should put their improvising caps on because there'll be an interactive and off-the-cuff story to tell and the cast will certainly need your help. So will Steve, the improvising poodle. **Saturdays, 10am. ColdTowne Theater, 4803-B Airport, 809-0017. Pay what you want. www.moveyourtale.com.**

• **YOUTH CAPOEIRA** Does your kid like martial arts, dance, or music? What about all three at the same time? If so, this capoeira class is just the ticket. For kids between the ages of 5 and 12. **Saturdays, 11am. Mexican American Cultural Center, 600 River, 974-3785. \$5. www.maccaustin.org.**

• **ADVENTURE ROOM IMPROV** A boy, magical toys, suggestions from the young audience, and improvisers to make it all come to life. Prepare to be wowed. **Sundays, 2pm. The Hideout Theatre, 617 Congress, 971-3311. \$7. www.flyingtheatremachine.com.**

• **YOUTH ADVENTURE DAY: HIKING IN REIMER'S RANCH** Tell your 8- to 11-year-old to take a hike without feeling guilty about it. Rest easy, it's going to be educational. **Mon., Feb. 20, 8am-5pm. Austin Nature & Science Center, 301 Nature Center Dr., 974-3888. \$45. www.austintexas.gov/ansc.**

• **KIDS' DAY-OFF CAMP** Your 5- to 7-year-old can still get out of the house and do some learning even if school isn't in session. Parents rejoice (and pre-register). **Mon., Feb. 20, 8am-5pm. Austin Nature & Science Center, 301 Nature Center Dr., 327-8181. \$45. www.austintexas.gov/ansc.**

GRAND OPENING

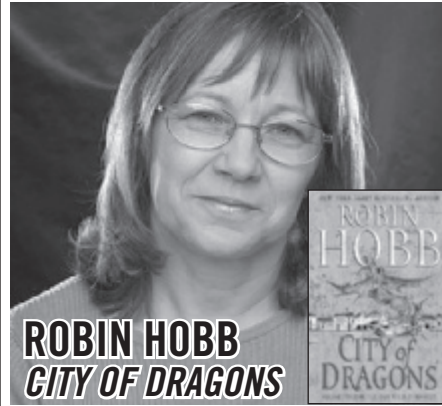
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ECHOES OF BETRAYAL

Friday, February 24 7 PM

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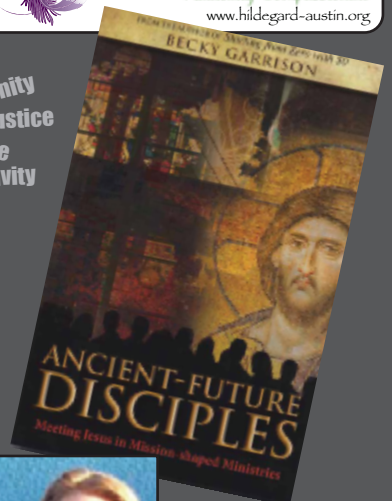
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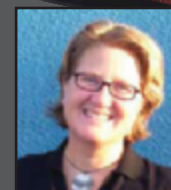
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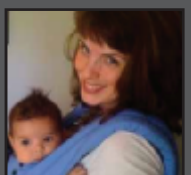
Becky Garrison, religious satirist, *Washington Post* and *Guardian* newspaper blogger and commentator will present her new book, *Ancient-Future Disciples*.



Judith Liro, Episcopal priest and co-founder of St. Hildegard's, will talk on her experience of transformative community as spiritual practice.



Carol Braden, co-founder of Casa Mariposa, in Tucson, Arizona, will share stories from living in community that offers hospitality to immigrants.



Moderated by Religion Writer **Eileen Flynn**



Bullhead

D: Michael R. Roskam; with Matthias Schoenaerts, Jeroen Perceval, Jeanne Dandoy, Frank Lammers, Sam Louwyck. (R, 124 min., subtitled)

A dark, brooding Belgian film about masculinity, the oppressiveness of the past, and the bovine hormone mafia, *Bullhead* suddenly hurtled into

the international spotlight when it became one of the five nominees in contention for the Best Foreign Language Film Oscar to be awarded later this month. The choice was surprising not only because the Belgian selection committee favored *Bullhead* over *The Kid With a Bike* by Jean-Pierre and Luc Dardenne, the country's most well-known and regularly lauded filmmaking team. Moreover, the Dardennes were toppled by a first-time feature filmmaker.

Bullhead writer and director Michael R. Roskam adopts a fatalistic tone for his movie that keeps men's fates in the foreground and the cows in the background. An opening voiceover delivered by the story's titular character Jacky Vanmarsenille (Matthias Schoenaerts) informs us that no matter how hard we try to outrun the past, it always manages to catch up with us. "In the end, we're all fucked," it concludes. With that nugget of doom, this crime drama is off and running. The film, however, is not only dark in temperament, it's also dark visually. Roskam achieves a kind of daylight darkness in which muted images overcome the story's otherwise fecund farmscapes and characters are more often looming hulks than chiseled personalities. Tight shots always keep the characters in view, but their backs are often turned to the camera or their bodies obscured by the hazy morass that clouds all their actions.

Schoenaerts creates a memorable character with Jacky, a muscly loner filled with amorphous rage that spills over in unex-

pected moments. An early flashback to a traumatic event in his childhood explains his pent-up fury as well as why he injects himself, along with his cows, with steroids and growth hormones. In addition to the 'roid rage the hormones cause, the drugs also physically alter his body into a hyper-masculine state. Reportedly, the actor gained a great amount of muscle weight for the film, reminding us of De Niro's "raging bull" who beefed up for his part in the Martin Scorsese film. Schoenaerts will no longer be an under-the-radar actor as a result of his performance in this film.

RECOMMENDED



Alamo Lake Creek, Alamo Lamar, Alamo Village

The plot is complex and full attention must be paid by the viewer. Needless to say, the bovine hormone mafia is a ruthless syndicate, but the Belgian farmers who have been injecting their cattle for decades are also not portrayed in a terribly flattering light. It's another convention that's been passed down from father to son. *Bullhead* wanders afield a bit as we observe Jacky trying to put right his thwarted attraction to a girl from his childhood. Roskam's habit of elliptical storytelling that eschews motivational explanations and narrative bridges makes the viewer work harder than customary to understand contextual issues. A persistent narrative thread that pits Flemish-speaking Belgians against French-speaking Belgians will whiz past most American viewers, but hopefully not distract from its overall impact because this movie grabs the bull by the horns and takes viewers on a surprising ride.

NEW REVIEWS

DEEP IN THE HEART

D: Christopher Cain; with Jon Gries, Elaine Hendrix, Val Kilmer, Rheagan Wallace, D.B. Sweeney, Donny Boaz, James Haven. (PG-13, 113 min.)

The life story of Richard Wallrath, an alcoholic who turned his life around and ultimately became a philanthropic benefactor of scholarships for 4-H and Future Farmers of America students, is told in this inspirational biopic. The number of redemptive film stories about substance abusers who have to hit bottom before returning to the top could fill all the kegs at the Anheuser-Busch brewery. *Deep in the Heart* is a bit different, however. The film's focus remains primarily on the struggle to set things right rather than Wallrath's downfall or his recovery. Sure, the film's trajectory is familiar, but it doesn't make the journey any less meaningful to those who seek comfort in the hope it offers.

Deep in the Heart, which made its world premiere at the 2011 Austin Film Festival, has a script by Brian A. Hoffman and Josh Fasulo that sidesteps most of this genre's easy clichés and aims to tell a story that remains within the realm of believability. Unusual for films of this type, the embrace of religion is not the ulterior goal here. Wallrath in this film never becomes a big booster of organized religion, despite the evident faith of those around him. What redeems Wallrath is his recognition of the need to give back to society – in this case, to Texas' future farmers through 4-H and FFA scholarships. Nevertheless, religion does account for *Deep in the Heart*'s campiest moments: In his darkest hours, Wallrath has a vision of Val Kilmer bathed in a backlit halo. This character is only listed in the credits as the Bearded Man, but we all know it's Jesus Christ sitting on that bar stool.

The good news is that Wallrath is played by Jon Gries. Gries appeared with Kilmer long ago in *Real Genius* but will probably forever be best known as Uncle Rico from *Napoleon Dynamite*. Gries is one of those greatly underappreciated actors, so to see him here in almost every frame of the film is a delight. His is a quiet presence that nevertheless ranges from great intensity to subtle sensitivity. More movies should star Gries. Gov. Rick Perry also shows up in this Texas-shot film for a brief cameo. I guess he plays the savior informally known as the Unbearded Man.

★★★ — Marjorie Baumgarten
Hill Country Galleria, Gateway, Tinseltown North, Tinseltown South

GHOST RIDER: SPIRIT OF VENGEANCE

D: Mark Neveldine, Brian Taylor; with Nicolas Cage, Idris Elba, Ciarán Hinds. (PG-13, 95 min.)

Not reviewed at press time. Nic Cage reprises his role as Johnny Blaze, the devil's fiery bounty hunter, who's dragged once more into the fray in an attempt to remove his curse and save the life of a little boy. It was not screened for press and will be reviewed next week.

— Marjorie Baumgarten
Alamo Lake Creek, Alamo Village, Barton Creek Square, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Highland, Gateway, iPic, Lakeline, Metropolitan, Tinseltown North, Westgate

IN THE LAND OF BLOOD AND HONEY

D: Angelina Jolie; with Zana Marjanovic, Rade Serbedzija, Goran Kostic, Nikola Djuricko. (R, 127 min., subtitled)

Not reviewed at press time. Angelina Jolie steps behind the camera to helm this picture she also wrote, which focuses on the emotional fallout of the Bosnian War. Possible lovers become certain enemies instead, although their allegiances are always questionable. The film was not screened for local press and will be reviewed next week.

— Marjorie Baumgarten

Arbor

OVER YOUR CITIES GRASS WILL GROW

D: Sophie Fiennes. (NR, 105 min., subtitled)

Neon-green backhoes lie dormant beside magisterial columns of dirt carved beneath a multi-acre plot of earth. Totemic lead constructions resembling battered, open manuscripts pile on top of and spill over one another. Mammoth canvases painted with molten lead and then beset with ash, acid, and H₂O to create eerily apocalyptic images of primordial forests glimpsed through a pall of ill humor. These and much more can be viewed in all their intricate intimacies in Sophie Fiennes' elegant examination of the artwork of German painter and sculptor Anselm Kiefer.

For the past 30 years, Kiefer has been primarily working to transform an abandoned, 86-acre silk factory into his own private exhibition space/performance piece. With its claustrophobic and moribund interiors contrasting with the natural, airy, sunlit world outside (where Kiefer and a small army of assistants stoke a medieval-looking forge to create much of what lies within), this studio complex just outside of Barjac, in the south of France, is at once ominous, threatening, and elegiac. No wonder, then, that so much of the artist's prior work has touched on such transgressive subjects as the Holocaust, doomy iron ghost-boats, and dark, despairing woodlands. It is to laugh? Not even a little. But despite its overall tone of cataclysm and condemnation, Kiefer's monstrous works sing more than they shriek. This is highly personal artwork writ in a grand, towering script, and all the more intellectually and artistically legible for it.

Director Fiennes, who previously helmed the wonderfully batty *The Pervert's Guide to Cinema* (still our favorite DVD documentary title of all time), spends the first 20 or so minutes immersing her camera (she is credited as one of the film's cinematographers; Remko Schnorr is listed as director of photography) within the emerging artworks. Accompanied by the clashing brassy and insistent strings of Hungarian composer György Ligeti, we are taken on a Steadicam walking tour of the premises and its abhorrently beautiful adornments: What appear to be titanic cartographic works complete with unknown strings of alphanumerics (possibly a recursive Holocaust motif); subterranean caverns, their only natural light filtering in from small openings in crust above (so much like the mausoleum imagery in F.W. Murnau's *Nosferatu*); a possible hospice room filled with empty and distressed "beds" made of some unknown metal; and jaggedly nauseating piles of elephantine

BY MARJORIE BAUMGARTEN

**Over Your Cities
Grass Will Grow**



teeth. It's enough to give you nightmares or at least spoil your sunny day, but when Fiennes sits the artist down to be interviewed by Klaus Dermutz, all – or nothing – is revealed. “I fundamentally believe that through my work,” the balding, soft-spoken Kiefer explains, “I can fill an empty room created in my childhood – a room which was devoid of things from the outside ... because as a child you absorb things like a blank sheet of paper. The space has not been filled yet.” That space is crammed to bursting now, those pages overflowing with words written in a flamboyantly dystopic hand and deciphered – just enough – by Fiennes’ remarkable portrait of the artist as a Jung mensch.

★★★★ – Marc Savlov
Violet Crown

**THE SECRET WORLD OF
ARRIETTY**

D: Hiromasa Yonebayashi, Gary Rydstrom; with the voices of Bridgit Mendler, Amy Poehler, Carol Burnett, Will Arnett, David Henrie. (G, 94 min.)

Not reviewed at press time. Based on *The Borrowers*, a novel about 4-inch-tall people who reside undetected in the homes of human hosts, this animated film comes from Japan's vaunted Studio Ghibli. It is being released stateside with an English-language voice cast. *The Secret World of Arrietty* was not screened for local press and will be reviewed next week.

– Marjorie Baumgarten

Alamo Lamar, Barton Creek Square, Hill Country Galleria, CM Round Rock, Southpark Meadows, Gateway, Lakeline, Metropolitan, Tinseltown North, Westgate

THIS MEANS WAR

D: McG; with Reese Witherspoon, Tom Hardy, Chris Pine, Til Schweiger, John Paul Ruttan, Chelsea Handler, Angela Bassett, Abigail Spencer, Jenny Slate. (PG-13, 98 min.)

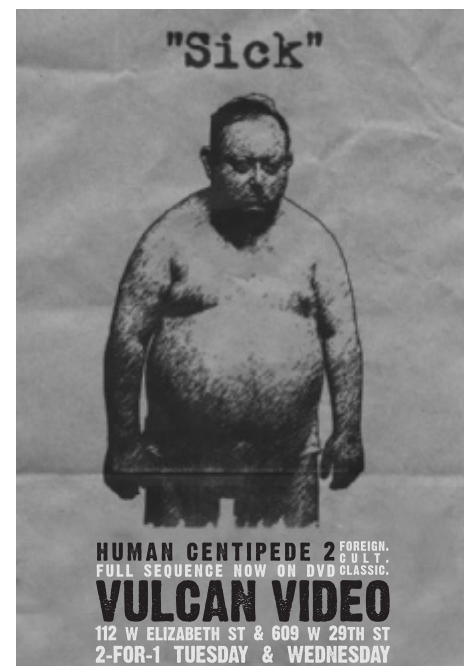
I must admit it was kinda fun watching Chris “James Tiberius Kirk” Pine pulling off some relatively nuanced riffing on his own barely solidified William Shatner-esque onscreen persona in this spy vs. spy comedy thriller. As one half – the horndog, seductively badass part, natch – of a CIA counter-something-or-other team, Pine plays his character in exactly the same way you’d expect Shatner would were he not currently age-inappropriate. Moreover, his lanky Langely, Va., partner-cum-BFF in black ops (Tom Hardy, himself late of *Star Trek: Nemesis*) comes off as positively Spock-like, albeit an emotionally available Mr. Spock circa the March 1967 episode “This Side of Paradise” (the one with the spores, if you recall). Alas, that running gag – and I’m not entirely sure it was even intentional – is hardly enough to float an entire film, and so what we’re left with is a complete fantasy world of both spycraft and love, as well as the bond that make of us all idiots.

FDR and Tuck (Pine and Hardy, seriously) both fall for the same woman: the dipsy, ingratiating Lauren (ingratiatingly dipsitized by – who else? – Reese Witherspoon), although they’re unaware that they’re competing for the same babe at first. This allows the pair to command all of their spooky, dirty tricks on the other, engaging in hot-blooded war by proxy for the attentions of the interminably fickle pixie goof Lauren. Merriment of a low stripe ensues, some of which is quite a bit above par for this sort of thing, but the

FILM LISTINGS

whole arduous ordeal of the film feels like a retreat of a retreat of a retreat. There’s a nugget of closeted gay bromance here, but it’s brushed aside almost immediately for more “wacky” set-pieces, as when Tuck, seeking to prove his übermensch cred to Lauren, goes batshit crazy during a paintball outing and practically slaughters a band of cowering, terrified tweens.

McG, who could’ve just as easily reverted to his birth name after *Charlie’s Angels: Full Throttle* and thus possibly have spared us all the likes of *We Are Marshall* and *The O.C.* (for which he served as executive producer), mines shallow yuks for even shallower results here. Angela Bassett, as Tuck and FDR’s boss, might as well have been walking by the soundstage on her way to the commissary given the amount of lines she has, and even Chelsea Handler, as Lauren’s cynical, married-with-children-and-vodka BGF, isn’t given much to do besides play another version of herself.



NICOLAS CAGE

GHOST RIDER: SPIRIT OF VENGEANCE

COLUMBIA PICTURES AND HYDE PARK ENTERTAINMENT PRESENT AN ASSOCIATION WITH IMAGINATION AND DHARI A MARVEL ENTERTAINMENT/CRYSTAL SKY PICTURES/ASHOK AMRITRAJ/MICHAEL DE LUCA/ARI ARAD PRODUCTION "GHOST RIDER: SPIRIT OF VENGEANCE" CHARAN RINDS VIOLANTE PLACIDO JOHNNY WHITWORTH CHRISTOPHER LAMBERT AND IORIS ELDA AND DAVID SANDY EXECUTIVE PRODUCERS E. DENNETT WALSH DAVID S. GOYER STAN LEE MARK STEVEN JOHNSON AND MARVEL COMIC AND DAVID S. GOYER PRODUCED BY SCOTT M. GIMPLE & SETH HOFFMAN AND DAVID S. GOYER DIRECTED BY STEVEN PAUL ASHOK AMRITRAJ MICHAEL DE LUCA ARI ARAD EDITOR NEVELDINE/TAYLOR

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openings

- Bullhead* (R)
- Deep in the Heart* (PG-13)
- Ghost Rider: Spirit of Vengeance* (PG-13)
- In the Land of Blood and Honey* (R)
- Over Your Cities Grass Will Grow* (NR)
- The Secret World of Arrietty* (G)
- This Means War* (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

But Pine playing 1960s-era Shatner – sometimes subtly, sometimes not? That’s a terrific gag. Really, it is. Totally inspired. It’s just not enough to save this otherwise cookie-cutter bromantic comedy from being anything other than what it is: an inoffensive yawn.

★★ – *Marc Savlov*
Alamo Lake Creek, Barton Creek Square, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, Lakeline, Tinseltown North, Tinseltown South, Westgate

THE VOW

D: Michael Sucsy; with Rachel McAdams, Channing Tatum, Scott Speedman, Jessica Lange, Sam Neill, Jessica McNamee. (PG-13, 104 min.)

First-time feature director Michael Sucsy previously made the TV movie *Grey Gardens* about those fabled eccentrics, Edith Bouvier Beale and her daughter “Little Edie,” whom the Maysles brothers immortalized in their 1975 documentary of the same name. Perhaps Sucsy was overwhelmed by his immersion in such colorful and outré material; he’s chosen for his follow-up, the I Can’t Believe It’s Not Nicholas Sparks weepie *The Vow*, the cinematic equivalent of a lie-down.

Paige (McAdams) and Leo (Tatum) play a young married couple living la vida boho on the North Side of Chicago. (That’s movie boho; their loft looks like it was detailed by Pottery Barn.) She’s a sculptor, he’s an indie studio engineer, and all is bliss until, just moments into the film, a car crash renders Paige comatose. Upon waking, she doesn’t remember the last five years of her life – doesn’t remember meeting or marrying Leo, or the crucial reason she broke with her aloof, monied family and previous fiancé, Jeremy (Speedman), or why she left law school to pursue art. Bewildered, new Paige reverts to old Paige ways – think sweater sets, feathered bangs, and a shrill disdain for the creative class – and Leo, just as bewildered, realizes he must woo his wife anew.

Excepting its ripped-from-the-headlines premise – “Coma Survivor Wakes To No Recollection of Husband!” – *The Vow* is a remarkably sedate thing, an earnest and occasionally touching romantic drama that sweeps aside the devastating narrative potential of a traumatic brain injury to traffic in a more benign depiction of amnesia. Paige’s rediscovery of self is too rushed and unruffled, and the filmmakers favor Leo’s point of view, larding the film with a disastrous, poorly written voiceover awkwardly executed by Tatum. The actor seems like a good sport, and there’s a sweet sort of luggishness about him, but watching him wrestle with the character’s complex emotions is like watching rice pudding curdle.

★★ – *Kimberley Jones*
Alamo Lake Creek, Alamo Village, Barton Creek Square, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Lakeline, Metropolitan, Tinseltown North, Westgate

FIRST RUNS

*Full-length reviews available online at austinchronicle.com. Dates at end of reviews indicate original publication date.

★ **THE ARTIST**

D: Michel Hazanavicius; with Jean Dujardin, Bérénice Bejo, John Goodman, James Cromwell, Penelope Ann Miller, Missi Pyle, Malcolm McDowell. (PG-13, 100 min.)

Director Michel Hazanavicius’ *The Artist* is an irresistible comic gem. It opens in 1927 when silent film star George Valentin (Dujardin) is the toast of all Hollywoodland. Utterly convinced that those new-fangled talking pictures are just a fad, George’s inability to rise to the challenge of speaking aloud (*The Artist* is silent except for a few inspired audio gags) provides much amusement and a certain bittersweet note in a film that glorifies the sheer imaginative heft of the silent era (the film is also shot in black-and-white). As George’s producer (Goodman) badgers him to speak, the silent actor and his firecracker par amour, Peppy Miller (Bejo), are steadily forced apart by the advent of sound. What’s so intensely pleasurable about *The Artist* is the endless parade of smartly creative and self-referential gags. *The Artist* is a slight confection, really, but it’s so delicious and knowing that it may well end up on any number of cineastes’ desert-island lists. (12/23/2011)

★★★★ – *Marc Savlov*
Alamo Lamar, Arbor, Tinseltown South, Violet Crown

BIG MIRACLE

D: Ken Kwapis; with Drew Barrymore, John Krasinski, Kristen Bell, Dermot Mulroney, Tim Blake Nelson, Vinessa Shaw, Ted Danson, John Chase. (PG, 107 min.)

This fictionalized account of an actual 1988 rescue operation of three gray whales trapped in ice near Point Barrow, Alaska, brings to the fore the most universally soothing and inspiring aspects of the story. Less predictably, it’s a moving entertainment. *The Office*’s John Krasinski plays Alaskan TV reporter Adam Carlson. Looking for a big break, he gets it by way

of those whales. Soon enough, the major networks take notice, especially after Adam’s fire-breathing ex, Greenpeace activist Rachel Kramer (Barrymore), gets involved. In short order, tiny Barrow is filled to bursting with reporters, military and government officials, an oil CEO with an agenda (Ted Danson), the local Inuit tribe, and the white-hot glare of a media spotlight. *Big Miracle* is all formula, but director Ken Kwapis mixes the right amounts of suspense, sentimentality, environmentalist outrage, and humor, qualifying it as that rare family film that doesn’t leave a sick slick in the mouth. (02/03/2012)

★★★ – *Kimberley Jones*
Barton Creek Square, Hill Country Galleria, Southpark Meadows, Tinseltown North, Tinseltown South, Westgate

★ **CHRONICLE**

D: Joshua Trank; with Dane DeHaan, Alex Russell, Michael B. Jordan, Michael Kelly, Ashley Hinshaw. (PG-13, 83 min.)

