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JANUARY 25, 2013

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 2012-13
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BEST PERFORMING BANDS

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PUNK

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INDIE

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FOLK

LATIN TRADITIONAL

LATIN ROCK

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ONLY BALLOTS WITH A FULL NAME AND MAILING ADDRESS WILL BE COUNTED!

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MUSIC Raoul Hernandez
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SUBSCRIPTIONS Jessi Cape
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ASST. SYSTEMS ADMINISTRATOR Brandon Watkins
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CREDIT MANAGER cindy soo
INFO CENTER Derek Van Wagner
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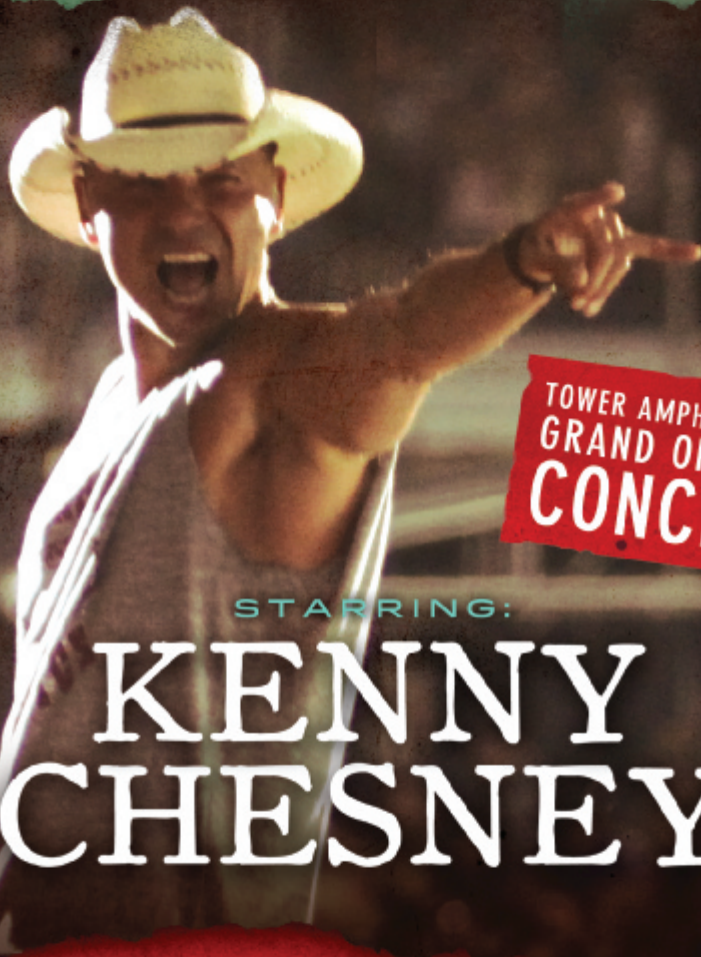
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Postmarks

R.I.P. EDDIE FLORES

Dear Editor,

Just got word from an old bandmate that Austin drummer Eddie Flores passed away this weekend. I first met Eddie at Ted Hall's blues jam at Gino's on South First about 10 years ago. He was the house drummer for Sunday's "blues church." I remember instantly feeling at ease the first time I got up to play with him. He had such a wonderful, natural groove and a boundless enthusiasm for playing music. As a musician, he made you feel at home every time you shared the stage with him, and his playing was so solid and expressive that you felt free to try anything because you knew for damn sure that Eddie had your back. It was truly an honor and a privilege to have played and recorded with him over the years. He was generous with his time, had a great sense of humor, and was an inspiration to those around him. He will be missed.

Chad Tracy

SAD ABOUT FRAN KELLER

Dear Editor,

My sons went to Fran Keller's day care ["Appeal Filed for Fran Keller," Newsdesk blog, Jan. 14]. They weren't abused. I refused to testify against her in court. I was sad to see she went to prison.

Diana McManus

Reader COMMENTS

In regards to Antone's finding a new home:

"Calling a new location for Antone's the 'end of an era' is like calling a new location for Cedar Door the 'end of an era.' It's a club. That moves now and then. As long as they keep booking great



acts and mixing great sound I'll manage to find them. Welcome Project Infest too. Sounds like a nice addition."

— Steve Basile

"Antone's Is Relocating," Earache! Music blog, Jan. 21
austinchronicle.com/comments

ABOUT TIME OBAMA TACKLED GUN CONTROL

Dear Editor,

It's about time Obama grew a pair and put the corporate gun-smokers in their places. The last thing we need is a bunch of gnarly old militia men running our country. Take a bath, get a haircut, and get cable TV. Jesus ain't coming, and if he was, he wouldn't be coming for you. And as far as that French, NRA ass-kissing LaPierre dude, he'd get his ass kicked if he walked down any street in France. That's why he comes over here and hides behind his guns. I say get off the Jesus crack and quit looking for accidents that ain't happened yet. We've got enough real-live stuff going on, like all those dead school kids!

Mike Luther
Lockhart

Reader COMMENTS

On Travis Bedard:

"Travis is so smart it's intimidating. As a playwright, I feel incredibly lucky to have him on my side. He is always up on the latest news, eager to read scripts, and ready to give encouragement or a jolt of cold logic depending on what I need most. The ideas he comes up with are always both startlingly original and filled with actionable common sense. I am glad to see he is starting to be recognized for all that he offers to the world of new plays. He does so much for playwrights, serving almost as a manager or an agent for those he believes in."

— Callie Kimball

"Theatre Thinker," the Arts, Jan. 18
austinchronicle.com/comments

GUN CONTROL CAN WORK

Dear Editor,

I wish to take issue with some of the points raised by Mr. Wilson in his disagreement with Michael King ["Postmarks," Jan. 4]. Many New Year's resolutions are made, and far fewer are kept. Why? Because keeping them is hard. So many things go by the board because they are hard. Disturbed people bent on death and destruction don't typically abandon their plans just because there is no gun handy – they just don't take the trouble to follow through with it. Oh, some do, but most don't. Making bad things hard isn't a panacea, but it is a big step in the right direction.