Like a marriage of *Cloverfield* and *Carrie*, this PG-13 found-footage thriller blends its faux-naif techniques with a teen telekinesis plot to create something fresh and authentic. The shy and withdrawn Andrew (DeHaan), his cousin Matt (Russell), and the popular and outgoing Steve (Jordan) become an unlikely threesome when Matt and Steve discover a weird sinkhole and induce Andrew to bring his camcorder and descend into it with them. Once inside, they discover a crystal that bestows upon them the gift of telekinesis. Boys being boys, prankish endeavors ensue. But before long, troubled Andrew starts using his abilities in selfish and destructive ways. By the end of the film, most of their home town of Seattle lies in ruin – the result of Andrew’s three-act retribution against all who wronged him. *Chronicle* may go over the top with its climax, but for such a giddy film, it’s remarkably down to earth. (02/03/2012)

★★★ – *Marjorie Baumgarten*
Alamo Village, Barton Creek Square, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Highland, Gateway, Lakeline, Tinseltown North, Tinseltown South, Westgate



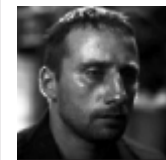
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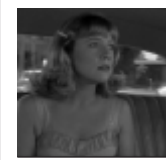
Drafthouse Films
BULLHEAD
Opens Fri, Feb 17
Perhaps the year’s most stunning international debut, Michael R. Roskam’s **BULLHEAD** is a harrowing tale of revenge, redemption and fate.



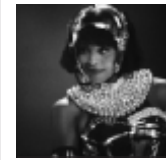
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Infamous

D: Douglas McGrath; with Toby Jones, Sandra Bullock, Daniel Craig. (2006, R, 110 min.) **Texas Hall of Fame Presents.** This series highlights the work of the 2012 Texas Hall of Fame honorees, who will be honored at the awards show on March 8. *Infamous*, by Midland-raised director Douglas MacGrath, was filmed in Austin and stars Toby Jones as Truman Capote during the time he was researching *In Cold Blood* and Sandra Bullock as his old friend Harper Lee. (*) @Alamo Lamar, Monday, 7pm.



CONTRABAND

D: Baltasar Kormákur; with Mark Wahlberg, Kate Beckinsale, Giovanni Ribisi, Ben Foster, Lukas Haas, Diego Luna, Caleb Landry Jones, J.K. Simmons. (R, 109 min.)

Although there's little that's new in this story about a man forced to pull one last smuggling job as everything that could go wrong does, *Contraband* stands out for its stylistic efficiency, stellar cast, and narrative restraint. As the character at the center of *Contraband*, Mark Wahlberg is a stolid, believably stand-up guy who has abandoned his life of crime in favor of his family. Directed by Baltasar Kormákur, the star of the original Icelandic version of the film, *Contraband* is transposed to New Orleans. Wahlberg plays Chris Farraday, who is pulled back into the life after the brother (Jones) of his wife (Beckinsale) screws up big time with local drug dealer Tim Briggs (Ribisi). When Farraday's wife and kids are threatened, the reformed criminal returns to the fray in order to protect them. *Contraband* is a tidy little thriller that makes up in execution what it lacks in originality. (01/13/2012)

★★★ – Marjorie Baumgarten
iPic, Metropolitan, Tinseltown North

THE DESCENDANTS

D: Alexander Payne; with George Clooney, Shailene Woodley, Nick Krause, Amara Miller, Judy Greer, Beau Bridges, Robert Forster, Matthew Lillard, Mary Birdsong, Rob Huebel. (R, 115 min.)

Did anyone ever look less Hawaiian than the dapper and poised George Clooney? It serves his *Descendants* character Matt King well. Those constitutionally ill-fitting, loud prints and pleated shorts and boat shoes embody how out of touch Matt has become as a husband and a father to 10-year-old Scottie (Miller) and 17-year-old Alex (Woodley). Voiceover opens the film and pops up occasionally, sometimes to describe the depths of the family's dysfunction. However, what we're told and what we're shown by director and co-writer Alexander Payne (*Sideways*, *About Schmidt*) don't always square: The girls seem more precociously rebellious than tyrannical, and Matt, who is publicly roasted for his failures as a family man, is never seen as anything less than a competent and loving caretaker. *The Descendants* is beautifully shot (by Phedon Papamichael) and compellingly performed, especially by its young stars, and it has moments of startling tenderness. If only it didn't feel phony to its bones. (11/25/2011)

★★★ – Kimberley Jones
Arbor, Barton Creek Square, Metropolitan, Violet Crown

EK MAIN AUR EKK TU

D: Shakun Batra; with Imran Khan, Kareena Kapoor, Boman Irani, Ratna Pathak, Ram Kapoor. (NR, 130 min., subtitled)

Bollywood superstars Imran Khan and Kareena Kapoor star together for the first time in this Hindi comedy about a pair who accidentally get married after a night of carousing. (02/10/2012)

– Marjorie Baumgarten

Tinseltown South

EXTREMELY LOUD & INCREDIBLY CLOSE

D: Stephen Daldry; with Thomas Horn, Tom Hanks, Sandra Bullock, Max von Sydow, Viola Davis, Jeffrey Wright, Zoe Caldwell. (PG-13, 129 min.)

Ten years on, and attempts to dramatize 9/11 are still a sticky wicket. This adaptation of Jonathan Safran Foer's bestselling 2005 novel does itself no favors by making pretty visual poetry of a falling man its very first image. Reeling from the death of his father Thomas (Hanks) in the World Trade Center attacks, the maybe-autistic 11-year-old motormouth Oskar Schell (Horn) is convinced his father has left him a mission, in the spirit of the "reconnaissance expeditions" the two used to caper around the city on. His only clue the surname of Black, Oskar must overcome his debilitating terrors and tics to ferret out some connection to his father, while his mother (Bullock) shambles at home, near-catatonic with grief. As a portrait of what happens to a family when its glue disappears, *Extremely Loud and Incredibly Close* wrung a bucket of tears out of me. The heart, pried open, slams shut again. (01/20/2012)

★★★ – Kimberley Jones
Barton Creek Square

THE GREY

D: Joe Carnahan; with Liam Neeson, Dallas Roberts, Frank Grillo, Dermot Mulroney, Nonso Anozie, Joe Anderson, Ben Bray. (R, 117 min.)

It's men vs. wolves in *The Grey* and the only dancing that occurs in this film is a violent dance of death. Liam Neeson is Ottway, a suicidal alpha male who is employed by an oil company on the Alaskan tundra to shoot the wolves that prey on its pipeline workers. While heading out on leave, the workers' plane crashes in the Alaskan wilderness, leaving only seven survivors. Survival is the key word, and no sooner do they pilfer supplies from the debris than one of them is promptly taken out by a wolf. Thus begins their grueling, frigid trek toward the tree line. Along the way, with an economy of dialogue, we get to know a little something about all the survivors. With its spare outline and crisp, lean direction from Joe Carnahan, *The Grey* is an intelligent, gripping, and remarkably nuanced study of the will to live. (02/03/2012)

★★★★ – Marjorie Baumgarten
Alamo Lake Creek, Barton Creek Square, Hill Country Galleria, Southpark Meadows, Cinemark Stone Hill Town Center, Gateway, Lakeline, Tinseltown North, Tinseltown South, Westgate

HUGO

D: Martin Scorsese; with Asa Butterfield, Ben Kingsley, Sacha Baron Cohen, Chloë Grace Moretz, Helen McCrory, Emily Mortimer, Christopher Lee, Ray Winstone, Michael Stuhlbarg, Jude Law, Richard Griffiths. (PG, 126 min.)

Scorsese steps outside his usual comfort zone here and winds up creating one of the most splendid and personal films of his career. A visual and technological stunner, *Hugo* manages to wrap an emotionally involving story about an orphaned boy in 1930s Paris around a passionate appeal for the practice of film preservation. In the process, Scorsese also schools other filmmakers and viewers in the use of 3-D as a potential enhancement to the art of storytelling rather than its contemporary bastardization as a requisite gewgaw. *Hugo* is perhaps not a story for the youngest of children but should work just fine for older kids, adolescents, and grown-ups. Robert Richardson's cinematography is most impressive. In fact, Scorsese's entire crew functions at the top of its game here. Although a nip and a tuck might improve the film's overall pace, there is no denying that this love letter to the movies is something to cherish. (11/25/2011)

★★★★ – Marjorie Baumgarten
Gateway, Metropolitan

THE IRON LADY

D: Phyllida Lloyd; with Meryl Streep, Jim Broadbent, Olivia Colman, Alexandra Roach, Harry Lloyd, Nicholas Farrell, Anthony Head, Richard E. Grant. (PG-13, 105 min.)

The Iron Lady, an impressionistic biopic of Margaret Thatcher, turns the former prime minister's reported dementia into a springboard for abstract touchdowns into her timeline. We see her early days as the daughter of a hard-working Lincolnshire grocer; as a young woman (Roach), fresh from Oxford and trying to break into politics; squired by a perpetually bemused Denis (Lloyd), whom she eventually marries; and, finally, ascension to a Conservative seat in Parliament, with her career culminating in her historic premiership. Toothsome material, to be sure, but *The Iron Lady*, as directed by *Mamma Mia!*'s Phyllida Lloyd, has all the heft of a fictionalized *This Is Your Life*, thick with rah-rah bromides and talk of (egads!) Thatcher's feelings. The film still entertains, but that has everything to do with Meryl Streep's dynamic incarnation of Thatcher from middle age on. If I may presume: Thatcher probably would have preferred more action, less talk. (01/13/2012)

★★★ – Kimberley Jones
Arbor, Westgate

JOURNEY 2: THE MYSTERIOUS ISLAND

D: Brad Peyton; with Dwayne Johnson, Michael Caine, Josh Hutcherson, Vanessa Hudgens, Luiz Guzmán, Kristin Davis. (PG, 94 min.)

A sequel to 2008's inexplicably popular *Journey to the Center of the Earth*, this outing into lands unknown replaces Brendan Fraser with the pectorally spectacular presence of the Rock (né Dwayne Johnson), and the result is a goofy-weird mishmash of CGI creatures and lousy screenwriting. Hutcherson returns as genius bad boy Sean Anderson, who is accompanied on his trip to the cyclone-encircled island by his Navy vet stepfather, Hank (Johnson). After deciphering an encrypted radio signal, the sullen teen and the hulking man-thing-cum-legal guardian charter a rickety chopper piloted by Gabato (Guzmán) and his megahawt daughter (Hudgens), and head straight into volcanic, monster island trouble. Though it occasionally enters into serious WTF territory, this is overall dumb family fun. I'd say get a sitter and take a fistful of magic mushrooms prior to embarking on this particular journey. That'd likely be one trippy sojourn you'd never forget or, at least, stop giggling over. (02/10/2012)

★★ – Marc Savlov
Alamo Lake Creek, Barton Creek Square, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Lakeline, Metropolitan, Tinseltown North, Westgate

MAN ON A LEDGE

D: Asger Leth; with Sam Worthington, Elizabeth Banks, Jamie Bell, Anthony Mackie, Genesis Rodriguez, Afton Williamson, Edward Burns. (PG-13, 102 min.)

Despite its rickety narrative scaffolding and a veritable traffic jam of improbabilities, *Man on a Ledge* is a decent enough diversion. Just don't expect too much dizzying amazement. Director Asger Leth (*Ghosts of Cité Soleil*) pulls out all the stops in this jumpy tale

Felon

D: Ric Roman Waugh; with Stephen Dorff, Val Kilmer, Anne Archer. (2008, R, 104 min.) **AFF Presents: Conversation in Film.** A man spends three years in a maximum-security prison after murdering a home intruder. Writer/director/producer Ric Roman Waugh will be in attendance for a Q&A. @Texas Spirit Theater, Wednesday, 7:30pm.



of former NYPD Detective Nick Cassidy (Worthington), who, having been framed by his bosses for stealing a mega-diamond from a reptilian developer (Harris), takes matters into his own hands and onto the side of the Roosevelt Hotel. Equally disgraced officer Lydia Mercer (Banks) is sent in as his negotiation point person. In the meantime, Leth sets up convoluted, heisty goings-on at a building catawampus from where Worthington gamely totters, while Harris mugs and rhapsodizes like some freaky, method-out parody of Donald Trump. In the end it's all much ado about not so much, a semifunctional thriller that tingles but never terrifies. *Ledge* schmedge. (01/27/2012)

★★ – Marc Savlov
iPic, Tinseltown South

MY WEEK WITH MARILYN

D: Simon Curtis; with Michelle Williams, Eddie Redmayne, Kenneth Branagh, Dominic Cooper, Julia Ormond, Emma Watson, Judi Dench, Zoë Wanamaker, Dougray Scott, Toby Jones, Derek Jacobi. (R, 101 min.)

Colin Clark was 23 years old when the most famous movie star in the world, Marilyn Monroe, came to England to co-star with acting legend Sir Laurence Olivier in *The Prince and the Showgirl*, which Olivier was also directing and for which Clark served as third assistant director. When the film shoot turned difficult (and what production starring Monroe didn't?), Clark, if we are to believe his account, became Monroe's confidant and partner in flirtation. The truth of what actually occurred between Monroe and Clark is immaterial. There are only two real reasons to see this movie. The first is the spooky-good impersonation of Monroe by Michelle Williams. No slouch either is Kenneth Branagh in his depiction of Olivier. The second reason to see *My Week With Marilyn* is for its encapsulation of a running controversy about the diametrically opposed approaches of classically trained and method actors. No new ground is broken on the subject, however. (11/25/2011)

★★★ – Marjorie Baumgarten
Arbor, Tinseltown South

OSCAR-NOMINATED SHORT FILMS 2011: ANIMATION

D: Various. (NR, 65 min.)

The Pixar short, "Day & Night," by Teddy Newton, which screened before *Toy Story 3*, is a spot of magic. It tells a three-act arc in a half-dozen minutes and uses next to no dialogue: Such narrative economy! The German/UK co-production "The Gruffalo" tells a sweet Aesop-like tale about a mouse that thinks fast on its feet. Geefwee Boedoe's "Let's Pollute" is a satirical promo for pollution presented like one of those peppy educational films of yore. French animator Bastien Dubois' "Madagascar, Carnet de Voyage," an impressionistic travel diary, has all the narrative sophistication of one of those "get to know a new culture!" chapters in your high school French textbook, and is the prettiest short in the bunch. The final nominee, Andrew Ruhemann and Shaun Tan's "The Lost Thing," is about an Australian boy who discovers a sort of mechanical/extraterrestrial hybrid with spindly alien legs and whirling cogs and gears. (02/11/2011)

★★★★ – Kimberley Jones
Alamo Lamar

Castle in the Sky

D: Hayao Miyazaki. (1986, PG, 124 min.) **Studio Ghibli Retrospective.** This animated tale by the Japanese master tells the story of a young boy and girl who fend off pirates and foreign agents in their search for a legendary castle. *New print.* @Alamo Lamar, Fri., 10:45am, 7pm; Sat., 7pm; Sun., 10:45am, 7pm; Mon., 11:10am, 7:20pm; Tue., 7:20pm; Wed.-Thu. (2/23), 7pm.





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NY Export: Opus Jazz



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ADVANCE TICKETS: Individual tickets will also be available in advance for a limited number of Paramount screenings via the **austintheatre.org** website starting in early March, so keep your eyes peeled.



Best Picture Showcase

See all nine Academy Award Best Picture nominees in two Saturdays. **Feb 18:** *War Horse*, *Moneyball*, *The Tree of Life*, *The Descendants*. **Feb 25:** *Hugo*, *The Help*, *Incredibly Loud & Extremely Close*, *The Artist*, *Midnight in Paris*. @Barton Creek Square, Saturday, 11am.



The Descendants

OSCAR-NOMINATED SHORT FILMS 2011: LIVE ACTION

D: Various. (NR, 102 min.)

Catholicism and kids: It's the gift that keeps on giving. Two of the films nominated for this year's Best Short Film (Live Action) dip into the well – the spooky “The Confession,” about a quiet, well-behaved child stymied due to his lack of bad deeds to take to the confession box, and “Wish 143,” in which a terminally ill teenager enlists a priest in the fulfillment of his last wish, to lose his virginity – while a third, Michael Creagh’s “The Crush,” is set in that seat of Catholicism, Ireland, but skips the religion for a pitchy take on kids doing the damndest things (with guns). Guns also figure strongly in Ivan Goldschmidt’s harrowing Belgian production, “Na Wewe,” which takes place in 1994 Burundi (a border country of Rwanda) during the civil war between the Hutus and Tutsis. The final nominee, student writer/director Luke Matheny’s black-and-white short, “God of Love,” swings the pendulum wide to the absurdities of love. (02/11/2011)

★★★★ – Kimberley Jones
Alamo Lamar

PINA

D: Wim Wenders. (PG, 103 min., subtitled)

At the time of her death in 2009, the German-born Pina Bausch was one of the most celebrated dancer/choreographers of her time. You won’t find that kind of biographical detail in fellow countryman Wim Wenders’ Oscar-nominated, 3-D performance film/tribute piece, but you won’t necessarily miss it, either, not with the utterly transfixing, exhilarating spectacle of bodies in motion. The bulk of the film is comprised of staged performances of Bausch’s works, bracketed by breathtaking solo and duo performances set in the wilds, so to speak, of Berlin and by the heartfelt testimonials of troupe members reflecting on their experiences with Bausch. Holdouts to the 3-D revolution will probably crumble at Wenders’ commanding use of the technology. The action is filmed in a way that re-creates the effect of attending a real performance – only without having to scabble for the best seat in the house. No matter where you are, you’re already in it. (02/10/2012)

★★★★ – Kimberley Jones
Violet Crown

RED TAILS

D: Anthony Hemingway; with Nate Parker, David Oyelowo, Terrence Howard, Cuba Gooding Jr., Elijah Kelley, Tristan Wilds, Method Man. (PG-13, 125 min.)

George Lucas’ longtime pet project about the pioneering Tuskegee airmen of World War II’s all African-American 332nd Fighter Group has finally made it to the big screen. “It’s a great film,” Lucas told Jon Stewart recently, “for 13-year-old boys.” *Red Tails* is both a stirring and simplistic tribute to the men that shattered the U.S. Army Air Corps’ racial barrier, while saving lives and downing countless numbers of Hitler’s formidable Luftwaffe. Although famously based on the airmen’s real-life exploits, *Red Tails* is pure wartime hokum. Squadron leader and secret boozier “Easy” (Parker) and his wingman/best pal “Lightning” (Oyelowo) are saddled with fervently

dopey dialogue, and it all seems less shell-shocked than shellacked. *But ...* if you’re a 13-year-old boy (or if your inner one is still kicking), then the magnificently choreographed aerial battles in *Red Tails* will have you walking on air, at least for a little while. (01/27/2012)

★★★ – Marc Savlov
Gateway, Metropolitan, Millennium, Tinseltown North

SAFE HOUSE

D: Daniel Espinosa; with Denzel Washington, Ryan Reynolds, Brendan Gleeson, Sam Shepard, Vera Farmiga, Robert Patrick, Rubén Blades, Nora Arnezeder, Sebastian Roché. (R, 114 min.)

A hectic, deftly edited, and unexpectedly bracing thriller, *Safe House* is a giddy, dirty rush. Suffice it to say, CIA spook films have apparently come back into vogue, and this is maybe the best of late. Reynolds is bored and lonely rookie “housekeeper” Matt Weston, the guy in charge of an empty CIA safe house in Johannesburg, South Africa. But, that all changes with the sudden capture of Tobin Frost (Washington), a master spook gone rogue who’s carrying something that everybody wants. Within minutes of his arrival, this allegedly “safe” house is compromised, a half-dozen CIA goons are dead, and Weston and Frost are on the run from persons unknown. At its heart, *Safe House* is a chase film, but the top-drawer ensemble cast elevates the whole above the clichéd sum of its parts. It’s formulaic, to be sure, but director Espinosa’s gritty, relentless film feels as dirty as its morally bankrupt milieu. (02/10/2012)

★★★★ – Marc Savlov

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

A SEPARATION

D: Asghar Farhadi; with Leila Hatami, Peyman Moadi, Sareh Bayat, Shahab Hosseini, Sarina Farhadi, Ali-Asghar Shahbazi, Babak Karimi. (PG-13, 123 min., subtitled)

Moral dilemmas are ubiquitous the world over. Asghar Farhadi’s *A Separation* opens as Nader (Peyman Moadi) and Simin (Leila Hatami), an Iranian husband and wife, outline their differing views to an offscreen judge. Simin wants to bring up their 11-year-old daughter Termeh (Sarina Farhadi) outside Iran and has acquired the necessary visas for them to depart, but Nader, unwilling to leave his senile father, refuses to do so. Their visas will expire soon and Simin wants a divorce so she can leave. When the judge denies it, she moves in with her parents, while their daughter remains with her father and grandfather. That’s just the beginning. The effects of the decisions made by this couple trickle down into the lives of many others. Farhadi’s film, which is nominated this year for a Best Foreign Language Film Oscar, is smart, provocative, and brimming with unforgettable human emotions. (02/10/2012)

★★★★ – Marjorie Baumgarten
Arbor, Violet Crown

STAR WARS: EPISODE ONE – THE PHANTOM MENACE

D: George Lucas; with Liam Neeson, Ewan McGregor, Jake Lloyd, Natalie Portman, Pernilla August, Ahmed Best, Samuel L. Jackson, Ray Park. (PG, 133 min.)

The saga is coming back, film by film, but now retrofitted for 3-D. *Episode I* will be the film that answers the burning questions: Is a 3-D-enhanced lightsaber any more effective than a 2-D weapon? Will Jar Jar Binks’ floppy ears and jumbled patois be any more likable in 3-D than they were in the original? Drowning amidst the oceans of hype, marketing, and fan worship, there is a movie, and unfortunately it’s not a terribly good one. (02/10/2012)

★★★ – Marc Savlov
Alamo Lamar, Alamo Village, Barton Creek Square, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, Lakeline, Metropolitan, Tinseltown North, Westgate

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A New Day in Old Sana'a

D: Bader Ben Hirsi; with Nabil Saber. (2005, NR, 86 min.) **Austin Film Society: Children of Abraham/Ibrahim – Films From the Middle East and Beyond.** In this first film made in Yemen, a young man must decide between following his heart or his family’s expectations that he go through with an arranged marriage. @Alamo Lamar, Tuesday, 7pm. See “Separate Lives,” p.39.



UNDERWORLD: AWAKENING

D: Måns Mårlind, Björn Stein; with Kate Beckinsale, Michael Ealy, India Eisley, Sandrine Holt. (R, 88 min.)

Perhaps the producers felt the *Underworld* franchise had gorged on its elaborate mythology of Lycans and vampire elders in the last film, 2009’s origin story *Underworld: Rise of the Lycans*. If so, *Underworld: Awakening* wildly overcorrects itself, shearing almost all substance, suspense, even dialogue from what was, at first bite, a kicky Goth romp. Series lead Kate Beckinsale returns as vampire Selene, still wearing skintight black leather like nobody’s business. Humans have finally caught on that Lycans and vampires live among them, and both species are now being hunted to near extinction. Selene attempts to flee, but nefarious forces give chase, and after a blackout, Selene wakes 12 years later, in a research facility, and hopping mad. *Underworld: Awakening* is squishy with gore, yes, but rather starved of topics of interest. There is running, hiding, fighting, shooting, bleeding, biting, slicing, dicing, and damnably little entertainment value in any of it. (01/27/2012)

★ – Kimberley Jones
Southpark Meadows, Cinemark Stone Hill Town Center, Tinseltown North, Tinseltown South

WAR HORSE

D: Steven Spielberg; with Jeremy Irvine, Peter Mullan, Emily Watson, Niels Arestrup, David Thewlis, Tom Hiddleston, Benedict Cumberbatch. (PG-13, 146 min.)

War Horse is spectacularly gorgeous to look at but skimps on dramatic pull. Based on a popular 1982 novel by Michael Morpurgo, Spielberg’s *War Horse* affords young viewers the opportunity to see the First World War through the perspective of Joey the horse. Raised on an English farm, Joey is sold into war in 1914 and has many a harrowing experience

on the Western front. A horse is a horse (of course, of course), and it might be said that the folly of *War Horse* is its expectation of emotional resonance to derive from a fairly expressionless equine visage. The film’s visual style is a throwback to classic studio movies: epic in composition and drenched in widescreen vistas. The battle scenes, despite being bloodless, are powerfully wrenching and a keen reminder of what Spielberg is capable of. But the overlong *War Horse* mostly passes as though the director were in absentia. (12/23/2011)

★★★ – Marjorie Baumgarten
Tinseltown South

WE NEED TO TALK ABOUT KEVIN

D: Lynne Ramsay; with Tilda Swinton, Ezra Miller, John C. Reilly, Ashley Gerasimovich, Jasper Newell, Rock Duer. (R, 112 min.)

Nature, nurture, or just plain evil? That’s the question at the heart of this savage and sorrowful portrait of a mother attempting to survive after her teenage son goes on a premeditated killing spree at his high school. Swinton’s Eva is a free spirit, and when she finally settles down with a good and understanding man (Reilly), there’s the sense that she has removed herself from her true calling. She gives birth to Kevin (played as a toddler by Duer, as an adolescent by Newell, and as a teenager by Miller), and from the start it’s an almost *Omen*-esque battle of wills. Miller’s portrayal of an amoral, insidious teen from hell is pitch-perfect. There’s a devil inside, and it’s a calculating one, fomenting wrongness from cradle to grave. *We Need To Talk About Kevin* is a modern American horror story, and a deeply disturbing one at that. The kid is not all right. (02/03/2012)

★★★★ – Marc Savlov
Alamo Lamar, Arbor

THE WOMAN IN BLACK

D: James Watkins; with Daniel Radcliffe, Ciarán Hinds, Janet McTeer, Liz White, Shaun Dooley. (PG-13, 96 min.)

Too bad boy wizard Daniel Radcliffe did not bring his wand with him when he graduated to his first adult film role since the *Harry Potter* series. Magic powers would have come in handy when dealing with the malevolent ghost that haunts this spook-house tale. Set in turn-of-the-century England, *The Woman in Black* is drenched in Victorian gothic horror tropes. Radcliffe is Arthur Kipps, a widower and father of a young boy, whose grief for his wife permeates his interactions with his son and his performance as a solicitor. He’s given one last chance to tie up the affairs of a deceased client, whose paperwork is in her remote mansion, Eel Marsh House. Of course the manse – indeed, the entire village – is haunted. James Watkins directs the gloomy activities with a sure hand. The film is wonderfully atmospheric and full of little frights, but its overall impact is only glancing. (02/03/2012)

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

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THE GIRL WITH THE DRAGON TATTOO

★★★★ Alamo Lake Creek, Alamo Lamar

JOYFUL NOISE

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STAR WARS: EPISODE I -- THE PHANTOM MENACE (PG)
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SPECIAL SCREENINGS

BY MARJORIE BAUMGARTEN

THURSDAY 16

Gone With the Wind (1939) *D: Victor Fleming; with Vivien Leigh, Clark Gable. (NR, 238 min.)* **Big Screen Classics.** @Alamo Village, 7pm.

Ladies of the Eighties Sing-Along Action Pack. @Alamo Ritz, 10pm.

☛ **Leonardo Live (2012)** *(NR, 85 min.) NCM Fathom.* Captured in HD, this film provides a virtual walk-through of London's National Gallery exhibition *Leonardo da Vinci: Painter at the Court of Milan*, and features commentary from curators and art historians. @CM Cedar Park, Cinemark Stone Hill Town Center, Tinseltown North, Hill Country Galleria, Southpark Meadows, Arbor, Metropolitan, 7pm.

The Princess Bride Quote-Along and Feast (1987) *D: Rob Reiner; with Cary Elwes. (PG, 98 min.)* **Action Pack.** @Alamo Lamar, Alamo Lake Creek, 7pm.

The Princess Bride Quote-Along (1987) *(PG, 98 min.)* **Action Pack.** @Alamo Lake Creek, Alamo Ritz, 7pm.

☛ **Spirited Away (2001)** *D: Hayao Miyazaki; with the voices of Rumi Hiragi, Miyu Irino. (PG, 125 min.)* **Studio Ghibli Retrospective.** A young girl is trapped between the real and the ghost worlds in this classic animated Japanese film that filters Western fantasies and Eastern-angled spookiness through an outré sensibility. (*) @Alamo Lamar, 7:15pm.

SPACES

The Grifters (1990) *D: Stephen Frears; with Anjelica Huston, John Cusack, Annette Bening. (R, 110 min.)* **Con Men.** Free. @Fricano's Deli, West Campus, 7pm.

☛ **The Hooping Life (2012)** *D: Amy Goldstein. (NR, 75 min.)* The new hula-hoop movement is chronicled in this documentary. Following the screening there will be a Hula-Hoop dance party with LED hoops, music, and video art. @Ruta Maya, 8pm.

☛ **I'm a Cyborg, but That's OK (2006)** *D: Park Chan-wook; with Lim Su-jeong, Rain. (NR, 105 min.)* **Cinema41.** A woman who thinks she's a cyborg is institutionalized, and while there, is helped by a man who thinks he can steal others' personality traits. @Salvage Vanguard Theater, 8pm.

Pick Your Flick Austin Public Library. Choose from a selection of candidates each month. @Ruiz Branch Library, 5pm.

FRIDAY 17

☛ **Castle in the Sky (1986)** See p.60.

The Notebook (2004) *D: Nick Cassavetes; with Ryan Gosling, Rachel McAdams. (PG-13, 121 min.)* **Master Pancake Theater.** The love sap flows freely in this movie romance told in retrospect, and so will the Master Pancake quips. (*) @Alamo Ritz, 7, 10pm.

The Room (2003) *D: Tommy Wiseau. (R, 99 min.)* The Alamo will provide the traditional spoons for the screening of this cult film, which will be preceded by a short film, "The House That Spills Blood on Alex," also starring Wiseau. @Alamo Ritz, 11:45pm.

Vigilante (1983) *D: William Lustig; with Robert Forster, Fred Williamson. (R, 90 min.)* **Explosion.** When his family is murdered, a New York factory worker joins a vigilante group of ex-cops. @Alamo Village, 11:30pm.

SPACES

El Bola (2000) *D: Achero Mañas; with Juan José Ballesta. (NR, 88 min.)* **Noche de Película.** This Spanish film offers a realistic portrait of an abused 12-year-old boy. @EsquinaTango, 8:30pm.

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 March 9 issue is Monday, Feb. 27.** 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.

The Horseman on the Roof (1995) *D: Jean-Paul Rappeneau; with Olivier Martinez, Juliette Binoche. (R, 118 min.)* **Friday Night Film Series.** \$3 suggested donation, enrolled FLC students free. (*) @Freestyle Language Center, 7pm.

☛ **Selection of Rose Lowder Films Austin Cinematheque.** Three films by this French experimental film artist will screen: "Bouquets 11-20" (2005-2009), "Les Tournesols" (1982), and "Rue Des Teinturiers" (1979). @CMB Studio 4D (UT campus), 7:45pm; free.

SATURDAY 18

☛ **Best Picture Showcase** See p.62.

☛ **Castle in the Sky (1986)** See p.60.

How To Train Your Dragon (2010) *(PG, 98 min.)* **Parkside Elementary Gets Schooled.** School benefit. (*) @Alamo Lake Creek, 11am.

LA Phil Live: Dudamel Conducts Mahler 8 NCM Fathom. The Los Angeles Philharmonic and the Simon Bolivar Symphony Orchestra of Venezuela combine with multiple choirs and soloists to perform Mahler's "Symphony of a Thousand" (No. 8). @Metropolitan, Arbor, Tinseltown North, 4pm.

The Notebook (2004) Master Pancake Theater. @Alamo Ritz, 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 Room (2003) @Alamo Ritz, 11:45pm. (See Friday.)

Shakespeare in Love (1998) *D: John Madden; with Gwyneth Paltrow, Joseph Fiennes, Geoffrey Rush, Colin Firth. (R, 113 min.)* **Girlie Night: Afternoon Tea.** (*) @Alamo Lamar, 4pm.

Spirit of the Marathon (2008) *D: Jon Dunham. (NR, 120 min.)* This documentary captures the essence, drama, and unique spectacle of Chicago's famed 26.2-mile race. The 1pm show will be followed by a Q&A with legendary marathoner Dick Beardsley; proceeds from this screening will benefit the Dick Beardsley Foundation. @Alamo Lamar, 1, 4pm.

SPACES

Dolphin Tale (2011) *D: Charles Martin Smith; with Harry Connick Jr., Ashley Judd, Nathan Gamble, Morgan Freeman, Kris Kristofferson. (PG, 113 min.)* **Austin Public Library: Family Movie Matinee.** Free. (*) @Southeast Austin Community Branch Library, 1pm.

SUNDAY 19

☛ **Castle in the Sky (1986)** See p.60.

The Last Boy Scout (1991) *D: Tony Scott; with Bruce Willis, Damon Wayans. (R, 105 min.)* **Action Pack.** In-theatre explosions and other mayhem will be enhanced by cap-gun-wielding attendees. (*) @Alamo Lake Creek, 7pm.

Peggy Sue Got Married (1986) *D: Francis Ford Coppola; with Kathleen Turner, Nicolas Cage. (PG-13, 103 min.)* When 43-year-old Peggy Sue (Turner) is magically transported back in time to her high school years, will she will make the same life choices the second time around? @Alamo Ritz, 10:20pm.

The Room (2003) @Alamo Ritz, 9:45pm. (See Friday.)

The Walking Dead TV @ the Alamo. @Alamo Lake Creek, 9pm; Alamo Lamar, 10:05pm.

SPACES

Deep Throat (1972) *D: Gerard Damiano; with Linda Lovelace, Harry Reems. (X, 61 min.)* **Smut City.** The movie that made porn films trendy is approaching its 40th anniversary just as a well-publicized movie about Linda Lovelace is in production. @New Movement Theater, 9pm.

There Will Be Blood (2008) *D: Paul Thomas Anderson; with Daniel Day-Lewis, Paul Dano. (R, 158 min.)* **I Luv Video: CineSundays.** Free. (*) @29th Street Ballroom, 8:30pm.



FESTIVALS

☛ **S.U.R.G.E.! Film Festival**
S.U.R.G.E. is dedicated to "Social Uprising Resistance and Grassroots Encouragement." This sixth annual international film festival has a number of screenings, speakers, and events scheduled over the four-day festival. See www.wesurge.org for the complete schedule. Everything takes place at La Peña and all events are free. @La Peña, Mon.-Thu. (2/23).

Nostalgia for the Light

MONDAY 20

ACL Reel Rarities: The Flaming Lips and the Shins Music Monday. The episode dates from 2004. All proceeds benefit HAAM. @Alamo Ritz, 10pm.

The Big Lebowski Quote-Along (1998) *(R, 117 min.)* **Action Pack.** @Alamo Lamar, 10:20pm.

The Bodyguard (1992) *D: Mick Jackson; with Kevin Costner, Whitney Houston. (R, 129 min.)* **Box Wine Cinema.** Is it too soon? (*) @Alamo Lake Creek, 7pm.

☛ **Castle in the Sky (1986)** See p.60.

☛ **Infamous (2006)** See p.60.

The Last Boy Scout (1991) Action Pack. @Alamo Ritz, 7pm. (See Sunday.)

TUESDAY 21

☛ **Castle in the Sky (1986)** See p.60.

Fat Tuesday Sing-Along Action Pack. @Alamo Lake Creek, Alamo Ritz, 7pm.

Glee TV at the Alamo. @Alamo Village, 9:30pm.

Mystery Preview Master Pancake Theater. Mystery mocking. @Alamo Village, 7pm.

☛ **A New Day in Old Sana'a (2005)** See p.62.

☛ **Pumpkinhead (1988)** *D: Stan Winston; with Lance Henriksen. (R, 86 min.)* **Terror Tuesday.** Special-effects wizard Winston, who died last month, had free rein to direct this horror film about a demon named Pumpkinhead who torments some teenagers. @Alamo Ritz, 10pm.

☛ **Slacker 2011 (2011)** *D: Various. (NR, 104 min.)* **Texas Independent Film Network.** 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. @Violet Crown, 7pm.

Vanishing Point (1971) *D: Richard C. Sarafian; with Barry Newman, Cleavon Little, Dean Jagger. (R, 98 min.)* **Great Divide Beer Dinner.** It's the story of a cross-country car race in a 1970 Dodge Challenger. See www.drafthouse.com for menu. @Alamo Village, 7pm.

SPACES

The Smurfs (2011) *D: Raja Gosnell; with Hank Azaria, Neil Patrick Harris. (PG, 86 min.)* **Austin Public Library: Family Movie Night.** Free. (*) Pleasant Hill Branch Library, 6:30pm.

WEDNESDAY 22

☛ **Castle in the Sky (1986)** See p.60.

High Crime (1973) *D: Enzo Castellari; with Franco Nero, James Whitmore, Delia Boccardo, Fernando Rey. (R, 98 min.)* **Weird Wednesday.** Italian cops battle a drug mob. @Alamo Ritz, 7:45pm.

☛ **Incendiary: The Willingham Case (2011)** *D: Joe Bailey Jr. and Steve Mims. (NR, 102 min.)* **iTunes/DVD Release Party.** The "junk science" used to make the case for the Texas execution of Cameron Todd Willingham for the arson murders of his children is persuasively laid out in this locally made documentary. A 50% discount on an autographed DVD and a free autographed poster will be available to every ticket purchaser. The reception begins at 6pm, and the filmmakers will host a post-screening Q&A. (*) @Violet Crown, 7pm.

Peggy Sue Got Married (1986) @Alamo Ritz, 7pm. (See Sunday.)

The Princess Bride Quote-Along (1987) Action Pack. @Alamo Village, 7pm. (See Thursday, 2/16.)

SPACES

Along the Ridge (2006) *D: Kim Rossi Stuart; with Alessandro Morace. (NR, 108 min.)* **I Film del Circolo Italiano.** When his wife leaves him, a man is left to raise his children. @Mezes Hall, Rm. B0.306 (UT campus), 8pm.

☛ **Bruce Baillie and Chick Strand Shorts Austin Cinematheque.** Works by two experimental filmmakers will screen: Bruce Baillie's "On Sundays" (1961) and "All My Life" (1966), along with Chick Strand's "Waterfall" (1967), "Guacamole" (1976), and "Cartoon le Mousse" (1979). @CMB Studio 4D (UT campus), 7:45pm.

☛ **Felon (2008)** See p.60.

Terraferma (2011) *D: Emanuele Crialese; with Filippo Pucillo, Donatella Finocchiaro. (NR, 88 min.)* **I Film del Circolo Italiano.** Italy's official submission for Oscar consideration tells the story of a Sicilian family and new immigrants. @Mezes Hall, Rm. B0.306 (UT campus), 8pm.

THURSDAY 23

The Bodyguard (1992) Box Wine Cinema. @Alamo Lake Creek, 7pm. (See Monday.)

☛ **Castle in the Sky (1986)** See p.60.

Ladies of the Eighties Sing-Along Action Pack. @Alamo Ritz, 10pm. (See Thursday, 2/16.)

The Princess Bride Quote-Along (1987) Action Pack. @Alamo Ritz, 7pm. (See Thursday, 2/16.)

SPACES

Safe Men (1998) *D: John Hamburg; with Sam Rockwell, Steve Zahn, Paul Giamatti, Michael Lerner, Harvey Fierstein. (R, 115 min.)* **Con Men.** Free. (*) @Fricano's Deli, West Campus, 7pm.

IMAX

Flying Monsters 3D (2011) *D: Matthew Dyas; narrated by David Attenborough. (NR, 40 min.)* This inquiry into the evolution of the winged vertebrates called pterosaurs is deftly aided by the use of CGI and 3-D. Thu. (2/16)-Sat., 10:30am, 2:30, 6:30pm; Sun., 2:30, 6:30pm; Mon.-Thu. (2/23), 12:30, 4:30pm.

Hurricane on the Bayou (2006) *D: Greg MacGillivray; narrated by Meryl Streep. (NR, 40 min.)* Hurricane on the Bayou started production before Katrina and switched gears after the catastrophe. The film tells the stories of four musicians, highlighted by a jazz, blues, and gospel New Orleans score. Mon.-Thu. (2/23), 10:30am, 2:30, 6:30pm.

Ocean Wonderland (2003) *D: Jean-Jacques Mantello. (NR, 41 min.)* Underwater 3-D digital cinematography captures diving expeditions in the Bahamas and the Great Barrier Reef. Thu. (2/16), 11:30am, 3:30pm; Fri.-Sat., 11:30am, 3:30, 7:30pm; Sun., 3:30pm; Mon.-Thu. (2/23), 11:30am, 3:30pm.

Texas: The Big Picture (2003) *D: Scott Swifford; 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. Thu. (2/16)-Sat., 9:30am, 1:30, 5:30pm; Sun., 1:30, 5:30pm; Mon.-Thu. (2/23), 9:30am.

The symbol (*) indicates full-length reviews available online: austinchronicle.com/film.

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 in 3-D. Thu. (2/16) Sun., 12:30, 4:30pm; Mon.-Thu. (2/23), 1:30, 5:30pm.

OFFSCREEN

501 Studios: Soundstage + HD Theatre 501 Studios' soundstage in Downtown Austin doubles as a theatre – with a Sony Qualla HD projector, a 28-foot screen, 180 (removable) seats, a vintage popcorn machine, and affordable rates. Need a venue for premieres, wrap parties, or concerts/plays/performances featuring projection? This could be the place. It's also available as a soundstage or green screen. 485-3000. www.501studios.com.

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Conversations In Film: Writing Action Derek Haas and Ric Roman Waugh use film clips and scenes from the script in discussing how to craft effective action scenes on the page. Machete scribe Alvaro Rodriguez moderates the conversation. Tue., Feb. 21, 6-8pm. Harry Ransom Center, 300 W. 21st, 478-4795. \$10 (\$8, AFF members). www.austinfilmfestival.com.

Hill Country Film Festival Accepting Submissions The three-day independent film event held in Fredericksburg is now accepting submissions for its third annual festival in April 2012. Indie filmmakers from around the world can submit features, shorts, documentaries, animations, music videos, and 3-D shorts. See website for details. Deadline: March 2. www.hillcountryff.com.

Screen It Like You Mean It Austin Studios has a state-of-the-art screening room, which is available to the public on a rental basis. Community and indie rates are available for the room, which sports an 18-foot-by-7-foot screen, 28 fixed theatre seats, and a surround-sound system and supports Super 35, 35mm, 16mm, VHS, and DVD formats. Accessible, restrooms – the works. It also has a break room suitable for presentations, meetings, and general cinematic tomfoolery. 322-0145. www.austinstudios.org.

SXSW Filmmaker Housing Request South by Southwest is experiencing an unprecedented housing crunch, and for the first time ever, it doesn't have enough hotel rooms available to accommodate all the filmmakers. It's seeking Austin residents who are willing to host filmmakers in their homes for a few days between March 9th and March 18th in exchange for a SXSW Film badge if it works out. Email ASAP if you'd like to host! kendall@sxsw.com.

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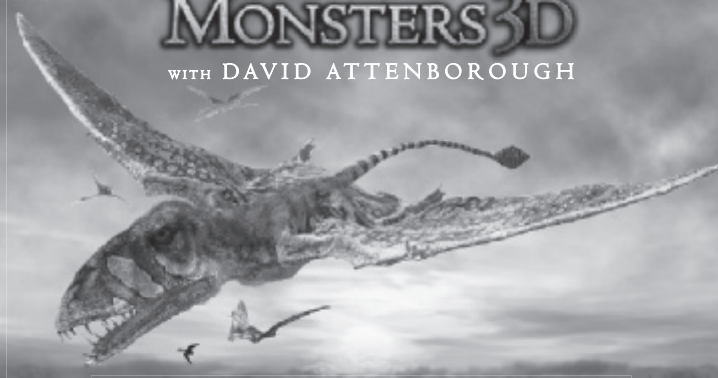
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Grupo Fantasma



Last Sunday's 54th annual Grammy Awards marks an obvious point of reflection for Grupo Fantasma. Last year, Austin's premier big band took home Best Latin Rock, Alternative or Urban Album for 2010's *El Existential*, a cornerstone achievement a decade in the making.

"Winning the Grammy was prestigious but it hasn't necessarily paid off as much as one might expect," reflects bassist Greg Gonzalez. "The most obvious effect has been that we've been playing nicer venues and festivals more regularly with fewer grimy club gigs to fill the gaps between them."

That continues this weekend with a two-night stand at the ritzy new Beauty Ballroom: an 18-and-older show on Saturday and a family-friendly early show on Sunday. As one of Austin's hottest bands, fiercely funky and tight enough to back Prince, Grupo preserves a slice of its prime with taping of these shows for a DVD and documentary. In fact, the film is part of a

larger regrouping effort. Last year saw guitarist Adrian Quesada release albums with Ocote Soul Sounds and the Echocentrics, the recording of a new album for the band's mighty instrumental funk offshoot Brownout, and the introduction of drummer John Speice.

"We've never lost focus on Grupo, but we had to dedicate our efforts to recovering from the change and getting both bands back up to speed," says Gonzales, who promises some special guests in the horn section and an acoustic set for both shows.