Secondly, we may wonder what the perpetrator would have done without a gun. We cannot know precisely about any one case, but there is a way to basically answer the question. Other countries don't have our guns. Do similar things happen in other countries where a villain goes into a school and bashes 20 kids with a baseball bat or some other such weapon? I haven't researched it, but I don't think so.

Finally, I think the "minority" that opposes a ban on assault weapons bases that opposition on a dislike of those who propose it. We have different cultures in this country, and many of us have little understanding and/or regard for other cultures. (And I mean that sentence as an indictment of nearly everyone, myself not excluded.) However, sometimes people who have my interests at heart are wrong, and those who do not care about me are right.

Ray Heitmann

SANTA ARREST A TRAVESTY

Dear Editor,

In the Dec. 28 edition of your newspaper ["Headlines," News], there is a photo of Santa being arrested for "criminal mischief" and "evading arrest." From the photo, it would appear that

the criminal mischief is being perpetrated by the officer who is about to destroy Santa's eyeglasses. The photo also shows that there appears to be a witness to this blatant police brutality. The officer in the background, seen over the shoulder of the motorcycle officer who is attempting to assist in the apprehension of Santa, seems to be in an ideal spot to view this travesty of the season.

Peace, community, love,
Don Foster

SOUTH AUSTIN TRADITIONS

Dear Editor,

Wow! I'm a born and raised Austinite – yes, born in Austin – and let me tell you something about that McDonald's and Taco Cabana on South Lamar ["Postmarks," Jan. 11]. I remember going to that McDonald's after going to Peter Pan's Putt-Putt as a child. It was also our treat after going to see the Trail of Lights every Christmas. In high school and college, after a night Downtown, Taco Cabana was a life saver. My father used to buy us breakfast there before we spent the day at Zilker Park. Obviously, you don't have children. Neither do I. But even more obvious is the fact that you didn't grow up here in Austin, because then you would understand what some of those places mean to the people who have grown up in Austin and who hope to raise their own children here. Don't get me wrong, I also enjoy every new restaurant and organic local eatery that has opened here in Austin. I love that Austin is in direct competition with big cities on the food level. I, too, shop at the farmers' market, compost, and buy organic. But don't forget that South Austin was just as cool, vibrant, and cultural without every other restaurant boasting about their all-organic and local food. Austinites were living in South Austin far before any of those restaurants were ever open. About the only thing more annoying is people who aren't from here and love to throw in other people's faces how vegan and organic they are, and how insulting it is to use a plastic bag. ... Get over yourselves! The people who actually grew up in Austin don't need to justify themselves; they just live here and try to avoid people like you, Kevin. About the only thing that you and I can agree on is that Austin is a different place.

Alexis Flores

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"PAGE TWO"
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THIS MODERN WORLD

by TOM TOMORROW





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NEWS



JOHN ANDERSON

Former state Rep. Wilhelmina Delco speaks at the Capitol as part of Monday's march and festivities in celebration of Martin Luther King Jr. Day.

Shoot First ... Think Later

GUNS DON'T KILL PEOPLE, BUT THEY SURE MAKE IT A WHOLE LOT EASIER

As we were going to press Wednesday, investigators were still trying to determine precisely what happened Tuesday afternoon at Lone Star College near Houston, where an argument reportedly turned into a gunfight – and at least three people (including the clumsy 22-year-old shooter) were wounded and hospitalized. I guess that's what the folks at the Capitol gun rally last Saturday meant by their banner, "An armed society is a polite society." If only everybody were carrying a gun, runs the argument, nobody would dare insult or affront anybody else – for fear of being blown away. Even better, if bystanders are also armed and bullets fly in all directions, only the guilty will die.

Of course, that's the opposite of a "polite society" – i.e., a civilized community built upon mutual respect, democratic government, and common trust. Rather, it depicts a rage-and-fear-ridden jungle of every man for himself and God against all. Why any-

one would want to live in such a place – let alone advocate for it as a social utopia – is a question not for political philosophy but pathological psychology.

Nevertheless, that's been one refrain of the gun lobby and its acolytes in the wake of the Sandy Hook massacre and the consequent national debate over gun control. It's the path also pursued by Texas politicians currently proposing more guns for teachers and principals, weakening standards for concealed carry permits, spreading guns on college campuses, or defying federal law.

More Guns Than People

The small problem with this gun proliferation theory is that by its logic, the U.S. should already be the most peaceable kingdom on Earth. There are nearly 300 million guns in the country – 89 guns per 100 people, certainly many more than one for every adult. The next most gun-besotted country is Yemen, at a measly 55 per 100. There are undoubtedly more gun-violent societies

than the U.S. – most of them in Central America, which should tell you something – but at our staggering rate of gun ownership, in theory we should long ago have achieved the gun lobby's notion of nirvana: Everybody is peaceable because everybody is afraid of his neighbor.

It ain't necessarily so.

Nevertheless, the NRA certainly has some reason to celebrate – the most tangible result of the gun control debate thus far has been an explosion of gun buying, which is of course the point of an organization funded primarily by gun manufacturers. There is some counterevidence – the absolute number of U.S. guns may reflect more multiple guns owned rather than more gun owners – but I wouldn't necessarily call that comforting to the rest of us. Although the

continued on p.10



Headlines

- President **Barack Obama** was ceremonially inaugurated for his second term this week, embracing an activist heritage: "We, the people, declare today that the most evident of truths – that all of us are created equal – is the star that guides us still, just as it guided our forebears through Seneca Falls, and Selma, and Stonewall."
- Also on **Inauguration Day**, Austinites celebrated **Martin Luther King Jr.**'s birthday with the annual public service day, a **march** from the UT campus to the Capitol and then Huston-Tillotson University, closing with a festival at the H-T campus.
- Several hundred **gun rights** supporters gathered at the Capitol Saturday, where Land Commissioner (and Lieutenant Governor candidate) **Jerry Patterson** and others defended their expansive version of the **Second Amendment** and denounced Obama administration proposals to reduce gun violence.
- News broke Wednesday morning that **Amado Pardo**, patriarch of **Jovita's** Tex-Mex restaurant and music venue, had died, less than a month before he was slated to stand trial in federal court for his alleged role as a kingpin in a **South Austin heroin ring**. Pardo had **cancer**, one of the reasons his attorney sought last year to have him released on bond pending trial. That request was originally denied but was reconsidered Jan. 14, and Pardo was released because of his declining health.
- **Austin Police Department** Assistant Chief **Sean Mannix**, a 21-year APD veteran, was sworn in Tuesday as the new chief of the Cedar Park Police Department. Cmdr. **Troy Gay** has been appointed assistant chief to fill Mannix's vacancy.
- No **City Council** meeting today (Jan. 24), but Council will have plenty on its plate next Thursday: a couple of contentious **zoning** cases, what to do about outdoor **amphitheatres** (everybody wants to be an entertainment mogul), and probably some fussing over the **10-1 redistricting** process. See "Council Preview: Audibles and Delays of Game," p.16.
- Council may be considering bringing a new **housing bond** before voters. Even though voters rejected a \$78 million request for **affordable housing** last year, council members have instructed City Manager **Marc Ott** to draft a timeline for another measure.
- Election season starts now. On Jan. 23, senators drew lots to see who, after **redistricting**, gets a two-year or a four-year term. Out of the four senators whose districts include Travis County, **Kirk Watson**, D-Austin, and **Donna Campbell**, R-New Braunfels, will be on the 2014 ballot, while **Troy Fraser**, R-Horseshoe Bay, and **Judith Zaffirini**, D-Laredo, are safe until 2016.
- The **UT board of regents** may ask the **Texas Legislature** for \$1 billion in **construction bonds**, including a proposed \$98 million engineering building for the campus.

QUOTE of the WEEK

PETE SOUZA/WIKIMEDIA COMMONS



"For history tells us that while these truths may be self-evident, they've never been self-executing."

– from President Barack Obama's second inaugural address, delivered Monday, Jan. 21

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POINT AUSTIN *continued from p.8*

mass shootings grab the headlines (and yes, we have more of those than other countries as well), it's the bang-bang-bang of daily gun homicides and gun suicides (more than 60% of the total) that really piles up the bodies.

Following the Newtown massacre, online journal Slate began an attempt to calculate all U.S. gun deaths since that horrifying Dec. 14. As of Wednesday, the total was 1,164 "or more." If nothing else, the accumulating tally should place Newtown in a much larger perspective.

Small Measures

To sum up the relevant statistics: When compared to our peer advanced societies in Europe or Asia, Americans like killing, both ourselves and each other. Guns (by design) simply make killing much easier, and therefore much more likely. And home gun ownership, because of ready access, dramatically increases the chances of homicide or suicide *within the home*. In other words, a fundamental argument for gun regulation is to protect ourselves from ourselves; with fewer guns handy, we'd still kill each other, but not so efficiently, nor in such large numbers.

Nevertheless, although gun regulation is certainly necessary, it's difficult to believe it will happen. Consider the absolutely hysterical overreaction to President Obama's modest calls for criminal background checks on all gun sales; limits on assault weapons, high-capacity magazines, and armor-piercing bullets; and better access to mental health care.

Even should some of these things somehow get through Congress, it's not clear they will do much about the overall level of gun violence, at least in the short term; the country is already awash in guns. The new policies might help a bit around the margins – make it a bit harder for criminals or the mentally ill to acquire weapons, prevent a few angry youths from laying their hands on semiautomatics. That's not negligible – even limits on magazines could lower the massacre body counts – but it's unlikely to make a large dent in the national daily carnage.

In the longer term, what it might begin to do – what Sandy Hook may have done – is to shift the national culture, ever so slightly, against gun violence, against the reflexive notion that a gun near at hand is a necessary or useful appliance. Despite our somewhat hardass national self-image, social scientists tell us Americans are more or less average in aggressiveness and in resorting to violence. Yet our gun death rates remain scandalously high. The additionally dangerous element – in a family or neighborhood argument, in a teenage emotional crisis, in a barroom dispute, in a mental health breakdown – seems to be the ready availability of guns.

It doesn't seem too much to ask that we make it a little more difficult to kill each other. But our national gun fetish – institutional, cultural, and personal – makes it very unlikely indeed. ■

Light and Air

CONDO DWELLERS FEAR DARK DAYS AHEAD WITH PARKING STRUCTURE NEXT DOOR

Austin native **John Joseph** has spent more than three decades of his legal career as a lawyer for developers. Recently, though, he's temporarily moved outside his comfort zone to represent residents of the **Plaza Lofts**, one of Downtown's first residential towers to spring up in the early 2000s, at the beginning of the condo boom. The subdued, 60-unit building with expansive windows and balconies sits just across from **Republic Square** at Fifth and Guadalupe streets.

The south side of the condo faces Fourth Street, where **Gables Residential** plans to build a 24-story tower that will house 226 multifamily units and a 160-room **Hotel ZaZa**, a boutique hotel operation looking to build on its successes in Dallas and Houston. The Gables project, which will also include restaurants and retail, will replace the former home of the **Ginger Man** pub (now located on Lavaca) and what is now a surface lot, once occupied by the **Waterloo Brewing Co.**, and later the **Fox & Hound** tavern.