"The process was painful and arduous, but at this point, the band sounds better than ever and with seven new songs to boot." — Austin Powell

Beauty Ballroom, Saturday 18 & Sunday 19

LORETTA LYNN ACL Live at the Moody Theater, Friday 17

It's hard to believe this Kentuckian's indie crossover, the Jack White-produced *Van Lear Rose*, turns eight this year. The country queen's most recent disc, *Coal Miner's Daughter: A Tribute to Loretta Lynn*, celebrates her songs as performed by Lucinda Williams, Steve Earle & Allison Moorer, the White Stripes, and more. Twice canceled, her third local booking since the Austin Rodeo last spring is the charm. Modern Gram Parsons, Jim Lauderdale, supports with last year's typically terrific *Reason and Rhyme*. — Raoul Hernandez

LOS CAMPESINOS! Parish, Friday 17 & Saturday 18

Although Los Campesinos! formed at Wales' Cardiff University, the members hail from all over the UK and the group consists of no Welsh natives. Without a place to call home, the collective's adoptive last name, Campesinos!, informs its *Partridge Family* aesthetic. After major lineup changes, the group continues its tradition of guilt-free twee pop, regaling stories of failed sexual exploits and the undeniable urge to shake it. Expect two nights of unabashed dance parties that only a band with an exclamation mark in its name can deliver. — Abby Johnston

BEARDED LADY'S 10TH ANNIVERSARY Bearded Lady Printing (3504 E. Fourth), Saturday 18

Birthing alongside the dearly departed Perverted Son record label, Bearded Lady Printing is still going strong at 10. Its screen-printed gig posters are a "staple" among Red River venues, while the deadpan "Austin: A city where people live and stuff" T-shirt scores with locals and tourists alike. Celebrate the Eastside shop's decade in business with the aurally and visually stunning psychedelic technophilia of Total Unicorn and Dikes of Holland's rip-roaring, reverb-soaked avant-garage onslaught. Attack Formation alum Reaganometry deejays before and between sets. 2pm.



— Greg Beets

PAPER CUTS: WHISKEY SHIVERS Palm Door, Tuesday 21

Though it became the epicenter for NYC punk, CBGB was originally meant to showcase country, blues, and bluegrass. Consider Whiskey Shivers a twinning of the club's initial aspirations with its raucous reality. Tearing up traditional string band material alongside its own, the local quintet makes for an ornery pack of Texas youth hell-bent on fiddling while the whiskey burns. The *Chronicle's* monthly series gives the February spotlight over to free food and drinks to go along with the free show. RSVP at austinchronicle.com/paper-cuts.

— Doug Freeman

CHILDREN OF BODOM, ELUVEITIE Emo's, Tuesday 21

Finnish death metal legacies Children of Bodom routinely top the charts at the top of the world, but then the Republic of Finland's expansive land/ice mass huddles together a relatively spare 5.4 million people. Thus, COB's seventh studio album — 2011's *Relentless, Reckless Forever* — went gold at home on the day of its release (sales of 10,000), the quintet's tomahawking thrash expertly embodied by disc closer "Northpole Throwdown." Swiss pagan metallers Eluveitie comes with its own icy legacy, buttressed by Boston extremists Revocation. — Raoul Hernandez

STEPHEN MALKMUS & THE JICKS Mohawk, Wednesday 22

Although its catalog is a far cry from Pavement's iconic sound, Stephen Malkmus & the Jicks has in its principle songwriter and vocalist a purveyor of the most important part of rock: the guitar solo. Along with his Northwestern Jicks, Malkmus' live shows translate almost flawlessly from recorded work and keep much of the no-nonsense attitude from his Pavement past. This set at Mohawk stands in stark contrast to Pavement's 2010 sold-out reunion shows at giant venues, just as Malkmus & the Jicks separates itself from the predecessor. — Abby Johnston

PUSCIFER Long Center, Thursday 23

Calling Puscifer eccentric and experimental doesn't distinguish the band from its singer's other outfits, Tool and A Perfect Circle. Maynard James Keenan's side project shakes the heavy textures he's accustomed to in favor of decelerated dance rock with touches of electronics and humor. Expect the Conditions of My Parole tour to be a multimedia affair with comedic video interludes and costumed alter egos such as hippie-hating commander Major Douche and trailer-trash icon Billy D., who compel Keenan to don awesome fake mustaches. — Kevin Curtin

CHRIS HILLMAN & HERB PEDERSEN One World Theatre, Thursday 23

Last Feb. 2, Chris Hillman and Herb Pedersen sat on the Cactus Cafe stage cradling a mandolin and acoustic guitar respectively. Hillman drew from his tenure in the Byrds ("Turn! Turn! Turn!" and "Eight Miles High"), as well as the Flying Burrito Brothers ("Gram Parsons and I wrote this together in 1969, 'Wheels'"), and the Desert Rose Band ("Love Reunited"). Pedersen pulled out his 1975 duet with Emmylou Harris, "If I Could Only Win Your Love." It was the Old Settler's Fest in two master musicians. 8pm. — Raoul Hernandez

soundcheck

BY RAOUL HERNANDEZ

YELAWOLF

Beauty Ballroom, Friday 17

Radioactive Alabaman raps East Riverside.

YELLOW DUBMARINE

Flamingo Cantina, Friday 17

What hath Easy Star All-Stars' *Dub Side of the Moon* wrought? The Beatles' *Abbey Road* by this Maryland reggae octet. "Carry That Weight."

WOLFGANG GARTNER

La Zona Rosa, Saturday 18

Ultra Music DJ and ex-local returns. See "You're a Woman, I'm a Machine," May 13, 2011.

FLAMETRICK SUBS

Skinny's Ballroom, Saturday 18

Vroom, vroom in the psychobilly Ballroom.

SCOTT KELLY, EUGENE ROBINSON

Mohawk, Sunday 19

Neurosis and Oxbow unplugged respectively. Ghost-touring locals Ancient Wisdom open.

THE MOELLER BROTHERS

The Sahara Lounge, Monday 20

Blues brothers Mondays with T-Birds Jay and Johnny, 9pm. Sidekick late.

THE BOXING LESSON

Hotel Vegas, Wednesday 22

Floydian flare stoked by Follow That Bird, Geronimo Son, and Residual Kid.

THE EASTERN SEA

Lamberts, Thursday 23

Polished pop melodians anticipate new LP *Plague*. Little Lo builds enthusiasm first.

CHARLIE MARS

Saxon Pub, Thursday 23

Mississippi raconteur returns with finely wrought songcraft.

in-stores: Friday: **Memphis Pencils, Niall, Unknown Relatives, Classy Nudes**, Trailer Space, 7pm; Saturday: **Kingdom of Suicide Lovers, Chainbow, the Well**, Trailer Space, 7pm; Tuesday: **American Sharks 7-inch release**, Trailer Space, 7pm; Thursday: **Space Quake, Gym Mat Nap, Johnathan Horne**, Trailer Space, 7pm



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 late: **HELLO WHEELS** ★ 11:17 ★ **REBECCA BUTLER** ★
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Fri 2/17 early: **MOON BLOOM** Open mic winner!
 late: **THE DALLES** ★ **BACKWATER OPERA** ★
THEM DUQUAINES ★ **FIRE IN THE KITCHEN**

Sat 2/18 10p: **FLAMETRICK SUBS** ★ **BLUE FLAMES** ★
THE BEAT DOLLS

Mon 2/20 7-9p: **OPEN MIC** Compete to win a Friday show!

Tue 2/21 early: **BOB HOFFNAR**
 late: **RAMSAY MIDWOOD** ★
MIKE NICOLAI AND THE SENSATIONS

Wed 2/22 early: **TIM CURRY TRIO**
 late: **CHINASKI** ★ **THINKNOTHINK**

Thu 2/23 early: **UKULELE WORKSHOP**
 late: **THE VINTAGE 15** ★ **PROGRESS**

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 HEYSTACK RODEO HAPPY HOUR-7PM
 HORSE OPERA 9PM HEARTACHE TYCOONS 11PM
 MIKE & THE MOONPIES 12MID

FRIDAY, FEB. 17
THE DEL-VIPERS
 CHILL COLD BLOOD ★ BRIDGE FARMERS

SATURDAY, FEB. 18
 LOS PINKYS HAPPY HOUR FRANNY & ZOOEY 9:30PM
 BLIND PETS 10:30PM GILDED SPLINTERS 12MID

SUNDAY, FEB. 19 **BOB HOFFNAR**

MONDAY, FEB. 20
 MOCKINGBIRD LOYALS 9:30PM
 PEEWEE MOORE 10:30PM DALLES 12MID

TUESDAY, FEB. 21
 MOELLER BROS. 10PM MRS. GLASS 12MID

WEDNESDAY, FEB. 22
 ROBERT CALDWELL HAPPY HOUR
 BAR BRAWL III 10PM JOHN EVANS 12MID

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FRIDAY, FEBRUARY 17
THE LOST PINES
 (Americana, bluegrass)

Pre Mardi Gras Party
FRIDAY, FEBRUARY 17
EAST END ARCADIANs
 (hot jazz)

Pre Mardi Gras Party
SATURDAY, FEBRUARY 18
CHARLES THIBODEAUX & THE AUSTIN CAJUN ACES
 (Cajun)

THURSDAY, FEBRUARY 23
AVA ARENELLA
 (sultry jazz)

FRIDAY, FEBRUARY 24
TEXAS EASTSIDE KINGS
 (blues)

SATURDAY, FEBRUARY 25
ALICE SPENCER & THE RUBBER BAND
 (hot jazz)

SUNDAY, FEBRUARY 26
GROW YOUR CHILD'S TASTE EVENT
FREDDIE CARNES
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THURSDAY, MARCH 3
BLACKBIRD 3
 (jazz)

FRIDAY, FEBRUARY 17
WEDNESDAY - SATURDAY
 6:30 - 9 PM

FRIDAY, FEBRUARY 17
THE LOST PINES
 (Americana, bluegrass)

SATURDAY, FEBRUARY 18
SARAH PIERCE
 (sing-songwriter)

WEDNESDAY, FEBRUARY 22
EARL POOLE BALL & FRIENDS
 (honky-tonky swamp boogie)

FRIDAY, FEBRUARY 24
FLYING BALALAIKA BROTHERS
 (Texas Russia two step)

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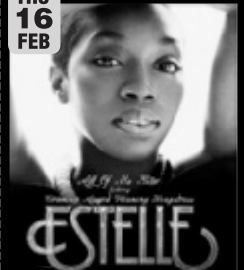


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THU
16
FEB



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FRI
17
FEB

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SAT
18
FEB

BOB SCHNEIDER



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SAT
18
FEB

PURPLE BEE
CREW PRESENTS:



MOVING MATTER
THE TRIM JABARVY

DOORS: 9:30PM

SUN
19
MAR

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DOORS: 8PM

TUE
21
FEB

MATTHEW GOOD

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WED
22
FEB

PLASA & ANTONE'S
PRESENT:

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THE SWINGIN' JOHNSONS
MICHAEL HOLT
TROPHY 500'S

DOORS: 7:30PM

THU
23
FEB

ANTONE'S
PRESENTS:



HECTOR WARD & THE BIG TIME
ROXY ROCA
THE LARUES

DOORS: 8PM

FRI
24
FEB



RUTHIE FOSTER
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HADDEN SAYERS

DOORS: 7PM

FRI
24
FEB

BOB SCHNEIDER



WITH **THE ROCKETBOYS**

DOORS: 10PM

SAT
25
FEB



THE SUPERSUCKERS
THE SPITTIN' COBRAS
DIXIE WITCH

DOORS: 8PM

SUN
26
FEB

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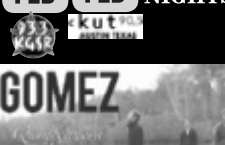
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TUE
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FEB

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WED
29
FEB

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EMORY QUINN
FIRE IN THE KITCHEN

DOORS: 8PM

THU
1
MAR



CODY JASPER BAND
CD RELEASE PARTY
THE CONTINUUMS
WILDCAT

DOORS: 8PM

FRI
2
MAR

DAVID RAMIREZ & THE CARTEL



AND **COWBOY AND INDIAN**
w/ **HOLY FICTION**
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SUN
4
MAR

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DANA FALCONBERRY
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THU
8
MAR

2X ALBUM
RELEASE PARTY
THROWDOWN!



WHITE GHOST SHIVERS
POSSESSED BY
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THE GHOST WOLVES

DOORS: 8:00 PM

FRI
9
MAR

THE SCABS



ENGLISH TEETH
THE SWEET NUTHIN

DOORS: 8:00 PM

SAT
10
MAR

CAROLYN WONDERLAND



DOORS: 7:30 PM

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WEDNESDAY, FEBRUARY 29

DOORS @ 7PM:
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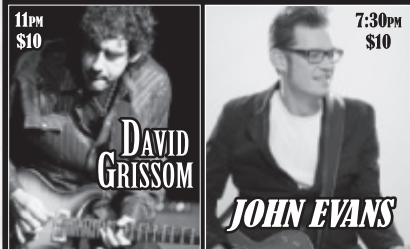
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HAUN'S MILLS 9PM
THE TIM CURRY TRIO 4PM

Friday February 17th



DAVID GRISSOM 11PM \$10
JOHN EVANS 7:30PM \$10

CARSON McHONE 4PM

Saturday February 18th \$5 Cover

WINK KEZIAH 8PM
JASON JAMES 12AM
CASEY HUBBLE 10PM
DAVID ALLYN HAPPY HOUR 4PM

Sunday February 19th No Cover



4-7PM **TESSY LOU & THE SHOTGUN STARS**
EVERY SUNDAY!!

Monday February 20th No Cover

Texas Songwriter Showcase 6:30PM

GEORGE ENSLE HOSTS
WILL T. MASSEY
BRACKEN HALE 10PM
TRIS & TESS HAPPY HOUR 4PM

Tuesday February 21st No Cover



6:30PM **BRIAN POUNDS**
8:30PM **JOHN INNON**

ERIC TESSMER HAPPY HOUR 4PM

Wednesday February 22nd No Cover

No Bad Days Open Mic with

BB MORSE 8PM
JASON ALLEN HAPPY HOUR 4PM

NO BAD DAYS

• Happy Hour M-F 4-7 •
COMING UP



2/25 **AMANDA CEVALLOS**
3/9 **LARRY JOE TAYLOR**



3/9 **TEJAS BROTHERS**
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THURSDAY, FEBRUARY 16

matt the electrician

8PM \$8
The South Austin Moonlighters
fast luke and the lead heavy 10PM \$8
12AM \$5
No Cover Happy Hour 6PM **EIGHTYSIXED**

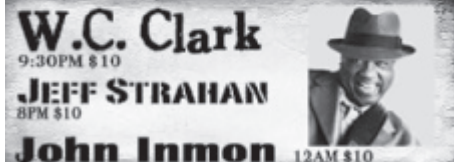
FRIDAY, FEBRUARY 17



NAKIA
BIRTHDAY CELEBRATION \$10
MALFORD MILLIGAN

9PM \$10 Adv/\$12 Day Of
LEX LAND 11PM \$10
No Cover Happy Hour 6PM
CARL POOLE BALL and THE COSMIC AMERICANS

SATURDAY, FEBRUARY 18



W.C. Clark
9:30PM \$10
JEFF STRAHAN 8PM \$10
John Innon 12AM \$10

SUNDAY, FEBRUARY 19



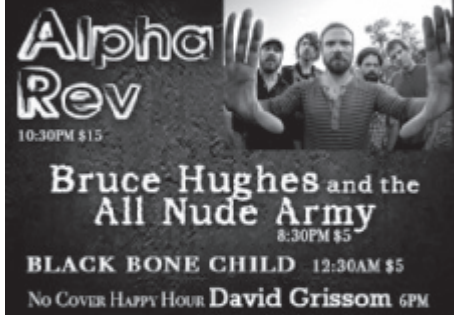
THE RESENTMENTS with Bruce and Scrapy 7:30PM \$7
Bobby Whitlock & Coco Carmel 6PM \$15
John Evans 10:30PM \$5
Pauline Reese 3PM \$10
Jake Levinson 12:30AM \$5

MONDAY, FEBRUARY 20



LONELYLAND
RAMSAY MIDWOOD 8:30PM \$10
7PM \$10
THE LEAVERS with STEVEN WALL 11PM \$5

TUESDAY, FEBRUARY 21



Alpha Rev 10:30PM \$15
Bruce Hughes and the All Nude Army 8:30PM \$5
BLACK BONE CHILD 12:30AM \$5
No Cover Happy Hour **David Grissom** 6PM

WEDNESDAY, FEBRUARY 22



Walt Wilkins & the Mystiqueros 9PM \$10
Mocking Bird Son 11PM \$10
JASON JAMES 12:30AM \$5
No Cover Happy Hour **The Nortons** 6PM

COMING UP

2/25 White Ghost Shivers

LIVE MUSIC VENUES

- ACL LIVE AT THE MOODY THEATER**, 310 W. Willie Nelson Blvd., 225-7999
- AMAYA'S TACO VILLAGE**, 5804 S. I-35, 458-2531
- ANDERSON MILL TAVERN**, 10401 Anderson Mill, 918-1599
- ANTONE'S**, 213 W. Fifth, 320-8424
- ARTZ RIB HOUSE**, 2330 S. Lamar, 442-8283
- AUSTIN ROLLER RINK**, 11600 Manchaca Rd., 292-7528
- BAKER ST. PUB & GRILL**, 3003 S. Lamar, 691-9140
- BAR 141**, 141 E. Hopkins St., San Marcos, 512/558-7399
- BAT BAR**, 218 E. Sixth, 474-6363
- BB ROVERS**, 12636 Research Ste. B-101, 335-9504
- B.D. RILEY'S IRISH PUB**, 204 E. Sixth, 494-1335
- THE BEARDED LADY**, 3504 E. Fourth, 389-0180
- BEAUTY BALLROOM**, 2015 Riverside, 391-1943
- BEAUTY BAR**, 617 E. Seventh, 391-1943
- BEERLAND**, 711 Red River, 479-ROCK
- BERNADETTE'S**, 2039 Airport
- BLIND PIG PUB**, 317 E. Sixth, 472-0809
- BLUE MOON ROCK & BLUES BAR**, 422 E. Sixth, 476-1077
- 'BOUT TIME**, 9601 N. I-35, 832-5339
- BROKEN SPOKE**, 3201 S. Lamar, 442-6189
- THE BROWN BAR**, 201 W. Eighth, 480-8330
- BUDDY'S PLACE**, 8619 Burnet Rd., 459-4677
- CACTUS CAFE**, Texas Union, UT campus, 475-6515
- CAFE MUNDI**, 801 Tillery
- CAROUSEL LOUNGE**, 1110 E. 52nd, 452-6790
- CEDAR STREET**, 208 W. Fourth, 495-9669
- CENTRAL MARKET NORTH**, 4001 N. Lamar, 206-1000
- CENTRAL MARKET SOUTH**, 4477 S. Lamar, 899-4300
- CHEATHAM STREET WAREHOUSE**, 119 Cheatham St., San Marcos, 512/353-3777
- CHERRYWOOD COFFEEHOUSE**, 1400 E. 38^{1/2}, 538-1991
- CHEZ ZEE**, 5406 Balcones, 454-2666
- CHUGGIN' MONKEY**, 219 E. Sixth, 476-5015
- CLUB 1808**, 1808 E. 12th, 524-2519
- CLUB DE VILLE**, 900 Red River, 457-0900
- CONANS PIZZA**, 2018 W. Stassney, 441-6754
- CONTINENTAL CLUB**, 1315 S. Congress, 441-2444
- COTTON CLUB**, 212 E. Davilla St., Granger, 512/859-0700
- DIRTY DOG BAR**, 505 E. Sixth, 236-9800
- DIZZY ROOSTER**, 306 E. Sixth, 236-1667
- DONN'S DEPOT**, 1600 W. Fifth, 478-0336
- THE DRISKILL HOTEL**, 604 Brazos, 474-5911
- EDDIE V'S EDGEWATER GRILLE**, 301 E. Fifth, 472-1860
- EL SOL Y LA LUNA**, 600 E. Sixth, 444-7770
- ELEPHANT ROOM**, 315 Congress, 473-2279
- ELYSIUM**, 705 Red River, 478-2979
- EMO'S EAST**, 2015 E. Riverside, 474-5370
- EVANGELINE CAFE**, 8106 Brodie, 28-CAJUN
- FLAMINGO CANTINA**, 515 E. Sixth, 494-9336
- FLIPNOTICS COFFEESPACE**, 1601 Barton Springs Rd., 480-8646
- FRANK**, 407 Colorado, 494-6916
- FRIENDS**, 208 E. Sixth, 320-8193
- FRONTIER PARK**, 2421 Webberville Rd., 243-7153
- GIDDY UPS**, 12010 Manchaca Rd., 280-4732
- GINNY'S LITTLE LONGHORN SALOON**, 5434 Burnet Rd., 458-1813
- GOGO BAR**, 209 W. Fifth
- GREEN PASTURES RESTAURANT**, 811 W. Live Oak, 444-4747
- GRUENE HALL**, 1281 Gruene Rd., New Braunfels, 830/606-1281, 830/629-5077
- GÜERO'S TACO BAR**, 1412 S. Congress, 447-7688
- HALCYON**, 218 W. Fourth, 472-9637
- THE HIGHBALL**, 1142 S. Lamar, 383-8309
- HIGHLAND MALL**, 6001 Airport
- HILL'S CAFE**, 4700 S. Congress, 851-9300
- HOLE IN THE WALL**, 2538 Guadalupe, 302-1470
- HOTEL VEGAS**, 1500 E. Sixth, 589-1411
- HOUSE WINE**, 408 Josephine, 322-5210
- INTERCONTINENTAL STEPHEN F. AUSTIN**, 701 Congress, 457-8800
- THE JACKALOPE**, 404 E. Sixth, 472-FOOD (3663)
- JOVITA'S**, 1619 S. First, 447-7825
- KICK BUTT COFFEE AT THE TRIANGLE**, 4600 Guadalupe, 467-IDOL
- KICK BUTT COFFEE**, 5775 Airport #725, 454-5425
- LA PALAPA**, 6640 Hwy. 290 E., 459-8729
- LA ZONA ROSA**, 612 W. Fourth, 263-4146
- LAMBERTS**, 401 W. Second, 494-1500
- LAS PALOMAS**, 3201 Bee Caves Rd. #122, 327-9889
- LONG CENTER FOR THE PERFORMING ARTS**, 701 W. Riverside, 457-5100
- LOVEJOYS TAPROOM & BREWERY**, 604 Neches, 477-1268
- LUCKY LOUNGE**, 209-A W. Fifth, 479-7700
- MALVERDE**, 400 W. Second, Ste. 400-B
- MARIA MARIA**, 415 Colorado, 687-6800
- MARIA'S TACO XPRESS**, 2529 S. Lamar, 444-0261
- MEAN-EYED CAT**, 1621 W. Fifth, 472-6326
- MIDNIGHT RODEO**, 2201 E. Ben White, 443-2623
- MOHAWK**, 912 Red River, 482-8404
- MOZART'S COFFEE ROASTERS**, 3825 Lake Austin Blvd., 477-2900
- MUGSHOTS**, 407 E. Seventh, 236-0008
- ND AT 501 STUDIOS**, 501 N. I-35, 485-3001
- NEWORLEDEL**, 4101 Guadalupe, 451-7170
- THE NORTH DOOR**, 50 Brushy, 485-3001
- NUTTY BROWN CAFE**, 12225 Hwy. 290 W., 301-4648
- ONE WORLD THEATRE**, 7701 Bee Caves Rd., 330-9500
- THE PALM DOOR**, 401 Sabine, 391-1994
- THE PARISH**, 214 E. Sixth, 473-8381
- PATSY'S CAFE**, 5001 E. Ben White, 444-2020
- PLUSH**, 617 Red River, 478-0099
- POODIE'S HILLTOP ROADHOUSE**, 22308 Hwy. 71 W., Spicewood, 512/264-0318
- POODLE DOG LOUNGE**, 6507 Burnet Rd., 465-9468
- RATTLE INN**, 610 Nueces St., 373-8306
- REALE'S PIZZA & CAFE**, 13450 Hwy. 183 N., 335-5115
- RED EYED FLY**, 715 Red River, 474-1084
- THE RED ROOSTER**, 109 E. Pecan, Pflugerville, 251-4129
- RILEY'S TAVERN**, 8894 FM 1102, Hunter, 512/392-3132
- ROADHOUSE**, 1103 Wonder St., Round Rock, 512/218-0813
- ROMEO'S**, 1500 Barton Springs Rd., 476-1090
- RUTA MAYA**, 3601 S. Congress Ste. D-200, 707-9637
- THE SAHARA LOUNGE**, 1413 Webberville Rd., 927-0700
- SAM'S BBQ**, 2000 E. 12th, 478-0378
- SAM'S TOWN POINT**, 2115 Allred, 282-0083
- SATELLITE BISTRO & BAR**, 5900 Slaughter #400, 288-9994
- SAXON PUB**, 1320 S. Lamar, 448-2552
- THE SCOOT INN**, 1308 E. Fourth, 478-6200
- SFC FARMERS' MARKET AT SUNSET VALLEY**, 3200 Jones, 236-0074
- SFC FARMERS' MARKET DOWNTOWN**, Fourth & Guadalupe, 236-0074
- SHERLOCK'S BAKER ST. PUB & GRILL**, 9012 Research Ste. C-1, 380-9443
- SHOOTERS BILLIARDS CEDAR PARK**, 601 E. Whitestone, Cedar Park, 512/260-2060
- SHOOTERS BILLIARDS NORTH**, 11416 RR 620 N., 401-2060
- SKINNY'S BALLROOM**, 115 San Jacinto, 476-1962
- SPEAKEASY**, 412 Congress, 476-8017
- ST. DAVID'S EPISCOPAL CHURCH**, 301 E. Eighth, 610-3500
- STARDUST CLUB**, 11940 Manchaca Rd., 280-8590
- STUBB'S**, 801 Red River, 480-8341
- SWAN DIVE**, 615 Red River, 994-2819
- TEXAS BAR & GRILL**, 14611 Burnet Rd., 255-1300
- TEXAS MIST**, 1115 Bastrop Hwy., 385-3553
- THE THIRSTY NICKEL**, 325 E. Sixth, 473-8891
- THREADGILL'S WORLD HQ**, 301 W. Riverside, 472-9304
- THRICE**, 909 W. Mary, 447-9743
- TRAILER SPACE RECORDS**, 1401-A Rosewood, 524-1445
- TRIPLE CROWN**, 206 N. Edward Gary St., San Marcos, 512/396-2236
- TROPHY'S**, 2008 S. Congress, 447-0969
- 29TH STREET BALLROOM**, 2906 Fruth, 480-9562
- VICTORY GRILL**, 1104 E. 11th, 291-6211
- VOLSTEAD LOUNGE**, 1500 E. Sixth, 680-0532
- WATERLOO ICE HOUSE**, 1106 W. 38th, 451-5245
- WHIP IN**, 1950 S. I-35, 442-5337
- WHITE HORSE**, Fifth St. & Comal
- WHITE SWAN LOUNGE**, 1906 E. 12th, 524-5702
- Z'TEJAS**, 1110 W. Sixth, 478-5355