Gables requires a zoning change for the additional height allowed in this area, and is set for a **City Council hearing** and possible action on Feb. 14. The neighbors don't have a problem with the added height – in fact, they say they welcome the density and would prefer a tower that was even taller and skinnier. What the neighbors don't like is the planned 500-space, six-level above-grade parking structure that would sit across a 20-foot alley from Plaza Lofts. There are other concerns as well, such as amplified music on the pool deck, but Plaza Lofts' attorney Joseph has narrowed the argument to a matter of light and air: res-

idents' diminished light by day, flashes of vehicle headlights at night, and car exhaust fumes at all hours.

"We want to give the developers some assurance that it's not a moving target," he said of the residents' concerns. "We really are interested in light and air. The bottom line is, the residents do not oppose Hotel ZaZa and they don't oppose the Gables apartments – they think it's a wonderful use of that property. We just want them to consider the concerns of residents who have been Downtown so very long."

Though Gables' attorney **Richard Suttle** has indicated that his client is already locked into a design that would be too costly to change, Joseph believes the parking issue can be reasonably resolved with some design and engineering adjustments.

QUALITY OF LIFE

The Planning Commission voted unanimously Jan. 8 to approve the zoning change for the additional height (that decision doesn't affect the parking structure), but commissioners

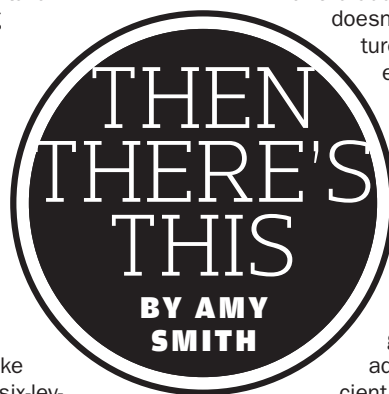
expressed sympathy with those residents who could spend the rest of their Plaza Lofts days staring out at a concrete parking garage. Nonvoting member **Jeff Jack**, however, argued that the city should push Gables to give more than what it's getting in return for the added density – an energy-efficient development, and street and sidewalk enhancements to complement the city's Great Streets program.

"We're giving them an extra 141,000 square feet of space," Jack said. "Can't we ask them to do something to make the quality of life better for their neighbors?"

Plaza Lofts residents found a similarly sympathetic audience at last week's meeting of the **Downtown Commission**, which also unanimously blessed the case, with an amendment encouraging Gables to consider reducing or changing its parking setup. The meeting threatened to go off the rails before the vote, however, when commission Chair **Heather Way** sought to add an **affordable housing** requirement to the measure. Suttle groused about the sudden shift in gears, member **Mandy Dealey** said the commission didn't have the power to make such a requirement (indeed, the DC is advisory only, but can recommend actions for Council to take). Another member wanted to address the amplified music concerns, while others noted their preference of sticking with the concerns of the project's neighbors. Way withdrew her motion, but the final vote was confusing enough to compel Joseph to request a transcript.

The parking issue on the Gables project is just one more talking point to add to the city's ongoing discussion about minimizing parking to encourage more people to use other modes of transportation. In fact, a debate over a Downtown hotel proposal that includes *no* designated parking is due for consideration at Council's next meeting on Jan. 31 (see "Hotel Project Sparks Downtown Skirmish," Jan. 18). Suttle, on the other hand, argues that project developers never get fired for having too much parking, but they do if there's not enough.

Opposing attorney Joseph believes the issue is not so much about too much or too little parking, but how Downtown residential buildings and hotels can be built in such a way that doesn't diminish the neighborhood's quality of life. "If we're going to encourage more people to live Downtown, then we need to take into consideration *how they live*," he said. "Otherwise, we're sending a message to people that once you're down there, you're on your own." ■



CIVICS 101

THURSDAY 24

TCTA CAPITOL VISIT Educators, librarians, counselors, and more from the Texas Classroom Teachers Association will converge on the Capitol to discuss education-related legislation and advocate for public education – part of a three-day convention at the Renaissance Austin Hotel. 11:30am-3:30pm. [Texas State Capitol. www.tcta.org](http://www.tcta.org).

IS AMERICA GOVERNABLE? Scholars and writers discuss the apparent dysfunction of the U.S. government, and possible remedies. See website for details and registration. UT School of Law, 727 E. Dean Keeton. www.utexas.edu/law/conferences/governable.

FRIDAY 25

AUSTIN COOPERATIVE SUMMIT Austin Co-op Think Tank looks to connect people and co-ops while spreading the word about co-ops in Austin. Read more in "From Occupation to Co-operation," p.18. 7pm reception at Vuka Co-op, 411 W. Monroe; Saturday Conference at CMA Building (UT campus). \$25, general admission; \$50, co-op workers. www.ncba.coop/ncba/events/regional-events.

DREAM SABBATH Wildflower Church and Austin Interfaith host students and clergy speaking in support of the DREAM Act, which helps undocumented youths gain legal status through college or military service. 7pm. Wildflower Unitarian Universalist Church, 1314 E. Oltorf. amm2623@gmail.com.

IS AMERICA GOVERNABLE? (See Thursday.)

SATURDAY 26

POINT IN TIME COUNT Volunteers will be counting the homeless of Downtown Austin tonight in order to assess the wellness of that population and help secure federal funding for local service providers. 3am. www.austinecho.org/count.

AUSTIN CO-OP SUMMIT (See Friday.)

IS AMERICA GOVERNABLE? (See Thursday.)

TUESDAY 29

AISD BOND HEARING NO.2 Provide feedback on a potential 2013 bond package to the AISD board of trustees. 6:30pm. Reagan High School, 7104 Berkman. www.austinisd.org.

WEDNESDAY 30

ALTERNATIVE AUSTIN HISTORIES, PART 1 Activists Alice Embree and Thorne Dreyer discuss their involvement with anti-war and feminist groups in the Sixties and Seventies. 7pm. MonkeyWrench Books, 110 E. North Loop. Free.