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JOE WILLIAMS



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LILLIES
JARROD DICKENSON

SAT FEB 18
JIMMY LAFAVE, GRETCHEN PETERS,
JOHN FULLBRIGHT



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MON FEB 20
VIEWS & BREWS:
THINKING SMARTER WITH
ART MARKMAN & BOB DUKE

WED FEB 22
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EVERY THURS. IN FEB. IN THE GALLERY **BRUCE & KELLY ROBISON & WILLIS**

2/29 **JAMES McMURTRY**

THUR FEB 16
H. H. PLANET CASPER
DASH RIP
12AM
ROCK

MONDAY FEB 20
HAPPY HOUR **ADAM JOHNSON & THE PAY ME'S** 10PM
DALE WATSON AND HIS LONESTARS TUESDAY FEB 21
LAST MON NIGHT SHOW UNTIL MAY-21
HAPPY HOUR 6:30PM **TONI PRICE**

FRIDAY FEB 17
H. H. 6:30PM **THE LEGENDARY BLUES SPECIALISTS** 11PM
JEGAR ERICKSON
AND ELEVATED SPECIAL GUEST **THE FRANK MUSTARD PROJECT** 9:30M

TUESDAY FEB 21
12AM **THE COVETERS**
10:30PM **ALEJANDRO ESCOVEDO AND THE SENSITIVE BOYS**
WEDNESDAY FEB 22
HAPPY HOUR **HOT CLUB OF COWTOWN** 12AM

SATURDAY FEB 18
MATINEE DOORS 3PM **REDD VOLKAERT**
DALE HEADED TO BROADWAY!!
LAST WEEKEND GIG FOR 3 MONTHS!
DALE WATSON AND HIS LONESTARS ALL NIGHT LONG!

THURSDAY FEB 23
12AM **HONKY TOMMY MACK & THE LIFTERS** 11:15PM
10PM **THUNDERADO**

SUNDAY FEB 19
DOORS AT 6:30 SHOW AT 7:30PM
JUNIOR BROWN AND THE LOVELY TANYA RAE 7:30PM

FRIDAY FEB 24
H. H. 6:30PM **THE LEGENDARY BLUES SPECIALISTS**
12AM **CHARANGA CAKEWALK** 10PM
MATINEE DOORS 3PM **REDD VOLKAERT** 10PM

SATURDAY FEB 25
12:30AM **THE CROOKS**
11:15PM **THE PRESERVATION DARREN HOFF & THE HARD TIMES** 10PM

HEYBALE WITH REDD VOLKAERT, EARL POOLE BALL PLUS DALLAS WAYNE 10PM

UPSTAIRS IN THE GALLERY
- THU 10:30 **TAMECA JONES KELLY WILLIS & BRUCE ROBISON**
- FRI 8:30 **ROBERT KRAFT TRIO**
- FRI SAT & SUN 10:30 **MIKE FLANIGIN'S B-3 TRIO**
- FRI & SAT W **DENNY FREEMAN & FROSTY**
- SUN WITH **JAKE LANGLEY & KYLE THOMPSON**
- SAT 8:30 **STEVE BERNAL'S ZODIAC**

ART BY TOM RUNKLE MUSIC TO MIRRORS

GALLERY OPENS AT 8:00PM
- SUN 8:30 **WARREN & MARSHALL HOOD**
- MON 10:30 **CRYBEAR**
- TUE 8:30 **AMY COOK**
- WED 10:30 **THE EPHRAIM OWENS EXPERIENCE**
- THUR 8:30 **HOT CLUB OF COWTOWN'S ACOUSTIC SWING SET**
- FRI 8:30 **TRUBE, FARRELL & SNIZZ**
- SAT 8:30 **BUSTAMOOVALATORS**

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Los Campesinos!
TWO NIGHTS!
 Fri 2/17 & Sat 2/18 \$15 8PM



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UPCOMING

- *2/25 The Band of Heathens (c3concerts.com)
- *3/3 William Fitzsimmons w/ Noah Gundersen (c3concerts.com)
- *3/30 Easley w/ Marksmen, Christie Dupree (c3concerts.com)
- *4/10 The Boxer Rebellion (c3concerts.com)
- *4/11 Bowerbirds w/ Dry the River (c3concerts.com)
- *5/4 Sarah Jaffe (c3concerts.com)
- *5/8 Tennis (c3concerts.com)

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FEB 23 **BRANDON RHYDER**
 FEB 24 **JASON BEDNORZ WITH PAWNSHOP GOLD & RUSSELL BISBEY**
 COMING SOON: FEB 25 **WADE BOWEN**
 FEB 27 **PAKE ROSSI BAND**

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PHOTO BY M. DAPRA

THU, FEB 16	6-8PM	TONY HARRISON
	8-9PM	DANCE LESSONS
	9-15PM	JESSE DAYTON
FRI, FEB 17	8-9PM	DANCE LESSONS
	9-15PM	CORNELL HURD
SAT, FEB 18	8-9PM	DANCE LESSONS
	9-30PM	DERAILERS
TUE, FEB 21	6-8PM	AMANDA CAVALLOS
	8-15PM	WELDON HENSON
WED, FEB 22	6-8PM	TJ BONITA
	8-9PM	DANCE LESSONS
	9-15PM	CHAPARRAL w/ JEFF HUGHES

CLUB LISTINGS

THURSDAY 16

BAKER ST. PUB & GRILL Justif (9:00) **A**

BAT BAR Continuums

BEAUTY BALLROOM LeDoom, Vegas Banger, Bro Safari, Codes (10:00) **B**

BEERLAND Ralph White & Walter Daniels, Tyler Keith, the Golden Boys (2:00) **A B**

BLIND PIG PUB John Prather (4:30)

ACL LIVE AT THE MOODY THEATER Trombone Shorty & Orleans Avenue, Dirty Dozen Brass Band (7:00) **A B**

ANDERSON MILL TAVERN Superhero Underwear

ANTONE'S Stacy Barthe, Luke James, Estelle (8:00) **R A**

ARTZ RIB HOUSE Paper Moon Shiners **A**

BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton **B** (6:00)

CAROUSEL LOUNGE Blue Lou (7:00)

CENTRAL MARKET NORTH Guy Forsyth (6:30) **A**

CHEATHAM STREET WAREHOUSE 6 Market Blvd. (10:45)

CHERRYWOOD COFFEEHOUSE Fosskit No. 5 (7:00) **A**

ROAD SHOWS
February

THU 16
Dirty Dozen Brass Band, Trombone Shorty & Orleans Avenue. ACL Live at the Moody Theater

Estelle, Stacy Barthe, Antone's Codes, Bro Safari, Vegas Banger, LeDoom, Beauty Ballroom

Tyler Keith, Beerland

Los Fabulocos, Dash Rip Rock, Continental Club

Blondes Make Better Victims, Hotel Vegas

Brad Dunn & Ellis County, Mean-Eyed Cat

P.J. Bond, Colby James, Mohawk Mike Dillon & Yojimbo Funk, Dege Legg, Swan Dive

FRI 17
Loretta Lynn, Jim Lauderdale, ACL Live at the Moody Theater

Dimitri's Ascent, Austin Roller Rink

Yelawolf, Beauty Ballroom Dignan, Searcher, Beauty Bar Diminished, Imperial Massacre, Human Chunks, Beerland the Black Lillies, Jarrod Dickson, Cactus Cafe Vanessa Rosetto, Cherrywood Coffeehouse Kruds, Last Legs, We Are Empire, Club 1808 Yellow Dubmarine, Flamingo Cantina Boyfrndz, Frank Super Diamond, La Zona Rosa George Winston, One World Theatre Los Campesinos!, Parenthetical Girls, the Parish Reverend Deadeye, Rattle Inn The Haymakers, the Red Rooster Dallas Wayne, Riley's Tavern

FRI 17
Wolfgang Gartner, La Zona Rosa Pat Green, Midnight Rodeo Jucifer, Mohawk George Winston, One World Theatre Los Campesinos!, Parenthetical Girls, the Parish Brad Dunn & Ellis County, Rattle Inn Awesome Death, Red Eyed Fly Knights of Steel, Ruta Maya The Blue Flames, Skinny's Ballroom needtobreathe, Stubb's

SUN 19
Tommy Emmanuel, ACL Live at the Moody Theater Over the Rhine, Cactus Cafe The Wolf, the Dirty Lungs, Hole in the Wall Scott Kelly, Eugene Robinson, Mohawk George Winston, One World Theatre


MON 20
Tommy Emmanuel, ACL Live at the Moody Theater Milli Mars, Mohawk

TUE 21
Matthew Good, Antone's Encore, Cedar Street Children of Bodom, Eluveitie, Emo's East Revenants, Hole in the Wall Roxy Roca, Hotel Vegas Ataris, Delorean, Kick Butt Coffee Your 33 Black Angels, Dan Tedesco, Mohawk

WED 22
David Halley, Artz Rib House Noisy Neighbors, Shivery Shakes, Beauty Bar Javier Chaparro & Salud, Cactus Cafe Flat Stanley, Carousel Lounge Laughing Dogs, Dodsfalla, Club 1808 Your 33 Black Angels, Hole in the Wall Stephen Malkmus & the Jicks, Nurses, Mohawk Roxy Roca, White Swan Lounge

THU 23
Tommy Mack & the Lifters, Thunderado, Continental Club Texas Hate Machine, Dirty Dog Bar Puscifer, Long Center for the Performing Arts Chelsea Hotel, Blower, Lovejoys Taproom & Brewery Bird Peterson, Malverde Chris Hillman & Herb Pedersen, One World Theatre Charlie Mars, Saxon Pub Hamburguesa, the Scoot Inn Dstry, Swan Dive Navasota String Band, Triple Crown

Puscifer
 featuring MAYNARD JAMES KEENAN



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THU 23
Girls Rock Camp Benefit w/ DJ Cap'n Tits, DJ Apocalypse Soundsystem, Hotel Vegas

SAT 18
Young, Black & Gifted Benefit w/ East Side Blues Syndicate, Peterson Bros., LZ Love, Victory Grill

Phil Aulie Benefit w/ Superhouse, MaryAnn & the Revival Band, Marmalakes, ND at 501 Studios

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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STUBB'S

SAT MAR 3



FRI MAR 9



FRI APR 6



SAT APR 7



FRI APR 20



THU APR 26



SAT APR 28



SUN APR 29



TUE MAY 1



IN THE CLUB

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ANYA MARINA
WITH NANO WHITMAN

SUN FEB 18 11AM & 1PM
GOSPEL BRUNCH
THE DISCIPLES OF JOY
CALL 512.480.8341 x4 FOR RESERVATIONS

SUN FEB 19 DOORS 7PM
MENTOS PRESENTS
ANDY GRAMMER
WITH RYAN STAR AND ACTION ITEM

THU FEB 23 DOORS 8PM
TRIBAL SEEDS
WITH FORTUNATE YOUTH AND AXIS UNITY

FRI FEB 24 DOORS 8PM
QUIET COMPANY
WITH THE ORBANS, REYNOLDS NUMBER & LITTLE BRAVE

SAT FEB 25 DOORS 9PM
REPTAR WITH QUIET HOOVES

MON FEB 27 DOORS 8PM
KATIE HERZIG

THU MAR 1 DOORS 9PM
GRAHAM WILKINSON
WITH SLOWTRAIN AND WOOD & WIRE

FRI MAR 2 DOORS 9PM
ZLAM DUNK VINYL RELEASE SHOW
WITH EQUALS, THE NOUNS, MARKOV

SAT MAR 3 DOORS 11PM
INSIDE AFTER BIG HEAD TODD
SAM SLIVA & THE GOOD

WED MAR 7 DOORS 9PM
JENNY OWEN YOUNGS
WITH LITTLE HURRICANE

FRI MAR 9 DOORS 11PM
FREE SHOW AFTER DR. DOG
THOMAS WYNN & THE BELIEVERS

FRI MAR 23 DOORS 11PM
FREE INSIDE AFTER THE NAKED & FAMOUS
ART VERSUS INDUSTRY

SAT MAR 24 DOORS 11:30PM
INSIDE AFTER YOUNG THE GIANT
SOUNDS UNDER RADIO

WED MAR 28 DOORS 9PM
FRANKIE BALLARD
WITH BRAD DUNN & ELLIS COUNTY

CALENDAR

» OUTSIDE SHOW » INSIDE SHOW

4-11* GREEN RIVER ORDINANCE
UNDER FIRE N. AMERICAN TOUR
WITH GRAHAM COLTON

4-6* DEADEYE
FREE SHOW INSIDE AFTER
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AND C.U.B.A.

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CLUB LISTINGS

FROM THURSDAY

CHUGGIN' MONKEY Amber Lucille ♪ (4:30), Tish & Misbehavin' (8:30)

CONTINENTAL CLUB Gallery: Kelly Willis & Bruce Robison, Tameca Jones (8:30); In the Club: Planet Casper (6:30), Dash Rip Rock, Los Fabulocos (10:00) **R**

DIZZY ROOSTER John Chavez (4:30), Sonny Wolf (8:30)

THE DRISKILL HOTEL Driskill Bar: Joe Sundell (5:30)

EDDIE V'S EDGEWATER GRILLE Robert Kelley (7:30) **A**

ELEPHANT ROOM Albanie & Her Fellas (6:00), Gabriel Santiago Quintet (9:30)

ELYSIUM 90's Night

FLIPNOTICS COFFEESPACE D.B. Rouse ♪, Open Mic w/ Lisa Kettyle (6:00) **A**

FRIENDS Dive Bar All-Stars (10:30)

GINNY'S LITTLE LONGHORN SALOON Alvin Crow (9:00)

GRUENE HALL Josh Grider (6:00) **A**

GÜERO'S TACO BAR Matt Smith's World (6:30)

THE HIGHBALL Dale Watson (8:00)

HOLE IN THE WALL Paul Banks & the Carousels, Dead Left EP Release, Slowtrain (9:00)

HOTEL VEGAS Blondes Make Better Victims, the Mole People ♪, Boy + Kite **R**

INTERCONTINENTAL STEPHEN F. AUSTIN Stephen F. Bar: Weldon Henson & Devin Preitauer

JOVITA'S Beto y los Fairlanes, Sound Is Brown (5:00) **A**

LA PALAPA Johnny Gonzales (7:00)

LAMBERTS The Docs, the Dirty Names (10:00)

LOVEJOYS TAPROOM & BREWERY Fur King, Dixie Witch (9:00)

LUCKY LOUNGE Ian McLagan & the Bump Band (6:00), Tucker Jameson & Wounded City (9:00)

MALVERDE DJ Richard Martinez (10:00)

MEAN-EYED CAT Brad Dunn & Ellis County (7:30) **R**

MOHAWK Colby James, Chris Stowe, P.J. Bond, Jesse Moore, Shakey Graves (9:00) **R**

ND AT 501 STUDIOS ATX Producer Invitational Round 2 (9:00)

THE NORTH DOOR Exploded Drawings (9:00)

THE PARISH RAW Artists

PLUSH Luna, Vicious Viv, Endboss (10:00)

POODIE'S HILLTOP ROADHOUSE Tim Curry Trio (4:00) **A**, Haun Mills (6:30) **A**

RATTLE INN Hudson Moore (10:30)

RED EYED FLY The Abstract, Skirt the Issue, Audioroad, Befriend the Bears, 22 Thoughts ♪

THE RED ROOSTER Rockin' Steve

RILEY'S TAVERN Andy Vaughn & Driveline (9:00)

RUTA MAYA *The Hooping Life* w/ Laura Scarborough (8:00) **A**

THE SAHARA LOUNGE Shawn Nelson, Red Dirt Rebellion

SATELLITE BISTRO & BAR Riley Osbourne

SAXON PUB Eightysixed (6:00), Matt the Electrician ♪, South Austin Moonlighters, Fast Luke & the Lead Heavy (8:00)

SHOOTERS BILLIARDS NORTH Pete Benz (9:00)

SKINNY'S BALLROOM Mike Manco (7:00), Once Per Axis, Rebecca Butler, 11:17, Hello Wheels (9:00)

SPEAKEASY Lucky Strikes (9:30)

SWAN DIVE Black Irish, Dege Legg, Honky, Mike Dillon & Yojimbo Funk **R**

THE THIRSTY NICKEL Nothing Left (8:30)

TRAILER SPACE RECORDS Lacuna Incorporated ♪, Kaiser Soze, ST 37 (7:00) **A**

TRIPLE CROWN Eric Hisaw (6:00), En Route, Mamafesta (10:00)

TROPHY'S Catch a Dream, the Green View (9:00)

29TH STREET BALLROOM How I Quit Crack (9:00)

VOLSTEAD LOUNGE The Shake (11:00)

WHITE HORSE Not in the Face ♪ (10:00)

WHITE SWAN LOUNGE The Bye & Bye (10:00)

Z'TEJAS The Brew (6:00)

FRIDAY

ACL LIVE AT THE MOODY THEATER Jim Lauderdale, Loretta Lynn (6:30) **R**

AMAYA'S TACO VILLAGE Johnny Gonzales (5:00)

ANDERSON MILL TAVERN Jo Hell

ARTZ RIB HOUSE The Studebakers **A**

AUSTIN ROLLER RINK Dimitri's Ascent (12mid) **R**

BEAUTY BALLROOM Yelawolf (9:00) **R**

BEAUTY BAR Searcher, Look Mexico, Dignan, Speak (9:00) **R**

BEERLAND Human Chunks, Imperial Massacre, Scattered Remains, Disfigured, Diminished (2:00) **R**

BLIND PIG PUB John Prather (4:30)

'BOUT TIME DJ Element

BUDDY'S PLACE Son Geezinslaw, Glenn Collins (8:00)

CACTUS CAFE Jarrod Dickson, the Black Lillies (8:00) **R** **A**

CAROUSEL LOUNGE Daniel Driver, Fledglings, Daylight Titans, Michael Comiskey (7:00)

CEDAR STREET Trent Durham (6:00)

CENTRAL MARKET NORTH East End Arcadians (6:30) **A**

CENTRAL MARKET SOUTH The Lost Pines ♪ (6:30) **A**

CHEATHAM STREET WAREHOUSE Adam Carroll & Michael O'Connor (10:30)

CHERRYWOOD COFFEEHOUSE Vanessa Rosetto, Daze of Heaven, GMN, Knife Drop (7:00) **R** **A**

CHUGGIN' MONKEY Mike V. (4:30), Guilty Pleasures (8:30)

CLUB 1808 Annex: We Are Empire, Carrion Decay, Last Legs, Kruds, Esclavo, Dethrone (9:00) **R**

CLUB DE VILLE Best Best Friends, Erin Ivey (9:00)

CONANS PIZZA Matt "Blue Cat" Ferrel (6:30) **A**

CONTINENTAL CLUB Gallery: Robert Kraft Trio, Mike Flanigin Trio w/ Frosty (8:30); In the Club: the Blues Specialists (6:30), the Frank Mustard Project, Jegar Erickson (10:00)

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THURSDAY (2.16)
• House of Songs Showcase 6pm
• Open Mic 8pm

FRIDAY (2.17)
• Wild Bill & the Last Knobs 6pm
• SONGBIRDS IN THE ROUND hosted by Vanessa Lively 8pm

SATURDAY (2.18)
• Douglas Gene 6pm
• Julie Nolen 8pm
• RAY PRIM SINGER SOULWRITER NIGHT w/Lang Freeman, Brian Batch 8pm

SUNDAY (2.19)
• Lizzie Lehman & Cait Olds 6pm
• Daniel Wittington, Matt Halck, Jaimee Harrison 8pm

MONDAY (2.20)
• Bottom Dollar String Band 7pm
• The Bluegrass Outfit 9pm

TUESDAY (2.21)
• Luke Mitchell 6pm
• Erik Hokkanen's Laboratory 9pm

WEDNESDAY (2.22)
• Derek Evans 7pm
• SONGWRITER SERIES WITH Lisa Kettyle, Nick Walker, Matt Burnett 8pm

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Fri. 2/17
OUTSIDE Agave Love, Under The Sun, So Far Gone, Common Thread

Sat. 2/18
OUTSIDE Awesome Death, Stumbledrunk, Doc Holiday & The Frankensteins Monster, Everburn, Nixon

Sun. 2/19
LOUNGE Far From Grace, Patrick's Beard, Chuck Harris, Aaron Tinjum

Mo. 2/20
LOUNGE Kingdom, The Big Red Cheese Tony Redman, Tiny Purple Fishies

Tu. 2/21
LOUNGE Karmic Reaction, Heather Bishop Rick Steinburg & The Stonecastle Family Band, These Fine Moments

We. 2/22
OUTSIDE George, The New Way, Billy Kiesel Band, The Creamy Middles

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PAUL GLASSE

FRIDAY, FEBRUARY 17 · 10PM

PONTY BONE

SATURDAY, FEBRUARY 18 · 10PM

DEUCE COUPE

MONDAY, FEBRUARY 20 · 7PM

BRENNEN LEIGH

TUESDAY, FEBRUARY 21 · 7PM

MARDI GRAS

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7PM **LISA HATTERSLY**

10PM **THE PEACEMAKERS**

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SHAWN NELSON

FRI 2/17 **D MADNESS**
I WANNA BE HER

SAT 2/18 BLACK HISTORY MONTH PRES. "THE GENEALOGY OF WORLD MUSIC THROUGH AFRICAN ROOTS" 9PM
ZOOMOUNTCHI 11PM

MON 2/20 **MOELLER BROTHERS** 9PM
SIDEKICK 11PM

TUE 2/21 **BLACK BIRDS**
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WED 2/22 **NINA SING, WAYNE SUTTON, ELECTRIC MUD**

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SAT 18 FEB	WHITEY ON THE MOON Doors 9:30PM \$6.00 All Ages Megafauna, Black Owl Society, Shoulder Voices
WED 22 FEB	EMILY BELL Doors 9:30PM \$6.00 All Ages Elijah Ford, Elephant M
THU 23 FEB	KNIFIGHT Doors 9:30PM \$6.00 All Ages Mudcats premiere screening and catfish fry! The Atomic Duo, Uncle Lady live bluegrass
FRI 24 FEB	WHITESIREN : LOCAL NIGHT Doors 9:00PM \$10 Door \$8 RSVP All Ages Gobi, Oh Look Out, BK & Mr. E End Wave, Sleep Talk
SAT 25 FEB	WHITESIREN : LOCAL NIGHT Doors 9:00PM \$10 Door \$8 RSVP All Ages Oh No Oh My, Stereo Is A Lie, New Roman Times Dead Black Hearts, Western Ghost House

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CLUB LISTINGS

FROM FRIDAY

- DIZZY ROOSTER** Aaron Navarro (4:30), Lixbox (8:30)
- DONN'S DEPOT** Donn & the Station Masters
- THE DRISKILL HOTEL** Driskill Bar: Dave Insley, the Carper Family (6:00)
- EDDIE V'S EDGEWATER GRILLE** Scotty B. Trio (8:00) A
- EL SOL Y LA LUNA** Mariachi Tamazula (8:00) A
- ELEPHANT ROOM** The Jitterbug Vipers (6:00), Beto y Los Fairlanes (9:30)
- ELYSIUM** Depeche Mode Tribute w/ DJ AsuraSunil, DJ SynthMaster (9:00)
- FLAMINGO CANTINA** Yellow Dubmarine (9:00) R
- FLIPNOTICS COFFEESPACE** Wild Bill & the Lost Knobs (6:00) A, Vanessa Lively (8:00), Nicolette Good (8:00), Tara Craig, Miss Lauren Marie (8:00) A
- FRANK** Knifight, Boyfrndz, Sorne (9:30) R A
- GINNY'S LITTLE LONGHORN SALOON** Dane Sterling, Scott Angle & the Cold Cold Hearts (6:00)
- GRUENE HALL** Carolyn Wonderland A
- GÜERO'S TACO BAR** Grupo Gruvo (6:30)
- THE HIGHBALL** Magnificent 7 (7:00)
- HILL'S CAFE** Cade Baccus A
- HOLE IN THE WALL** Meggan Carney, Kinky Machine, Little Brave (10:00)
- HOTEL VEGAS** Dixie Hammers, the Ripe, the Ugly Beats (10:00)
- JOVITA'S** Will Taylor's Variety Dance Band, the Vendetta Big Band (8:00) A
- KICK BUTT COFFEE** DJ Bee (9:00) A
- LA ZONA ROSA** Cover Girls, Super Diamond (8:00) R
- LAMBERTS** Calliope Musicals, Bang Bangz (10:00)
- LUCKY LOUNGE** The Raindoggs (6:00), Kalu James (9:00)
- MARIA'S TACO XPRESS** Leeann Atherton (7:00) A
- MEAN-EYED CAT** Chief Rooster (9:00)
- MIDNIGHT RODEO** Kyle Park (10:00)
- MOHAWK** On After Dark, Wiretree (8:00), Whitman (9:00)
- ND AT 501 STUDIOS** Shakey Graves, Ben Baxter (8:00), Suite 709 (9:00)
- NEWORDELI** Elizabeth Wills, Molaro for Illinois (7:00)
- THE NORTH DOOR** Bobby West (10:00)
- ONE WORLD THEATRE** George Winston (8:00) R A
- THE PARISH** Parenthetical Girls, Los Campesinos! (9:00) R
- PLUSH** Daniel Allen, Dragonlazer (10:00)
- POODIE'S HILLTOP ROADHOUSE** Ashley Monical (4:30) A, John Evans, David Grissom (6:30) A
- POODLE DOG LOUNGE** Jerry Horn
- RATTLE INN** Reverend Deadeye (10:30) R
- RED EYED FLY** Common Thread, So Far Gone, Under the Sun, Agave Love (8:00), Standard Series (9:30) R
- THE RED ROOSTER** The Haymakers (9:30) R
- RILEY'S TAVERN** Dallas Wayne (9:00) R
- RUTA MAYA** Soulify Ya & the Black Lung Crew, Footpie, Axis Unity (8:00) A
- THE SAHARA LOUNGE** I Wanna Be Her, D-Madness (8:00) R
- SAM'S TOWN POINT** Fossil & the Shrinking Members
- SATELLITE BISTRO & BAR** T. Jarrod Bonta (6:30)
- SAXON PUB** Earl Poole Ball & the Cosmic Americans (6:00), Malford Milligan, Nakia (9:00)
- SHOOTERS BILLIARDS NORTH** The Crush (9:00)
- SKINNY'S BALLROOM** Fire in the Kitchen, Them Duquaines, Backwater Opera (8:00)
- SPEAKEASY** Video Vamp (9:30)
- ST. DAVID'S EPISCOPAL CHURCH** Idiot Glee, Islands (7:30) R A
- STARDUST CLUB** Second Hand Rose
- STUBB'S** Nano Whitman, Anya Marina (9:00) R
- SWAN DIVE** Smooth Sailing, New York City Queens, Whalers (8:00), Sleep Good (9:00)
- TEXAS BAR & GRILL** Fatty Monk (9:00)
- TEXAS MIST** DJ Joe Hernandez (9:00)
- THE THIRSTY NICKEL** Jack Burton
- THRICE** Christine Young
- TRAILER SPACE RECORDS** Classy Nudes, Unknown Relatives, Niall, Memphis Pencils (7:00) R A
- TRIPLE CROWN** The Whiptails (6:00), the Couch, Frank Smith, Final Exam (10:00)
- TROPHY'S** Lone Star Drifters, David Spann, Blue Squeeze Box (8:00), Booze & Cupcakes
- VOLSTEAD LOUNGE** Haters Make Us Famous (10:00)
- WHITE HORSE** The Del-Vipers, Chili Cold Blood, Bridge Farmers (9:00)
- WHITE SWAN LOUNGE** Bats Blood, Shortwave Party, Crooked Bangs, the Really Rottens (10:00) R

SATURDAY 18

- AMAYA'S TACO VILLAGE** Johnny Gonzales (5:00)
- ANDERSON MILL TAVERN** Melodic Drifters
- ANTONE'S** Early: Mitch Watkins, Bob Schneider (6:00); Later: Talking Heads Tribute w/ Jabarvy, the Trim, Moving Matter, Groovin' Ground (9:30) A
- ARTZ RIB HOUSE** Sieker Band A
- THE BEARDED LADY** Anniversary Party w/ Reaganometry, Dikes of Holland, Total Unicorn (2:00)
- BEAUTY BALLROOM** Grupo Fantasma Live Taping (8:00)
- BEERLAND** Brain Attack, Dead Space, Digital Leather (9:00) R
- BERNADETTE'S** Daze of Heaven, Macho Blush, Lucio Menegon, Pussyviolence (9:00)
- 'BOUT TIME** DJ Element (9:00)
- CACTUS CAFE** John Fullbright, Gretchen Peters, Jimmy LaFave (8:00) R A
- CAROUSEL LOUNGE** Copy Cats, World Racketeering Squad, the Bell Riots (9:00)

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★
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frt **17** DEAD EYE {10:30p-12:00a}

sat **18** BRAD DUNN {11:00p-12:00a}

sun **19** RAY'S BACKSTAGE JAM hosted by GEORGE DEVORE {7:00-10:00p}

tue **21** BORDERTOWN BOOTLEGGERS {8:00-11:00p}

wed **22** DALE WATSON and the TEXAS TWO {9:00p-12:00a}

thu **23** HUDSON MOORE {10:30p-12:00a} \$5 cover

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NORTH ON LAMAR

Sun Feb. 19	Bryan Byrne & Borrowed Time 11 am no cover
Wed Feb. 22	Tony Redman 7 pm no cover

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Mon Feb. 20	Jeff Plankenhorn Band w/ Brennen Temple, Yogi & Phil Littman 9 pm Coley McCabe 8 pm \$10
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WILL TAYLOR'S VARIETY DANCE BAND 8-10PM
SALLY ALLEN HAPPY HOUR 5:30-7PM
 SAT FEBRUARY 18 • NO COVER
CRASH GALLERY 10:30PM-11:30PM
DISTANCE RUNNER 9-10PM
MELANCHOLY RAMBLERS 6:30PM-8:30PM
 SUN FEBRUARY 19 • NO COVER
HOT TEXAS SWING BAND 6:30-9:30PM
 TUE FEBRUARY 21 • NO COVER
GARY NEWCOMB TRIO 8:30-10PM
TEX THOMAS & THE DANGLING WRANGLERS 6-8PM
 WED FEBRUARY 22 • NO COVER
THE CROSTOWN WAGERS 8:30-10PM
FLOUNDERS WITHOUT EYES 6-8PM
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CLUB LISTINGS

FROM SATURDAY

CENTRAL MARKET NORTH Charles Thibodeaux (6:30) **A**
CENTRAL MARKET SOUTH Sarah Pierce (6:30) **A**
CHEATHAM STREET WAREHOUSE Clay McClinton, the Saddle (9:30)
CHERRYWOOD COFFEEHOUSE Dudes Die (7:00) **A**
CHUGGIN' MONKEY Widgeon (4:30), Tish & Misbehavin' (8:30)
CLUB 1808 Annex: Will to Live, Band of Mercy, One Against Many, No Hope In Texas, Just Sayin' (8:00) **R**
CONTINENTAL CLUB Gallery: Steve Bernal's Zodiac, Mike Flanigin Trio (8:30); In the Club: Redd Volkaert (3:00), Dale Watson & His Lone Stars (10:00)
DIZZY ROOSTER Mike V. (4:30), Gary Lee Cox (8:30)
DONN'S DEPOT Murphy's Inlaws & Outlaws
THE DRISKILL HOTEL Hillbilly Savants (8:00) **R**
EDDIE V'S EDGEWATER GRILLE Lucky Strikes (8:00) **A**
EL SOL Y LA LUNA Chrissy Flatt (8:00) **A**
ELEPHANT ROOM Ephraim Owens Quintet (9:30)
ELYSIUM Corset Ball w/ DJ Edminister, DJ Argo, DJ Gothfather (9:00)
FRANK Shoulder Voices, Black Owl Society, Megafauna, Whitey on the Moon (9:30) **R A**
GINNY'S LITTLE LONGHORN SALOON Mike Stinson (9:00) **R**
GRUENE HALL Sons of Fathers (1:00), Jonathan Tyler & the Northern Lights (9:00) **R A**
GUERO'S TACO BAR Rosie & the Ramblers (6:30)
THE HIGBALL New Day Soul w/ DJ Akalepse (9:00)

HIGHLAND MALL Food Court: Cienfuegos (6:00)
HILL'S CAFE Drew Fish **A**
HOLE IN THE WALL Darren Hoff & the Hard Times, Grace Park & the Dear, Jack Wilson, Goodfield (9:00)
HOTEL VEGAS Los Bandidos Cosmicos, Afrofreque, Master Blaster Sound System (10:00) **R**
JOVITA'S Melancholy Ramblers, Distance Runner, Crash Gallery (6:30) **A**
KICK BUTT COFFEE Moonlight Social, Sailor's Wife, Broken Umbrella Academy, AUX, David Michael Selbo, Glare, Shawn Lucas, Aaron Stephens, Good as Gone (7:00) **A**
KICK BUTT COFFEE AT THE TRIANGLE Will Compernelle, Andrew Stone, Derek Washington, Holy Ono (7:00)
LA ZONA ROSA Wolfgang Gartner (8:00) **R**
LAMBERTS Reed Turner (10:30)
MEAN-EYED CAT Chaparral w/ Jeff Hughes (9:00)
MIDNIGHT RODEO Pat Green (8:00) **R**
MOHAWK Tia Carrera, Jucifer (9:00) **R**
ND AT 501 STUDIOS Salesman (9:00)
NEWORLEDELI Mary Fagan (7:00)
ONE WORLD THEATRE George Winston (8:00) **R A**
THE PARISH Parenthetical Girls, Los Campesinos! (9:00) **R**
PLUSH DJ Ramo, DJ Digg
POODIE'S HILLTOP ROADHOUSE David Allyn, Casey Hubble, Larry Cooper, John Evans, Wink Keziah, John Evans **A**
RATTLE INN Brad Dunn & Ellis County (11:00) **R**

RED EYED FLY Nixon, Ever Burn, Doc Holliday & the Frankenstein Monster, Stumbledrunk, Awesome Death **R**
THE RED ROOSTER Andrew Trevino (9:00)
RILEY'S TAVERN Mark Allan Atwood (9:00)
RUTA MAYA Anne Simoni, Knights of Steel, Callum High, Capoeira Evolução, Sons of Orpheus **R A**
THE SAHARA LOUNGE Zoumountchi (11:00)
SATELLITE BISTRO & BAR Ava Arenella (7:00)
SAXON PUB Jeff Strahan, David Holt, Eightysixed (7:00); W.C. Clark, Jon Inmon (9:30)
SFC FARMERS' MARKET AT SUNSET VALLEY Nicolette Good **R** (10:00am)
SFC FARMERS' MARKET DOWNTOWN Charles Thibodeaux (10:00am)
SHOOTERS BILLIARDS CEDAR PARK Capital Suspects (9:00)
SKINNY'S BALLROOM The Beat Dolls, the Blue Flames, Flametrick Subs (10:00) **R**
SPEAKEASY Rotel & the Hot Tomatoes (9:30)
STUBB'S Ben Rector, needto-breathe **R**
SWAN DIVE Knifight, A Sky Jet Black, Missions **R**
THE THIRSTY NICKEL Sean Evans (4:30), Guilty Pleasures (9:00)
THRICE Jan Seides **R** (7:00)
TRAILER SPACE RECORDS The Well, Chainbow, Kingdom of Suicide Lovers (7:00) **A**
TRIPLE CROWN Henry + the Invisibles **R** (10:00)
VICTORY GRILL Young, Black & Gifted Benefit w/ East Side Blues Syndicate, Peterson Bros., LZ Love (7:00)
VOLSTEAD LOUNGE DJ Orion (10:00)

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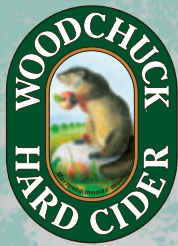
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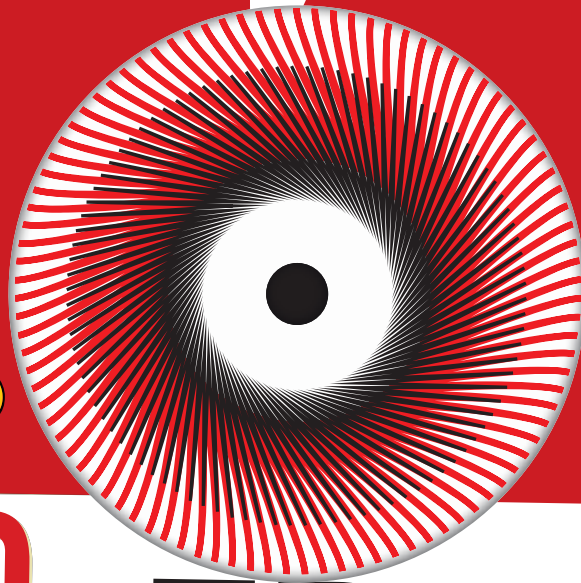


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CLUB LISTINGS

SUNDAY 19

ACL LIVE AT THE MOODY THEATER Tommy Emmanuel (6:30) **R**
ARTZ RIB HOUSE Bert Rivera **A**
BAKER ST. PUB & GRILL Open Mic w/ Justif (7:00) **A**
BB ROVERS Open Mic (7:00) **A**
B.D. RILEY'S IRISH PUB Irish Tunes Session (9:00)
BEAUTY BALLROOM Grupo Fantasma Live Taping (6:00)
BLUE MOON ROCK & BLUES BAR Kevin & the Krawlers (8:00)
'BOUT TIME A.J. Kline (8:00)
CACTUS CAFE Over the Rhine (7:30, 10:00) **B A**
CEDAR STREET Much Love (8:00)
CHERRYWOOD COFFEEHOUSE Chris Douthitt (7:00) **A**
CHUGGIN' MONKEY Mike V. (4:30)
CONTINENTAL CLUB Gallery: Warren Hood, Marshall Hood, Mike Flanigin Trio w/ Jake Langley (8:30); In the Club: Junior Brown & Tanya Rae (7:00), Heybale! (10:00)
COTTON CLUB Can't Hardly Playboyz (7:00) **A**
DIZZY ROOSTER Mylon English (4:30), Jo Hell (9:00)
EDDIE V'S EDGEWATER GRILLE Kris Kimura Quartet (7:00) **A**
ELEPHANT ROOM Austin Jazz Society Tribute (9:30)
FLIPNOTICS COFFEEHOUSE Daniel Whittington **A**
GINNY'S LITTLE LONGHORN SALOON Dale Watson (4:00)
GREEN PASTURES RESTAURANT Jacques Vilmain (11:00am) **A**
GRUENE HALL Mike Zito (4:00) **A**
GÜERO'S TACO BAR Mitch Webb & the Swindles (3:00)
HOLE IN THE WALL Bloody Knives ♪, the History Department, the Dirty Lungs, the Wolf (9:00) **B**
HOTEL VEGAS Danny Malone (7:00)
HOUSE WINE Justin Landers (6:00)
JOVITA'S Rockin' Gospel Project (noon) **A**, Hot Texas Swing Band (6:30) **A**
KICK BUTT COFFEE Open Mic (8:00) **A**

KICK BUTT COFFEE AT THE TRIANGLE Ted Hall's Blues Church & Jam (8:00)
LAMBERTS Ephraim Owens & Kevin Lovejoy (7:00)
LUCKY LOUNGE Under the Sun, Kiddoo & the Dude, Jean Claude Van Jam (9:00)
MEAN-EYED CAT Bracken Hale (7:30)
MOHAWK Ancient Wisdom, Eugene Robinson, Scott Kelly (9:00) **B**
ND AT 501 STUDIOS Th'Empires
NUTTY BROWN CAFE Java Jazz (11:00am) **A**
ONE WORLD THEATRE George Winston (7:00) **B A**
THE PARISH For Every Empire, Beyond Vessels, Through Arteries, Against the Archaic, Set the Sun, Harp & Lyre (9:00) **B**
PLUSH J. Francis, DJ Richard Gear, Adam Warped
POODIE'S HILLTOP ROADHOUSE Tessa Lou Williams (3:00), Bracken Hale (8:00) **A**
RATTLE INN George Devore (7:00)
RUTA MAYA Linton Mancilla (2:00) **A**, Salsa Lessons, Timbas Del Norte (8:00) **A**
SAM'S BBQ Acoustic Open Mic w/ Lili and Walter ♪ (2:00)
SAXON PUB Pauline Reese (3:00), Bobby Whitlock & CoCo Carmel, the Resentments (6:00), John Evans (10:30)
SPEAKEASY Adam Rodgers (10:00)
STUBB'S Action Item, Ryan Star, Andy Grammer (7:00) **B**
THREADGILL'S WORLD HQ Zack Walther & the Cronkites **A**
TRIPLE CROWN Open Mic w/ Grant Ewing, Holly Aiken, Nate Hinds
TROPHY'S Corporate Elvis (9:00)
VOLSTEAD LOUNGE Them Duquaines (10:00)
Z'ZEJAS The Jitterbug Vipers (6:00)

See austinchronicle.com for complete listings.