THURSDAY 31

REP. JIM PITTS AND SEN. TOMMY WILLIAMS Sip some coffee and listen to these representatives of the House Appropriations Committee and Senate Finance Committee. Hosted by The Texas Tribune. 7:30am. The Austin Club, 110 E. Ninth. Free. www.texastribune.org.

ONGOING

SAVE THE DATE TO SAVE TEXAS SCHOOLS Mark your calendars for the biggest Save Texas Schools rally ever, Feb. 23 at the Texas Capitol. www.savetxschools.org.

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AISD Braces for Lege, Court Action

Over the last few years, the Austin Independent School District has worked hard at longer-term financial planning, building this year's budget with the next in mind. But with **school finance reform** set to dominate not just this Legislative session, but special sessions and maybe the 2015 session, too, district staff may have to keep all their calculations on the back of an envelope for a little while longer.

In 2011, the Legislature gutted public school spending by \$5.4 billion, meaning a \$60 million cut in state funding for AISD. This year, they are offering a minimal gesture of apology: a commitment to track enrollment growth. That's what Speaker **Joe Straus** has pledged, and that's what's in the two draft budgets, **Senate Bill 1** and **House Bill 1**. However, there's no indication lawmakers will restore what they cut last session. That's the most generous proposal: Gov. **Rick Perry** raised eyebrows by saying that Texas school funding is "phenomenal," and Lt. Gov. **David Dewhurst** told the **Texas Public Policy Foundation** that his sole suggestion for extra cash involves gun training for teachers.

AISD Chief Financial Officer **Nicole Conley-Abram** has moved the start of the budget-building process from late spring to early February so she could build all the Legislative options into her projections. "Right now," she said, "it looks like the scenario would be just sticking with the status quo." Her optimistic take is that, at bare minimum, the district will not endure any further cuts. She said, "The hope is that things will get better and not necessarily get worse, but that's a huge assumption."

So what do this year's initial proposals mean for AISD? On Jan. 14, school finance consultants **Moak Casey & Associates** made

a presentation to the AISD board of trustees – or, as Board President **Vince Torres** called it, "a reading of the tea leaves." They posited two extreme funding models: If there's no funding for enrollment growth, AISD could see another \$19 million cut across this next biennium; if the state reverses course, restoring the cuts and fully funding enrollment growth, that would be worth an extra \$58 million. Lawmakers seem likely to pick something between those figures but, according to the district's director of inter-governmental relations, **Edna Butts**, it's far too early to know what option they will select. However, she said: "In some respects, it won't be as bad as last session. We don't face the same funding situation, but there's still a lot of challenges."

The first is the 8,000-pound gorilla in the middle of the room: the multiple lawsuits against the current school finance system. Judge **John Dietz** is expected to rule from the bench after closing arguments on Feb. 4, and issue his formal written opinion within a month. Whatever Dietz does, Butts said she expects the losers to make a direct appeal to the Texas Supreme Court: "There seems to be a consensus from everyone that works in school finance and education that the Legislature will wait until the Supreme Court rules, so there'll probably be a special session in spring or summer 2014."

While that means AISD will still labor under the same "Robin Hood" recapture system that sees them annually send over \$100 million to the state for at least one more year, it gives Conley-Abram a little breathing room. With little sign of serious state relief, the district will hold a tax roll-back election this November. Last year, the board approved a long-delayed staff pay raise, paid for out of district reserves. If that

"The hope is that things will get better and not necessarily get worse, but that's a huge assumption." – AISD CFO Nicole Conley-Abram

AISD Chief Financial Officer
Nicole Conley-Abram

PHOTOS BY JOHN ANDERSON



increase is to become permanent, and with no state relief in sight, they need to increase taxes to pay for it.

However, while lawmakers seem unlikely to touch the funding formulas for at least another year, Butts suggested they could look at grant programs, like pre-K funding, the Student Success Initiative funding additional assessment test support for students, and the District Awards for Teacher Excellence covering teacher incentives such as AISD's REACH program. Butts said, "Those are things that the Legislature could act on in the session and not have to wait until the court rules on the school finance lawsuit."

There are also a host of bills that could directly impact how districts spend their money. For example, there's broad discussion about reducing the number of end-of-course exams – a big cost to districts. However, the biggest concern is the push from conservatives like Senate Education Committee Chair **Dan Patrick**, R-Houston, for school vouchers. Butts said, "If the Legislature is not going to restore funding that we lost last session, but yet they're willing to take state money and put it into pri-

vate schools, it further erodes what public schools are able to do for children."

There is some room for optimism. It's not the \$8.8 billion reported surplus – that goes straight into a supplemental appropriations bill to pay for existing Medicaid commitments, a \$2.3 billion payment from the **Permanent School Fund** deferred from the current biennium to the next, and a \$1 billion shortfall at the Texas Education Agency. However, there's also \$6 billion in unallocated funds in HB 1, plus \$11.8 billion in the Rainy Day Fund. In his AISD briefing, finance consultant **Dan Casey** warned trustees that they are competing with many other interests: The **Texas Department of Transportation** calculates it needs an extra \$4 billion a year for congestion and maintenance, and Dewhurst is pushing hard for **water infrastructure** investment. Those needs will be balanced against issues like full day pre-K funding, which schools see as a vital and cost-effective way to prepare kids for school. While there will be a fight over priorities, Butts said, "I think it's hopefully opening the door to the Legislature taking a broader vision of investing resources for the long term." – *Richard Whittaker*

AISD Bond Hearing Defining Priorities

Austin ISD is pushing to put a **major bond package** before the voters in a May election – but with only a month to lock down the proposals to get them on to the ballot, the winnowing process could be brutal.

In an hour-and-a-half meeting Tuesday night, Jan. 22, at Crockett High School, parents and students gave feedback on the \$890 million needs list constructed over the last year by the district's **Citizens Bond Advisory Committee**. What unified many requests was not how they could improve the education of students, but how much deferred maintenance is crippling daily operations. AISD had originally planned a full bond package for 2010. However, with pressing needs for IT, infrastructure, and overcrowding relief, in 2008 the district asked for and received voter approval for a \$343 million interim package. That was supposed to buy two years of breathing room, pushing the full bond back from 2010 to

2012. However, at three years and counting, the district faces unprecedented stresses, balancing the rival needs of renovations, expansion, and equity.

Testimony at the meeting painted a bleak view of the condition of AISD facilities. Parents pleaded for individual line items – athletics repairs at Anderson High, extra storage and practice rooms for music at Murchison Middle School – as well as classroom additions. Inevitably, there was the perennial complaint that AISD is overdependent on portable classrooms. Superintendent **Meria Carstarphen** tried to paint a rosy picture, noting that portables are regularly rehabbed. However, staff warned, even if the district wanted to replace them all with permanent structures, they may be blocked on some



Lori Moya

center city campuses like Zilker Elementary because of city regulations on impervious cover.

Aside from hearing public input, this was also the board's first opportunity to publicly examine the proposals. District 5 Trustee **Amber Elenz** was concerned about how staff and the CBAC were categorizing and prioritizing needs, while her District 7 colleague **Robert Schneider** wanted to see the matrix of how Campus Advisory Committee requests had translated to CBAC proposals. In previous bonds, board members have heavily reshaped the CBAC draft before final approval, and speakers gave them plenty of suggestions. Govalle Elementary begged for new athletics facilities, while multiple speakers warned of the condition of the district's dance facilities. While those repairs were not in the draft package, the pleas gained some traction with board members. District 6 Trustee **Lori Moya** warned, "Some of our schools are old enough that they're not going to meet ed specs without building new additions." – *Richard Whittaker*

There will be a second public hearing on the bond at 6:30pm, Tuesday, Jan. 29, in the Reagan High School cafeteria, 7104 Berkman.

Jesus, Take the Wheel: Texas Education Is a Mess of Biblical Proportions

In the Permian High School class **Bible History and Literature**, public school students are taught that the Bible's miracle stories – in this specific case, Moses crossing the Red Sea – have been proven through archaeology. This course is among a host of examples of academically problematic lessons taught to secondary students in 57 public school districts and three charter school districts in Texas.

Although the **Texas Legislature** in 2007 passed a law requiring school districts to teach the influence of the Bible on history and literature, just 60 districts have used that to create special electives on the Bible. Indeed, before the bill was passed, there were 25 Bible courses already offered, and a 2006 report by the **Texas Freedom Network Education Fund** detailed “serious academic and constitutional problems” with most of them. In passing the 2007 bill, lawmakers put in measures designed to address some of those problems. Now, some five years later, the problems persist, according to a second report, conducted by **Mark Chancey**, a professor of religious studies at Southern Methodist University in Dallas for the Texas Freedom Network Education Fund.

According to the new report, most of the districts with Bible-specific courses failed to train educators to teach the course, as required by the law, and the **State Board of Education** has failed to adopt content-specific curriculum standards for the Bible classes, also required by law. Combined, the lack of training and guidance mean that many of the classes lack academic rigor, are biased in content, and treat the Bible as a history text. In short, many of the districts now offering the classes are not only out of compliance with state law, but may also be running afoul of constitutional protections. Indeed, as a



Mark Chancey

PowerPoint created for **Harris County's** Klein ISD explains to students, “The Bible is united in content because there is no contradictions in the writing [sic]. The reason for this is because the Bible is written under God's direction and inspiration.”

Chancey's report is based on information obtained from school districts under the Texas open records law, including a request for copies of instructional materials and records related to teacher training. “As a biblical scholar and especially as a parent, I want our state's public schools to take the study of the Bible's influence as seriously as they do the study of science or history,” Chancey said in a press release. “But the evidence shows that Texas isn't giving the study of the Bible the respect it deserves. Academically, many of these classes lack rigor and substance, and some seem less interested in cultivating religious literacy than in promoting religious belief. Their approach puts their school districts in legal jeopardy and their taxpayers in financial jeopardy.”

– Jordan Smith



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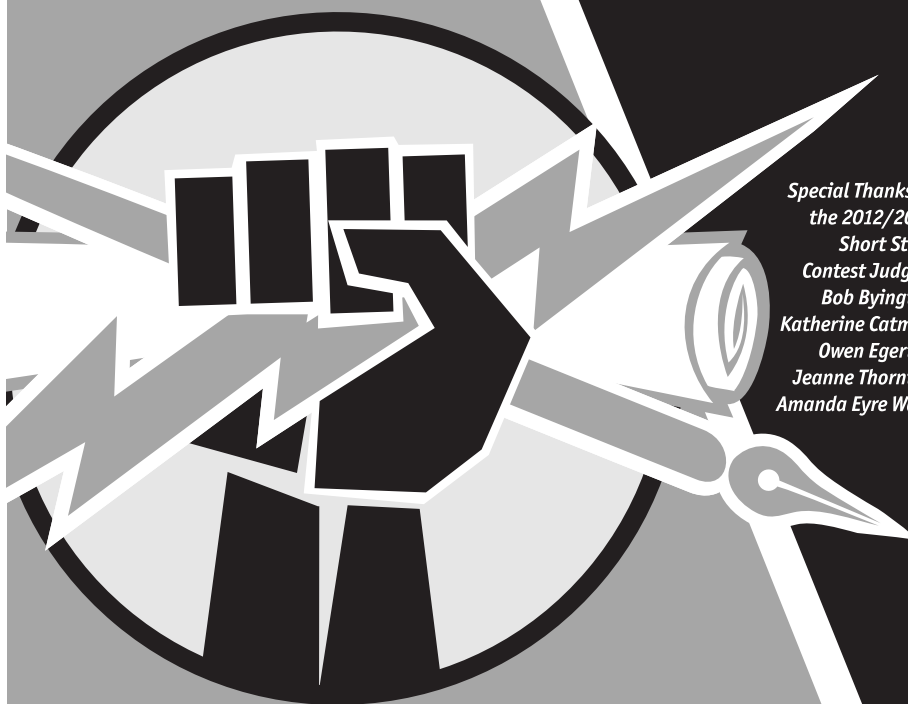
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Carter Shooting: Attorney Challenges Official Story