MONDAY 20

ACL LIVE AT THE MOODY THEATER Tommy Emmanuel (6:30) **A**
ARTZ RIB HOUSE Sarah Elizabeth Campbell & the Banned (7:30) **A**
B.D. RILEY'S IRISH PUB Open Mic (7:00)
'BOUT TIME A.J. Kline (9:00)
CHEZ ZEE Rich Demarco (6:30) **A**
CONTINENTAL CLUB Gallery: Amy Cook, Crybear (8:30); In the Club: Adam Johnson & the Pay Me's (6:30), Dale Watson & His Lone Stars (10:00)
DIZZY ROOSTER Tish & Misbehavin' (9:00)
THE DRISKILL HOTEL Driskill Bar: Patricia G. (6:00)
EDDIE V'S EDGEWATER GRILLE Kris Kimura Quartet (7:00) **A**
ELEPHANT ROOM Michael Melinger's Jazz Workshop (6:00), Michael Mordecai's Jazz Jam (9:30)
EVANGELINE CAFE Charles Thibodeaux & the Austin Cajun Aces (6:30) **A**
GIDDY UPS Mark Allen Atwood (7:00)
THE HIGHBALL MatchMaker Band (9:00)
HOLE IN THE WALL John Evans, Mike & the Moonpies ♪ (10:00)
HOUSE WINE Justif (7:30)
KICK BUTT COFFEE Travis Yancy, Lee Jaster (7:00) **A**
LA PALAPA Baby Dallas
LUCKY LOUNGE Ladies Rock Camp Showcase, Benefit (7:00)
MOHAWK Milli Mars, Grape Street **B**
MOZART'S COFFEE ROASTERS John Wilson (8:00) **A**
MUGSHOTS Acoustic Open Mic (8:00)
POODIE'S HILLTOP ROADHOUSE Tris & Tres (4:00), George Enslie Trio (6:30) **A**
RED EYED FLY Tiny Purple Fishes, Tony Redman, Big Red Cheese, Kingdom
ROMEO'S Open Mic w/ Lisa Kettle (6:45) **A**
RUTA MAYA ATX Dubstep **A**
THE SAHARA LOUNGE Moeller Bros., Sidekick (9:00)

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CLUB LISTINGS

FROM MONDAY

SAXON PUB Lonelyland, Ramsay Midwood (7:00), Steven Will, the Leavers (8:30)

SHERLOCK'S BAKER ST. PUB & GRILL Brent Michael Wood

SKINNY'S BALLROOM Open Mic w/ Tricky Jones, Amelia Card (7:00)

SPEAKEASY Sky Lounge (9:30)

THE THIRSTY NICKEL Austin Heat (8:30)

TRIPLE CROWN Robbie & the Robots (6:00), Chief & the Doomsday Device (9:00)

TROPHY'S Aubrey Slackey & His Gang of Misfits (7:00)

VICTORY GRILL Open Pro Blues Jam w/ Matthew Robinson, Harold McMillan (9:00)

WHIP IN Brittany Shane (8:00) A

WHITE SWAN LOUNGE Little Elmore Reed

TUESDAY

ANTONE'S Matthew Good (7:00) B A, Blue Tuesday w/ Derek O'Brien (10:30) A

ARTZ RIB HOUSE Texas Old Time Fiddlers Jam (7:30) A

BAKER ST. PUB & GRILL Fat Tuesday w/ Dr. Zog (7:00) A

BAT BAR The Bomb Squad

B.D. RILEY'S IRISH PUB Suzanne Smith (7:00)

BEAUTY BAR Go Go Garcia, TueRad (9:00)

BEERLAND Cause in Effect, the Sweet Nuthin' (9:00)

BLIND PIG PUB Guilty Pleasures

'BOUT TIME A.J. Kline (9:00)

CAROUSEL LOUNGE Mardi Gras w/ Chapparal Dixielanders (7:00)

CEDAR STREET Much Love, Encore (8:00) B

CHEATHAM STREET WAREHOUSE Mardi Gras w/ Hill Country Gentlemen (11:00)

CHERRYWOOD COFFEESHOP Bustamoovalators, Southeast Players (5:00) A

CHUGGIN' MONKEY John Chavez (4:30)

CLUB 1808 Annex: Breakdancing Ronald Reagan, Crawl, Ancestral Diet, Taboo (9:00)

CONTINENTAL CLUB Gallery: Hot Club of Cowtown, Ephraim Owens Experience (8:30); In the Club: Toni Price (6:30) A, Alejandro Escovedo & the Sensitive Boys, the Coveters (10:30)

DIZZY ROOSTER Jonny Gray (4:30), Gary Lee Cox (9:00)

DONN'S DEPOT Donn & the Station Masters

THE DRISKILL HOTEL Driskill Bar: Paula Russell (8:00)

EDDIE V'S EDGEWATER GRILLE Bruce James Soutet (7:30) A

ELEPHANT ROOM Stanley Smith (6:00), Brad Evilsizer Quintet (9:30)

EMO'S EAST Threat Signal, Revocation, Eluveitie, Children of Bodom (7:00) B A

EVANGELINE CAFE Brennen Leigh (7:00) A

FLIPNOTICS COFFEESPACE Erik Hokkanen's Laboratory (9:00) A

GINNY'S LITTLE LONGHORN SALOON The Conclusion Jumpers (9:00)

GOGO BAR Guilty Pleasures

GRUENE HALL Bullshit & Ballads w/ Porter, Al Barlow, Jimmie Lee Jones (6:00) A

HILL'S CAFE Open Mic Night A

HOLE IN THE WALL These Mad Dogs of Glory, Thunderkeif, Revenants (10:00) B

HOTEL VEGAS Mardi Gras w/ Roxy Roca, Gumbo Ce Soir (9:00) B

HOUSE WINE David Webb (8:00)

JOVITA'S Tex Thomas, Gary Newcomb Trio (6:00) A

KICK BUTT COFFEE Scott Duncan, Delorean, Ataris (7:00) B A

LA PALAPA Baby Dallas

LAMBERTS Luis Banuelos (7:30)

LUCKY LOUNGE Fat Tuesday w/ Hunters & Gatherers (9:00)

MEAN-EYED CAT John Neilson (7:30)

MOHAWK Dan Tedesco, Slowtrain, Your 33 Black Angels (9:00) B

ND AT 501 STUDIOS Alphabet, the Great Nostalgic, Dear Marksmen (9:00)

NEWORDELI Beth Lee & the Breakups (7:00)

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THE PALM DOOR Chronicle Paper Cuts w/ Whiskey Shivers (7:00)

PATSY'S CAFE Sand & Sunnie (6:30)

PLUSH mLuna, JSane, Strata, Sonar

POODIE'S HILLTOP ROADHOUSE Eric Tessmer (4:00) A, Brian Pounds, Jon Inmon (6:30) A

RATTLE INN Bordertown Bootleggers (8:00)

RED EYED FLY These Fine Moments, Rick Steinburg & the Stonecastle Family Band, Heather Bishop, Karmic Reaction

RILEY'S TAVERN Manzy Lowry (9:00)

RUTA MAYA Poetry Open Mic, Music Open Mic (8:30) A

THE SAHARA LOUNGE The Blackbirds, Moose Tongue Texture (10:00)

SAXON PUB David Grissom (6:00), Bruce Hughes & the All-Nude Army, Alpha Rev, Jordan Mitchell (8:30)

SKINNY'S BALLROOM Bob Hoffnar (7:00), Mike Nicolai & the Sensations, Ramsay Midwood (10:00)

THE THIRSTY NICKEL Aaron Navarro (8:30)

TRAILER SPACE RECORDS American Sharks (7-inch Release) (7:00) A

TRIPLE CROWN The Christophers (6:00), Dr. Blues, Jumbobunk (9:00)

TROPHY'S Acoustic Open Mic (9:00)

29TH STREET BALLROOM The Lonesome Heroes (10:00)

VOLSTEAD LOUNGE Mardi Gras Party (9:00)

WHIP IN Odd Tuesday Open Mic w/ DC Bloom (8:00) A

Z'TEJAS Robert Kelly (6:00)

WEDNESDAY

AMAYA'S TACO VILLAGE Johnny Gonzales (5:00)

ARTZ RIB HOUSE David Halley B A

B.D. RILEY'S IRISH PUB Brooke Avid (10:00)

BEAUTY BALLROOM Zapata!, Fatback Circus, Arum Rae, White Dress (9:00)

BEAUTY BAR Ruby Fray, Shivery Shakes, Grape Street, Noisy Neighbors (9:00) B

BEERLAND Sex Bruises, Crawl, the Tits, Mugwump, Pussyviolence (9:00)

CACTUS CAFE Javier Chaparro & Salud (8:30) B A

CAROUSEL LOUNGE Flat Stanley (7:00) B

CENTRAL MARKET SOUTH Earl Poole Ball & the Cosmic Americans (6:30) A

CHEATHAM STREET WAREHOUSE Kent Finlay's Songwriters Circle (11:00)

CHUGGIN' MONKEY Mike V. (4:30)

CLUB 1808 Naw Dude, Dodsfalla, Catheter, Laughing Dogs (9:00) B

CLUB DE VILLE Dead Head Wednesday (9:00), Nate Cozadd (10:00)

CONTINENTAL CLUB Gallery: Bustamoovalators; Trube, Farrell, & Snizz (8:30); In the Club: Hot Club of Cowtown (6:30), Jon Dee Graham, Soulhat (10:00)

DIZZY ROOSTER Mylon English (4:30), the Bomb Squad (9:00)

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) A

ELEPHANT ROOM Jazz Pharoahs (6:00), Bob Meyer's Concept Orchestra (9:30)

ELYSIUM Mid-Wave w/ DJ Pumpkin Spice, DJ Edminister (8:00)

FRANK Elephant M, Elijah Ford, Emily Bell (9:30) A

GIDDY UPS Open Mic (8:00)

GINNY'S LITTLE LONGHORN SALOON Weldon Henson (9:00)

GRUENE HALL Ed Jurdi & Gordy Quist (6:00) A

HALCYON Ariel Abshire (10:00) A

HOLE IN THE WALL Mayeux & Broussard, Your 33 Black Angels (10:00) B

HOTEL VEGAS Residual Kid, Geronimo Son, Follow That Bird, the Boxing Lesson (9:00)

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KALU JAMES 9PM

SAT 2/18 7PM
LAUREN SILVA, JOMO EDWARDS & TOM MELANCON
LATER: DJ PROTEGE SPINS TIL 2AM

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TUE 2/21 9PM
FAT TUESDAY HUNTERS & GATHERERS

WED 2/22
BRIAN BATCH 9PM

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WEDNESDAY 02.22 *REGGAE* DOORS 8:30
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Fri, Feb 17

FRIDAY NIGHT SUPPER CLUB
7 PAPER MOON SHINERS
9 DAISY O' CONNER
10:30 JESSE SUBLETT &
STEVE BERNAL

Sat, Feb 18

SATURDAY NIGHT SHOWCASE
7:30 ADAM JOHNSON
10:30 I, COLLOSSES

Sun, Feb 19

7:30 JACOB JAEGER &
CONNER FORSYTH

Mon, Feb 20

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WITH FREE 10PM
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MON 20 11PM
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TUES 21
AUSTIN POETRY SLAM 8PM \$5

TUES 21
Black Will Cops
EVERY TUESDAY 11pm

TUES 21
Light Me Up 9PM
Boessi Kreh 11PM
SPIDER HOUSE STAGE

WED 22
AARON BLOUNT
QUIN GALAVIS
TABER MAINE
9PM SPIDER HOUSE STAGE

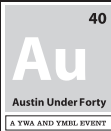
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CLUB LISTINGS

FROM WEDNESDAY

JOVITA'S Flounders Without Eyes, the Crosstown Wagers (6:00) **A**

KICK BUTT COFFEE AT THE TRIANGLE Music Open Mic (7:00)

LAMBERTS The Jitterbug Vipers (7:00)

LUCKY LOUNGE Brian Batch (9:00)

MARIA MARIA Mirage (7:00) **A**

MEAN-EYED CAT Duquines (7:30)

MOHAWK Outside: TV Torso, Nurses, Stephen Malkmus & the Jicks (6:30); Inside Later: Youngmond Grand, Seth Sherman (10:00) **R**

ND AT 501 STUDIOS Fusebox 60 in 60

NEWORDELI McColl & Tracey Reunion (7:00)

THE NORTH DOOR T Bird

PLUSH Kill City

POODIE'S HILLTOP ROADHOUSE Jason Allen (4:00) **A**

RATTLE INN Dale Watson & the Texas Two (9:00)

REALE'S PIZZA & CAFE "Frankly" Singing w/ Ken Kruse (6:30)

RED EYED FLY The Creamy Middles, Billy Kiesel, the New Way, George

RILEY'S TAVERN April Hall (9:00)

RUTA MAYA Dance Lessons, La Mona Loca (9:00) **A**

THE SAHARA LOUNGE The Sniffs

SAM'S TOWN POINT Open Blues Jam w/ Breck English (8:40)

SAXON PUB The Nortons (6:00), Walt Wilkins & the Mystiqueros, Will Makar, Jason James (9:00)

THE SCOOT INN Neighbor, Modrag, Citymen, 69' Judas, Mr. Patrick (9:00)

SKINNY'S BALLROOM Think No Think, Chinaski (9:00)

SPEAKEASY Tish & Misbehavin' (10:00)

TRIPLE CROWN Molly J. Hayes (6:00), Faceless Preacher, Immerse, Blood For Master (9:00)

TROPHY'S No Parachute (8:00)

WHITE SWAN LOUNGE Roxy Roca **B**

Z'TEJAS Jeff Plankenhorn, Stephen Doster, Bill Carter (6:00)

THURSDAY

ARTZ RIB HOUSE Harmony Brothers **A**

BAT BAR Continuums

BEERLAND The Pharaohs, the Stuffers, Sweet Talk (9:00)

BLIND PIG PUB John Prather (4:30)

BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton **B** (6:00)

CACTUS CAFE Graham Weber (8:30) **A**

CHEATHAM STREET WAREHOUSE Brandon Ryder (10:30)

CHUGGIN' MONKEY Amber Lucille **B** (4:30), Tish & Misbehavin' (8:30)

CONTINENTAL CLUB Gallery: Kelly Willis & Bruce Robison, Tameca Jones (8:30); In the Club: Planet Casper (6:30), Thunderado, Tommy Mack & the Lifters **B**, Honky (10:00) **R**

DIRTY DOG BAR Curse the Heavens, Texas Hate Machine, Fear Control (8:00) **R**

DIZZY ROOSTER John Chavez (4:30), Sonny Wolf (8:30)

THE DRISKILL HOTEL Driskill Bar: Meg Johnson (7:00)

EDDIE V'S EDGEWATER GRILLE Bruce James Soultet (7:00) **A**

ELEPHANT ROOM Albanie & Her Fellas (6:00), Bett Butler Quartet CD Release (9:30)

FLAMINGO CANTINA Ginger Leigh (9:00)

FLIPNOTICS COFFEESPACE D.B. Rouse **B**, Open Mic w/ Lisa Kettyle (6:00) **A**

FRANK Mice & Rifles, God & the Devil, Knifight (9:30) **A**

FRIENDS Dive Bar All-Stars (10:30)

FRONTIER BAR Cave Bees, the Early Stages, Creeperweed **B** (8:00)

GINNY'S LITTLE LONGHORN SALOON Alvin Crow (9:00)

GÜERO'S TACO BAR Jim Stringer & the AM Band (6:30)

THE HIGHBALL Dale Watson (8:00)

HOLE IN THE WALL Hayden Karchmer, Nano Whitman, Rebecca Butler (10:00)

HOTEL VEGAS Girls Rock Camp Benefit w/ DJ Cap'n Tits, DJ Apocalypse Soundsystem (8:00)

INTERCONTINENTAL STEPHEN F. AUSTIN Stephen F. Bar: Weldon Henson & Devin Preitauer

THE JACKALOPE Mugwump, Jackyls (10:00)

KICK BUTT COFFEE Music Open Mic (7:00) **A**

KICK BUTT COFFEE AT THE TRIANGLE Anthony Lehman, Lamar Stockton, Peter Jensen, Shawn Madden (6:30)

LA PALAPA Johnny Gonzales (7:00)

LAMBERTS Little Lo **B**, the Eastern Sea (10:00)

LONG CENTER FOR THE PERFORMING ARTS Puscifier (8:00) **R**

LOVEJOYS TAPROOM & BREWERY Blöwer, Chelsea Hotel, Down Fi (9:00) **R**

LUCKY LOUNGE Ian McLagan & the Bump Band (6:00), Michael Dillard (9:00)

MALVERDE Bird Peterson (10:00) **R**

MARIA MARIA Elias Haslanger (7:30) **A**

MEAN-EYED CAT The Memphis Strange (8:00)

MOHAWK Nazi Gold, the Creationists, Dikes of Holland, Coma in Algiers **B** (9:00)

See austinchronicle.com for complete listings.

ND AT 501 STUDIOS Phil Aulie Benefit w/ Superhouse, MaryAnn & the Revival Band **B**, Marmalakes (6:00)

THE NORTH DOOR Exploded Drawings (9:00)

ONE WORLD THEATRE Chris Hillman & Herb Pedersen (8:00) **R** **A**

POODIE'S HILLTOP ROADHOUSE Tim Curry Trio (4:00) **A**, Brian Angeles (7:00) **A**

RATTLE INN Hudson Moore (10:30)

RED EYED FLY Panhandle, TX; Crystal Garden; Pernicious Phenom; Better Part of Valor; Ghost Plant; Brown Acid

RILEY'S TAVERN Will Peck (9:00)

RUTA MAYA The History Department (9:00) **A**

THE SAHARA LOUNGE Paula Held, Shawn Nelson

SATELLITE BISTRO & BAR Earl Poole Ball

SAXON PUB Eightysixed (6:00), Johnny Nicholas & the Hellbent w/ Cindy Cashdollar, Charlie Mars, Fast Luke & the Lead Heavy (8:00) **R**

THE SCOOT INN Grave Haven, Hamburguesa, Human the Robot (9:00) **R**

SHOOTERS BILLIARDS NORTH Stooch (9:00)

SKINNY'S BALLROOM Ukelele Night w/ Sweetpea (9:00)

STUBB'S Axis Unity **B**, Fortunate Youth, Tribal Seeds (8:00)

SWAN DIVE Uncle Lady, Destry, Jacob Metcalf, Mission Durato **B**

THE THIRSTY NICKEL Nothing Left (8:30)

TRAILER SPACE RECORDS Johnathan Horne, Gym Mat Nap, Space Quake (7:00) **A**

TRIPLE CROWN Erickson (6:00); Bottom Dollar String Band, Navasota String Band (10:00) **R**

TROPHY'S Bronwynne Brent, the Green View (8:00)

VOLSTEAD LOUNGE The Shake (11:00)

Z'TEJAS The Brew (6:00)

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SMOKING AT AIRPORT

You: arrived from Tahoe, live in SM. Me: arrived from San Diego, live in ATX. You borrowed my lighter, then my phone rang. Let's grab a drink and talk more? **When: Monday, February 6, 2012. Where: Austin-Bergstrom International Airport. You: Man. Me: Woman. #905502**

STOP N SHOP

So sexy buying a Four Loco. Wanted to walk u home and hold hand. Your green gloves looked so cute too with your little fingers poking out. Las Lomas? **When: Monday, February 6, 2012. Where: Stop N Shop. You: Woman. Me: Man. #905501**

MONKEYWRENCH MYSTERY CUPCAKE!

YOU: Delivered a delicious cupcake with my name on it to MonkeyWrench on Saturday. ME: Intrigued. A cupcake by itself is pretty lonely. Reveal yourself! **When: Saturday, February 4, 2012. Where: MonkeyWrench. You: Man. Me: Woman. #905500**

BULK CAT FOODGIRL

Wheatsville we discussed bulk cat food, wholefoods we discussed bulk figs. at bouldin we meet again...kinda... so allow me to take you out for a fig flavored cat food meal. **When: Sunday, January 29, 2012. Where: Bouldin/Wholefoods/Wheatsville. You: Woman. Me: Man. #905499**

BUBBLES THROUGH STRAWS

U: Red plaid shirt standing in your doorway. Me: Outside. In this moment, we were so close - so very close. You never should have left. **When: Wednesday, December 28, 2011. Where: Front Porch. You: Man. Me: Woman. #905498**

MMMMMMMMMMMMMMMM

U: ripped off your jacket, ripped out my heart. Eating caldo and cashing out. I: hungover, watching soccer match, having coffee, split my table for nice old ladies to sit. **When: Sunday, January 29, 2012. Where: Arandinas S1st & WM CANNON. You: Woman. Me: Man. #905497**

JACOBS BUS CONNECTION

I was reading The Death and Life of Great American Cities - you asked how I liked it, and I said it's one of my favorite books. **When: Monday, January 16, 2012. Where: Northbound 1M/1L Bus. You: Man. Me: Woman. #905496**

AUSTIN JAVA BEAUTY

1/23 We were in Line, i was on the Phone, we kept making eye contact, you had a blue shirt on, I enjoyed the sparkle in your eyes, Tea sometime? **When: Monday, January 23, 2012. Where: Austin Java. You: Woman. Me: Man. #905495**

BANK BIKE WATCHER

You asked me if I was a thief and then let me watch your bike while you went into Frost Bank. I guarded it with my life. **When: Tuesday, January 24, 2012. Where: Frost Bank Downtown. You: Woman. Me: Man. #905492**

MESSAGES

HAPPY 20TH ANNIVERSARY!

WOW! Can you believe we met here on these pages 20 years ago?? Your personal attracted me to respond and the rest is history. A lot has changed in 20 years - we've gotten cell phones, computers, and credit card bills - but one thing hasn't changed in all this time - my love for you! Happy Anniversary Gary!! I Love You! Rich

Rich, Happy 20th Anniversary! We met in these pages 20 years ago and you changed my life forever. Love always, Gary

The LUV DOC



"Dream Interpretation"

Dear Luv Doc, A few nights ago, I had a dream that I was getting coffee at Spider House, and when I reached for my wallet, I wasn't wearing pants or underwear. Nobody seemed to notice. What does that mean? - Commando

Maybe it means you were wearing a kilt or a miniskirt, neither of which are particularly uncommon at Spider House. If, on the other hand, you were wearing camo coveralls, a Ducks Unlimited cap, and a pair of Wolverines, then you might raise a few eyebrows. Folks at Spider House are reasonably open-minded, but there are limits. As far as your dream, however, there are a couple of things going on. First, you are apparently buck naked from the waist down. Traditional dream interpretation would suggest that missing such an important article of clothing indicates a fear of being unprepared. You may actually be an ex-Boy Scout, but let's not rule out the possibility that you have a subconscious desire to expose yourself to apathetic people - or at the very least, disaffected, jaded hipsters who have witnessed everything from Saran Wrap-smashed lesbian breasts and black hole spandex camel toe to the sun-wizened glutes of a cross-dressing homeless man in a leopard-print thong (snap into a Slim Jim!). Don't take this as criticism, but as far as dreams go, you're not really stretching yourself much creatively. Why not an adult Bible-study group at Riverbend or contestants in a toddler beauty pageant? Just saying - your plot could use a little punching up. Work on that. In the meantime, consider the possibility that you subconsciously need reassurance that your fun stick, while perhaps not the jaw-dropping hammer of Thor, is nonetheless adequate enough that it doesn't inspire open mockery and derision. Don't get smug, Commando. That's just one possibility. The other factor in your dream is that your wallet is missing. Most dream interpreters would say losing your wallet indicates a need to be cautious about your finances or that you are losing touch with your true identity. Identity loss is some heavy shit, but I wouldn't dwell on that too much. Losing your wallet might simply mean that you're broke. No shame in that game. There are plenty of broke dudes with uninspiringly adequate packages - many of whom are reasonably well-known musicians - and they seem to do just fine. Not everyone in the world is a gold digger or a size queen. In fact, just like in your dream, most people are completely uninterested in your situation, regardless of how you stress about it. Let that knowledge be your strength, Commando. You probably have nothing to worry about - at least not in your dreams.