The official version of what happened on the evening of May 30, 2011, the night that Austin Police Department Officer **Nathan Wagner** shot and killed 20-year-old **Byron Carter** goes like this: Wagner and his partner, Officer **Jeffrey Rodriguez**, were on foot patrol – looking for drug dealers and car thieves near the East Sixth Street entertainment district – when they spotted Carter and his friend, a juvenile named **Leyumba Webb**, walking across a field near I-35 toward an apartment complex on East Eighth Street. The cops thought the pair suspicious, so they followed them. They briefly lost sight of the youths, who had gotten in a car parked along the curb on East Eighth. Shortly after the officers located the pair, the car – driven by Webb – suddenly lurched into the street, heading directly for the two officers. Rodriguez went down, hit by the car (his Achilles injured, officials later said), so Wagner thought, according to court records. “Fearing for his life and the life of his partner,” Wagner drew his weapon and fired five shots into the car.

All five shots entered the car and hit Carter, killing him. Webb was grazed by a single bullet; he hastily drove off and dumped the car just blocks away.

Attorney **Adam Loewy**, representing Carter’s family in a federal civil rights suit brought against Wagner, insists the official story is not what actually happened. But he says he’s hamstrung from making that case because the city refuses to allow key pieces of evidence – including the **Internal Affairs investigation** and the report from the **police monitor** – to be publicly released. And if they can’t be released, he can’t effectively argue against a motion for summary judgment filed by Wagner’s attorney, **Robert Icenhauer-Ramirez**, seeking to have the lawsuit dismissed.

The documents in question are generally precluded from public release under state law. Civil service law provides that IA investigations that don’t result in discipline are confidential. The contract between the Austin Police Department and the city similarly forbids disclosure of a report on the case from the Office of the Police Monitor, the city argues. Wagner did not face any administrative sanctions as a result of the shooting, and a Travis County grand jury declined to indict him on criminal charges. Still, the *Statesman* reported last year that after reviewing the IA



Byron Carter

COURTESY OF THE CARTER FAMILY

investigation, the city’s **Citizen Review Panel** concluded that Wagner should have been fired. Loewy argues that details from the CRP’s findings need to be included in his motion arguing that the case should not be dismissed, but should go forward to trial in July, as currently scheduled.

Loewy says the city’s account of what happened the night Carter was killed is all “lies.” As Loewy tells it, the officers followed Carter and his friend simply because they were black. Rodriguez’s Achilles was not injured, nor was he thrown to the ground, and the IA investigation contains “admissions that suggest the police officers in this shooting knew they acted inappropriately,” Loewy wrote in a Jan. 9

motion seeking to have the IA and police monitor documents publicly filed.

At issue in part is that the city has agreed to release from a protective order documents that Icenhauer-Ramirez used to file his motion for summary judgment, including a deposition of Webb. Using that document in tandem with portions of Wagner’s deposition in the case, Icenhauer-Ramirez makes the case that Webb agreed that he drove the car in a way that put Wagner and Rodriguez in danger; as a consequence, there are no fact issues left for a jury to determine, meaning the case should be closed now. “There is no genuine issue as to the material facts in this case,” Icenhauer-Ramirez wrote in a motion for summary judgment filed in late December. “Because Officer Wagner had probable cause to believe that the car being driven at him and Officer Rodriguez ... posed a serious risk of physical harm or even death to himself and to Officer Rodriguez, Officer Wagner’s use of deadly force in this case was not objectively unreasonable.”

Loewy disagrees, but says he can’t respond in detail because to do so he has to reference confidential material, meaning his filed motion would read like a piece of Swiss cheese. Both Icenhauer-Ramirez and the city argue that’s nonsense in motions opposing the documents’ public release. The opinions of Police Monitor **Margo Frasier** and the members of the CRP are “merely lay opinions” and not relevant to the question of whether Wagner was justified in shooting Carter, the city argues. The only real reason that Loewy is seeking their release is to afford him an opportunity to “harass City officials in the press,” attorney **Daniel Richards** wrote in the city’s motion.

Loewy notes that he could file a heavily redacted version of his motion, but that makes it difficult for Judge **Lee Yeakel** to review. He argues also that by allowing Icenhauer-Ramirez to refer to documents previously sealed, but not allowing him to respond in kind, enables the city to “control the narrative” of the shooting – leaving the impression that the police acted appropriately in shooting the passenger in the car five times, killing him. “[T]his underlying action involves the public safety of the general public and the alleged abuse of deadly power by an Austin Police Department officer,” Loewy wrote to the court. “Thus, because this matter is directly connected to the safety of the general public from abusive and deadly actions taken by a public officer ... the presumption of public access to this judicial proceeding and its records outweigh any potential injury to the City of Austin.” – Jordan Smith

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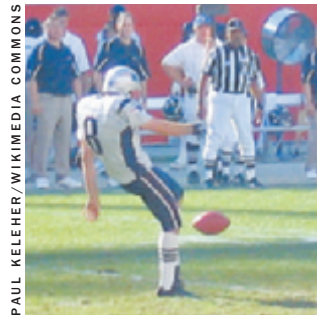
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NEWS

Council Preview Audibles and Delays of Game

City Council will go into their meeting next Thursday (Jan. 31; work session Tuesday, Jan. 29) with plenty to do. Last week (Jan. 17), with Mayor **Lee Leffingwell** in D.C. for the U.S. Conference of Mayors, the six stay-at-homes punted more often than the New England Patriots – at staff recommendation, at the request of applicants with pending zoning cases, or just because. The delayed matters spread across the calendar, but a couple of vexed questions should definitely re-arise next week: notably, the **Austin Hotel** case (see “Hotel Project Sparks Downtown Skirmish,” Jan. 18), where Downtown neighbors are fretting over the project potentially spoiling their Capitol view, and the **Burnet Little Woodrow’s** case (“Council Preview: A Bar on Burnet!?” Jan. 11), where nearby neighborhood associations say they’re con-



This is not Mayor Lee Leffingwell.