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PROFILE OF THE WEEK

HONEST, KIND-HEARTED, CUDDLER

I am a much laid back easy going guy who needs to find the same in another person. I believe being open and honest in everything it's very important.

EasyHeart, 51

BROWSE through tons more pics and profiles at austinchronicle.com/personals

COMIX



PEPPERMINT TEARS

RYAN HENNESSEE 2012



MR. SMARTY PANTS KNOWS

Tiger Woods was featured golfing on TV at the age of 2. At the age of 5, he appeared in *Golf Digest*.

Wolf attacks on humans are extremely rare. A 2002 Alaska Department of Fish and Game report said there have been only 49 well-documented cases of aggression toward humans by wolves in Alaska and Canada since 1942.

The Maldives spends 15% of its GDP each year on diesel fuel.

The All Souls College at the University of Oxford's entrance exam has been called the hardest test in the world. Past questions include "Is string theory science?" and "Is Greek sexuality worth studying?" For one essay question, students get no guidance on what to write except a single word. Subjects have included error, morality, comedy, and water.

As a young actress, Elizabeth Taylor had a pet chipmunk named Nibbles. In 1946, she wrote a book called *Nibbles and Me*.



This 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.

CASTING

AUDITIONS National company now holding open auditions for fall/winter tours. Dancers needed, male/female all styles, hip-hop, jazz, modern, ethnic all a plus. Call 512-440-7171 for appointment at Galaxy Dance Studios.

AUDITIONS Lead role for "Some Men See Things As They Are" play this summer in Austin. E-mail raywhelan54@hotmail.com

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COMPUTER/TECHNICAL

COMPUTERS
Electronic Arts job openings in Austin, TX: 1. Designer II (Sr Game Balance Designer) (Req 56752) - must have game design and balance exp & extensive knowledge of game mechanics. 2. Sr Engineer - Business Intelligence & Data Services (Req 56753) - must possess Teradata exp to plan, develop, implement large-scale data architecture projects. For more info and to apply, visit www.ea.jobs.com. EA is an EOE.

ENGINEER - Advanced Micro Devices, Inc. seeks Sr. Design Engineer TX1411-1035 in Austin, TX to work w/ RTL to find functional bugs. Send resume w/ job title & code referenced to: AMD, Mail Stop 101, One AMD Place, P.O. Box 3453, Sunnyvale, CA 94088.

INFORMATION TECHNOLOGY
Hewlett-Packard Company is accepting resumes for

IT DEVELOPER/ENGINEER

in Austin, TX (Ref. #AUSEVE1). Provide remote service, customer access, pre-sales, post-sales, and service delivery. Mail resume to **Hewlett-Packard Company, 5400 Legacy Drive, H1-6F-61, Plano, TX 75024**. Resume must include Ref. #AUSEVE1, full name, email address & mailing address. No phone calls please. Must be legally authorized to work in the U.S. without sponsorship. EOE.

SOFTWARE DEVELOPMENT ENGINEER

Software Development Engineer (Austin, TX) Plan, design, develop, test, implement, & support custom proprietary software applications using Python, C, C++, VC++, Jython, Java, C#, JavaScript, & HTML. Research, design, implement, document, & test system software, in accordance w/ the firm's development process. Oversee installation of hardware & software, monitor performance of program after implementation. Conduct user training, perform periodic system updates, & interact w/ users for future enhancements. Bachelor's degree or equivalent in Engineering & 5 yrs of exp required. Must be proficient in Python, C, C++, VC++, Jython, Java, C#, JavaScript, HTML. Mail resume to: WG Ross Corp., Attn: HR, 3006 Bee Cave Rd. Suite A300, Austin, TX 78746.

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Experience in information systems with increasing levels of responsibility. Must have system analysis, design, and programming experience in systems similar to those currently utilized by TG. (Skill Sets: HTML, Java/JEE (JSF, EJB3, JPA), Top Link, OWCS Portal, ADF, Weblogic, Spring, Spring Integration, LDAP, SQL, DB2 UDB). MS in Computer Science. Texas Guaranteed Student Loan Corporation, Round Rock, TX. Email resumes to: human.resources@tgslc.org

EDUCATION

PHARMACY TECHNICIAN TRAINING COURSE Classes held at the **Thompson Conference Center on the University of Texas campus starting February 13**. For more information call **512-471-4633**

TEACHER Challenger School is seeking exceptional individuals for teaching positions at our Avery Ranch campus. FT/PT positions are available. To apply, submit a cover letter, resume, and brief essay discussing your view of America to HR@challengerschool.com.

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- have osteoarthritis in your knee
- are currently taking medication
- are still experiencing moderate to severe pain.



If you qualify, all study-related health care, lab tests and study drug are provided at no charge. You will also be compensated up to \$425 for your participation. For more information, call us, follow us or visit our website!

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QUALIFIED PARTICIPANTS MUST:

- Be at least 18 years old
- Be in need of wisdom teeth removal
- Be otherwise healthy, non-smokers
- Be available for two overnight stays at the study clinic

QUALIFIED PARTICIPANTS MAY RECEIVE:

- Wisdom teeth removal surgery by a board-certified oral surgeon, study-related exams, evaluations, lab tests and study medication or inactive placebo, all at no cost
- Financial compensation up to \$500

For more information, call toll-free **1-877-610-4343**
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- have osteoarthritis in your knee
- are currently taking medication
- are still experiencing moderate to severe pain.

If you qualify, all study-related health care, lab tests and study drug are provided at no charge. You will also be compensated up to \$425 for your participation. For more information, call us, follow us or visit our website!
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WISDOM TEETH DO YOU NEED TO HAVE YOUR WISDOM TEETH REMOVED?

If so, please contact us about a medical research study evaluating an investigational pain medication following wisdom teeth removal.

Qualified Participants Must:

- Be at least 18 years old
- Be in need of wisdom teeth removal
- Be otherwise healthy, non-smokers
- Be available for two overnight stays at the study clinic

Qualified Participants May Receive:

- Wisdom teeth removal surgery by a board-certified oral surgeon, study-related exams, evaluations, lab tests and study medication or inactive placebo, all at no cost
- Financial compensation up to \$500

For more information, call toll-free
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...DRAKE...
...SPURS BASKETBALL...
...VAN HALEN...
...GOMEZ...
*...MEGADETH/MOTOR-
HEAD...*
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of the
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LEGAL

**Application has been
made with the Texas
Alcoholic Beverage
Commission for Mixed
Beverage Permit, Mixed
Beverage Late Hours
Permit, Beverage Cart-
age Permit and Food
& Beverage Certificate,
by Fine Wine Manage-
ment, LLC, dba Bob's
Steak & Chop House,
301 Lavaca Street,
Austin, Travis County,
Texas 78701. James E
Fitzgerald Manager.**

AUCTION Pursuant to Chapter
59, Texas Property Code, STOR-
AGE TOWN USA, Located at
13107 Dessau Rd #100, AUSTIN
TEXAS 78754 will hold a Public
Auction of property being sold
to satisfy a landlords lien. Sale
will begin at 10:00AM March
3rd, 2012. 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 follow-
ing: 1029 - Uzo Nwabuko, 33 Ar-
delia Grant, 70 Pedro Hernandez,
86 Femica Newkirk, 287 Brian
Johnson, 1087 Shana Edwards,
1113 David Gonzalez.

CITATION BY PUBLICATION
AUSTIN CHRONICLE
THE STATE OF TEXAS
TO: AUDENCIO MEDINA Defen-
dant, in the hereinafter styled
and numbered cause: 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 of this citation, the
same being MONDAY, 03/26/12,
a default judgment may be taken
against you.
CAUSE NUMBER: C-1-
CV-11-007076, filed in COUNTY
COURT AT LAW #2
BEALL V MEDINA
Filed in COUNTY COURT AT
LAW #2 (Travis County Court-
house, corner of Tenth Street
and Guadalupe Street, Austin,
Texas) on July 06, 2011.
STYLED: BEALL VS MEDINA
NATURE OF SUIT: PERSONAL
INJURY - MOTOR VEHICLE
Given under my hand and seal of
Dana DeBeauvoir, County Clerk
on February 08, 2012.
County Clerk,
Travis County, Texas
P.O. BOX 149325,
Austin, Texas 78714-9325
By Deputy: /s/ A. BLAIR HICKS
Plaintiff Attorney:
CHARLSIE LAINE MEDELLIN
1705 S CAPITAL OF TEXAS HWY,
SUITE 401
AUSTIN, TX 78746

CITATION BY PUBLICATION
AUSTIN CHRONICLE
THE STATE OF TEXAS
TO: MARIA ZATRAIN Defendant,
in the hereinafter styled and
numbered cause: 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 of this citation, the
same being MONDAY, 03/26/12,
a default judgment may be taken
against you.
CAUSE NUMBER: C-1-
CV-11-006407, filed in COUNTY
COURT AT LAW #1
BEATTY VS ZATRAIN Filed in
COUNTY COURT AT LAW #1
(Travis County Courthouse,
corner of Tenth Street and
Guadalupe Street, Austin, Texas)

on June 17, 2011.
STYLED: BEATTY VS ZATRAIN
NATURE OF SUIT: MOTOR
VEHICLE DAMAGES
Given under my hand and seal of
Dana DeBeauvoir, County Clerk
on February 08, 2012.
County Clerk,
Travis County, Texas
P.O. BOX 149325,
Austin, Texas 78714-9325
By Deputy: /s/ A. BLAIR HICKS
Plaintiff Attorney:
CHARLSIE LAINE MEDELLIN
1705 S CAPITAL OF TEXAS HWY,
SUITE 401
AUSTIN, TX 78746

CITATION BY PUBLICATION
AUSTIN CHRONICLE
THE STATE OF TEXAS
TO: RAFAEL CARBAJAL
BENITEZ Defendant, in the
hereinafter styled and numbered
cause: 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
of this citation, the same being
MONDAY, March 5, 2012, a
default judgment may be taken
against you.

CAUSE NUMBER: C-1-
CV-11-008864, filed in COUNTY
COURT AT LAW #1
P DICKERT VS R C BENITEZ
Filed in COUNTY COURT AT
LAW #1 (Travis County Court-
house, corner of Tenth Street
and Guadalupe Street, Austin,
Texas) on August 24, 2011.
STYLED: P DICKERT VS R C
BENITEZ
NATURE OF SUIT: Personal
Injury, Motor Vehicle
Given under my hand and seal of
Dana DeBeauvoir, County Clerk
on January 18, 2012.
County Clerk,
Travis County, Texas
P.O. BOX 149325,
Austin, Texas 78714-9325
By Deputy: /s/ KIMBERLIE
SLADE
Plaintiff Attorney:
ASPEN JAMES DUNAWAY
1411 WEST AVENUE, SUITE 100
AUSTIN, TX 78701

CITATION BY PUBLICATION
THE STATE OF TEXAS
CAUSE NO: D-1-FM-11-006141
TO: RODNEY RAY MOODY
and to all who 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 COMMAND-
ED to appear and answer before
the Honorable District Court,
126TH 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 ci-
tation, then and there to answer
the PETITION FOR DIVORCE
AND TRAVIS COUNTY STAND-
ING ORDER filed in said court on
OCTOBER 31, 2011, and said suit
being number D-1-FM-11-006141
on the docket of said Court, and
entitled "IN THE MATTER OF
THE MARRIAGE OF ROSEMARY
RAMIREZ AND RODNEY RAY
MOODY, and In the Interest of
JUSTIN RAY MOODY, CHILD".

The nature of said suit is a re-
quest to DISSOLVE the marriage
of the parties, appoint managing
and possessory conservators,
and divide the estate of the par-
ties in a manner that the court
deems just and right.
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 conserva-
tor with authority to consent to
the CHILD's adoption.
Issued and given under my hand
and the seal of said court at Aus-
tin, Texas, February 07, 2012.
AMALIA RODRIGUEZ-
MENDOZA
Travis County District Clerk
Travis County Courthouse
1000 Guadalupe
P.O. Box 679003 (78767)
Austin, Texas 78701
By /s/ NIKI MITCHELL, Deputy
REQUESTED BY:

FREE WILL ASTROLOGY

by Rob Breznsny for Feb. 17-23

AQUARIUS (Jan. 20-Feb. 18): Jeep vehicles always feature seven slots on their front grills. Why? For the manufacturer, it's a symbolic statement proclaiming the fact that Jeep was the first vehicle driven on all seven continents. Let's take that as your cue, Aquarius. Your assignment is to pick an accomplishment you're really proud of and turn it into an emblem, image, glyph, or talisman that you can wear or express. If nothing else, draw it on dusty car windows, write it on bathroom walls, or add it to a Facebook status update. The key thing is that you use a public forum to celebrate yourself for a significant success, even if it's in a modest or mysterious way.

PISCES (Feb. 19-March 20): A sign outside the Apostolic Bible Church in Bathurst, New Brunswick invited worshipers to meditate on a conundrum: "Why didn't Noah swat those two mosquitoes?" After all, if the builder of the Ark had refused to help the pesky insects survive the flood, we'd be free of their torment today. (Or so the allegorical argument goes.) Please apply this lesson to a situation in your own sphere, Pisces. As you journey to your new world, leave the vexatious elements behind.

ARIES (March 21-April 19): What do you typically do just before you fall asleep and right after you wake up? Those rituals are important for your mental health. Without exaggeration, you could say they are sacred times when you're poised in the threshold between the two great dimensions of your life. I'll ask you to give special care and attention to those transitions in the coming week. As much as possible, avoid watching TV or surfing the Internet right up to the moment you turn off the light, and don't leap out of bed the instant an alarm clock detonates. The astrological omens suggest you are primed to receive special revelations, even ringing epiphanies, while in those in-between states.

TAURUS (April 20-May 20): Have you ever gazed into the eyes of goats? If you have, you know that their pupils are rectangular when dilated. This quirk allows them to have a field of vision that extends as far as 340 degrees, as opposed to humans' puny 160-210 degrees. They can also see better at night than we can. Goats are your power animal in the coming week, Taurus. Metaphorically speaking, you will have an excellent chance to expand your breadth and depth of vision. Do you have any blind spots that need to be illuminated? Now's the time to make that happen.

GEMINI (May 21-June 20): In the animated film *The Lion King*, two of the central characters are a talking meerkat named Timon and a talking warthog named Pumbaa. Their actions are often heroic. They help the star of the tale, Simba, rise to his rightful role as king. The human actors who provided the voices for Timon and Pumbaa, Nathan Lane and Ernie Sabella, originally auditioned for the lesser roles of hyenas. They set their sights too low. Fortunately fate conspired to give them more than what they asked for. Don't start out as they did, Gemini. Aim high right from the beginning - not for the bit part or the minor role but rather for the catalyst who actually gets things done.

CANCER (June 21-July 22): "He who is outside his door already has a hard part of his journey behind him," says a Dutch proverb. Ancient Roman writer Marcus Terentius Varro articulated a similar idea: "The longest part of the journey is the passing of the gate." I hope these serve as words of encouragement for you, Cancerian. You've got a quest ahead of you. At its best, it will involve freewheeling exploration and unpredictable discoveries. If you can get started in a timely manner, you'll set an excellent tone for the adventures. Don't procrastinate.

LEO (July 23-Aug. 22): You're so close to finding a fresh perspective that would allow you to out-maneuver an old torment, Leo. You're on the verge of breaking through a wall of illusion that has sealed you off from some very interesting truths. In the hope of providing you with the last little push that will take you the rest of the way, I offer two related insights from creativity specialist Roger von Oech: 1) If you get too fixated on solving a certain problem, you may fail to notice a new opportunity that arises outside the context of that problem. 2) If you intensify your focus by looking twice as hard at a situation that's right in front of you, you will be less likely to see a good idea that's right behind you.

VIRGO (Aug. 23-Sept. 22): Thirty-two carrier pigeons were awarded medals by the United Kingdom for their meritorious service in the world wars. Of course, they probably would have preferred sunflower seeds and peanuts as their prize. Let that lesson guide you as you bestow blessings on the people and animals that have done so much for you, Virgo. Give them goodies they would actually love to receive, not meaningless gold stars or abstract accolades. It's time to honor and reward your supporters with practical actions that suit them well.

LIBRA (Sept. 23-Oct. 22): The caterpillar-to-butterfly transformation is such an iconic symbol of metamorphosis that it has become a cliché. And yet I'd like to point out that when the graceful winged creature emerges from its chrysalis, it never grows any further. We human beings, on the other hand, are asked to be in a lifelong state of metamorphosis, continually adjusting and shifting to meet our changing circumstances. I'll go so far as to say that having a readiness to be in continual transformation is one of the most valuable qualities a person can have. Are you interested in cultivating more of that capacity, Libra? Now would be an excellent time to do so. Remember that line by Bob Dylan: "He who is not busy being born is busy dying."

SCORPIO (Oct. 23-Nov. 21): This would be an excellent time to round up a slew of new role models. In my astrological opinion, you need to feel far more than your usual levels of admiration for exceptional human beings. You're in a phase when you could derive tremendous inspiration by closely observing masters and virtuosos and pros who are doing what you would like to do. For that matter, your mental and spiritual health would be profoundly enhanced by studying anyone who has found what he or she was born to do and is doing it with liberated flair.

SAGITTARIUS (Nov. 22-Dec. 21): WD-40 is a spray product that prevents corrosion, loosens stuck hinges, removes hard-to-get-at dirt, and has several other uses. Its inventor, Norm Larsen, tried 39 different formulas before finding the precisely right combination of ingredients on his fortieth attempt. The way I understand your life right now, Sagittarius, is that you are like Larsen when he was working with version number 37. You're getting closer to creating a viable method for achieving your next success. That's why I urge you to be patient and determined as you continue to tinker and experiment. Don't keep trying the same formula that didn't quite work before. Open your mind to the possibility that you have not yet discovered at least one of the integral components.

CAPRICORN (Dec. 22-Jan. 19): A person who emits a huge, angry shout produces just a .001 watt of energy. Even if he or she yelled continuously, 24/7, it would still take a year and nine months to produce enough energy to heat a cup of coffee. That's one way to metaphorically illustrate my bigger point, which is that making a dramatic show of emotional agitation may feel powerful but is often a sign of weakness. Please take this to heart in the coming week, Capricorn. If you do fall prey to a frothy eruption of tumultuous feelings, use all of your considerable willpower to maintain your poise. Better yet, abort the tumult before it detonates. This is one time when repressing negative feelings will be healthy, wealthy, and wise.

Go to RealAstrology.com to check out Rob Breznsny'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.

LEGAL cont.

/s/ Glenn M. Karisch
Attorney for Independent
Executor

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary for the Estate of John William Byrne, Jr., Deceased, were issued on February 7, 2012, in Cause No. C-1-PB-12-000112, pending in the Probate Court No. 1, Travis County, Texas, to: John Travis Byrne. 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 prescribed by law. c/o: Lesley Wardwell Hempling Attorney at Law 805 W. 10th Street Suite 300 Austin, TX 78701 DATED the 8th day of February, 2012.

/s/ Lesley Wardwell Hempling
Attorney for John Travis Byrne
State Bar No.: 24029892
805 W. 10th Street
Suite 300
Austin, TX 78701
Telephone: (512) 940-2848
Facsimile: (512) 233-0842

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary for the Estate of Mary R. Dailey, Deceased, were issued on February 7, 2012, in Docket No. C-1-PB-12-000110, pending in the Probate Court No. 1 of Travis County, Texas, to: Juanita Ann Perkins. 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. Claims shall be addressed to: "Representative, Estate of Mary R. Dailey c/o John Brodnax John W. Brodnax, P.C. 1202 Lakeway Drive, Suite 1 Lakeway, Texas 78734" (512) 261-0710 DATED the 07th day of February, 2012.

/s/ JOHN W. BRODNAX
ATTORNEY FOR INDEPENDENT
EXECUTOR

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary for the Estate of Melissa Ann Espinoza Rocha were issued on January 12, 2012 in Cause No. C-1-PB-11-001931 pending in the Probate Court of Travis County, Texas to Ruben H. Rocha, as Independent Executor. Claims must be presented in care of the Executor's attorney to the following address: Ruben H. Rocha, Executor c/o J. Winston Krause Krause & Associates, LP 504 West 13th 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 this 13th day of January, 2012.

By: /s/ J. Winston Krause
ATTORNEY FOR THE ESTATE

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary for the Estate of Roy M. Talley, Deceased, were issued on January 26, 2012, under Docket No. C-1-PB-11-002004, pending in the Probate Court of Travis County, Texas, to Martha Charlotte Green Talley, Independent Executor. Claims may be presented in care of the attorney for the Estate, addressed as follows: Representative, Estate of Roy M. Talley, Deceased, c/o Bruce F. Rieck Law Offices, 2201 North Lamar Blvd., Suite 201, Austin, TX, 78705. All persons having claims against this estate, which is currently being administered, are required to present them within the time and manner prescribed by law. Dated: February 17, 2012. Bruce F. Rieck, Attorney for Applicant

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary of the Estate of Grace Haen Hanson, Deceased, were issued on January 12, 2012 in Cause No.

C-1-PB-11-000148, by the Travis County Probate Court Number One to Gregory B. Smith, Independent Executor of the Estate of Grace Haen Hanson. All persons having claims against said Estate are required to present them to Richard Thormann, Attorney at Law, 805 W. 10th, Suite 100, Austin, Texas 78701 within the time prescribed by law.

NOTICE TO CREDITORS On February 7, 2012, Patricia Helen Ellis was issued Letters Testamentary for the Estate of Randall Warren Ellis, Deceased, Cause No. C-1-PB-12-000075 pending in Probate Court Number One of Travis County, Texas. The address of Patricia Helen Ellis, Independent Executor, is c/o Elizabeth J. Thomas, Hopper & Associates, P.C., 400 W. 15th St., Suite 408, Austin, Texas, 78701, and all persons having claims against this estate are required to present them to such address in the manner and time required by law. Patricia Helen Ellis, Independent Executor of the Estate of Randall Warren Ellis, Deceased By: Elizabeth J. Thomas, Attorney for the Independent Executor, Patricia Helen Ellis

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. USGA Golf Sand and Assorted Sands, B120085-NB Opens: February 27, 2012 @ 2:00 p.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.

OFFICIAL PUBLIC NOTICE TO PROPOSERS TRAVIS COUNTY, TEXAS

Notice is hereby given that sealed proposals will be accepted by Travis County for the following items:

1. Lake Oak Estates Substandard Road Improvement Project, Q120134-JW Opens: February 29, 2012 @ 2:00 p.m. Proposals should be submitted to: Cyd Grimes, Travis County Purchasing Agent, 700 Lavaca Street, Suite 800, P.O. Box 1748, Austin, Texas 78767. Proposal Documents 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. Proposers should use unit pricing or lump sum pricing, if appropriate. Payments may be made by check. The successful proponent shall be required to furnish a Performance Bond in the amount of One Hundred percent (100%) of the contract amount awarded, if applicable.

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 hereinafter 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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