PAUL KELEHER/WIKIMEDIA COMMONS

cerned the corridor is in danger of getting too bar-friendly. Friends of the bar beg to differ.

Also returning next week, on the preliminary agenda (to be finalized Jan. 25) is the proposed pilot program for **24-hour hike-and-bike trails** – that was postponed without discussion, so presumably Leffingwell’s vote matters. Meanwhile, matters are pending concerning Downtown minimum parking standards, as well as reinforcing bike parking standards (not yet for discussion, but just setting public hearings down the line), as, in its glacial way, Council slowly moves to alter policy and perspective concerning transportation options – and the lost opportunity costs of “free parking.”

The much-vexed question of **outdoor amphitheatres** – a hot topic since the PromiseLand West “Dream City” project out on Hwy. 71 (“Then There’s This: Fixing a Hole,”

March 2, 2012) – returns in the form of a public hearing on whether to make such amphitheatres a conditional use (requiring additional scrutiny) in all zoning districts. And though it’s not yet on the agenda, it’s likely the **10-1 “independent commission”** will return in some form, if only at Citizens Communication. Advocates from **Austinites for Geographic Representation** were voluntarily outraged last week when Council voted on consent to reimburse prospective commissioners for personal expenses in accordance with standard city employee practices – AGR insists that’s insufficient (because it doesn’t include mileage and day care), and reflexively accused Council of trying to sabotage the process. (The charter amendment cites “reasonable and necessary personal expenses.”) Expect imprecations and fulminations.

Finally, the listed musical honorees are **What Made Milwaukee Famous**. But don’t take any drinking bets, since last week **Carrie Rodriguez** performed admirably in the spot initially reserved (and trumpeted here) for **Afrofrequé**, under the official explanation of “scheduling conflict” (aka “paying gig”). Don’t worry, Afrofrequé freques; they’ll get their Council date later this year. – *Michael King*

► **SPECIAL ELECTION UPDATE** The race to replace Houston Democrat Sen. **Mario Gallegos** comes to a head this week. Gallegos died last year, but too late to have his name removed from the ballot, and so Gov. Rick Perry has called a Feb. 26 special election to replace him. There are eight candidates in contention – five Dems, two Republicans, and a Green. But even though the seat has traditionally been a Democratic stronghold, with only 6,700 ballots cast in early voting by Jan. 21, it seems unlikely any one candidate will get more than 50%, triggering a run-off. Currently, the top contenders are two Democrats: sitting Rep. **Carol Alvarado** and former Harris County Commissioner **Sylvia Garcia**. The vacant seat is leaving Dems with a headache: Until it’s filled, they only have 10 voting members, making it tough to use the two-thirds rule to derail controversial legislation.

► **HOW WAS YOUR WEEKEND?** The House and Senate returned Jan. 23 after a six-day break. Lawmakers left early for **MLK Day**, and were given an extra day to get back from the presidential inauguration in Washington, D.C. Still, someone might want to remind them that they only have 125 days of the session left.

► **SHUFFLING DECK CHAIRS ON THE TITANIC** The biennial apportionment of Senate **committee chairs** took place Jan. 18, with prime appointments for lawmakers whose districts include Travis County. Education advocates are furious that freshman **Tea Party** favorite **Donna Campbell**, R-New Braunfels, replaced Fort Worth Democrat **Wendy Davis** on the **Senate Education Committee**. Sen. **Kirk Watson** will serve as Higher Education vice chair, while his fellow Democrat **Judith Zaffirini** – whose gerrymandered district stretches from Laredo to Southeast Austin – chairs Government Organization. Republican **Troy Fraser**, who lives in Horseshoe Bay but still serves a chunk of Northwest Travis, stays on as chair of Natural Resources in a session where water will be a top priority.

► **REDISTRICTING, STILL IN LIMBO** The **U.S. Supreme Court** has yet again left Texas’ redistricting appeal off its calendar. **Michael Li**, author of the highly regarded www.txredistricting.org, writes that this makes it highly unlikely that SCOTUS will review the case this year. The state is appealing the Justice Department’s refusal to pre-clear their heavily gerrymandered maps, passed last session, which the feds say violate the **Voting Rights Act**. Now the question is whether the Texas courts will step in and draw new maps.

► **DEAR INTERWEBS** Rep. **Mark Strama**, D-Austin, has launched his own blog. The former chair of the House Technology Committee writes, “The only guaranteed audience for this blog is the opposition researcher working for my next political opponent.” Follow Strama at www.insidetheailltexas.com. – *Richard Whittaker*



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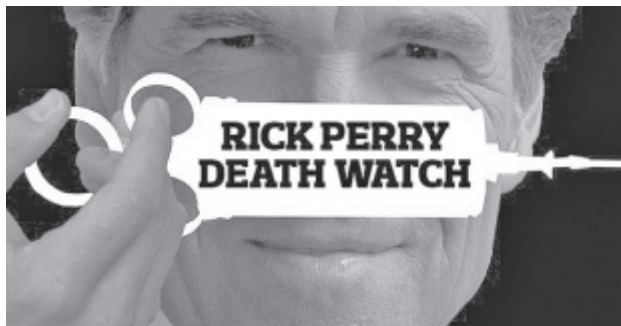
First Woman to Be Executed Since 2005

On Jan. 29 the state is scheduled to carry out its 493rd execution since reinstatement of the death penalty, the first of eight already scheduled for 2013. **Kimberly Lagayle McCarthy** would be the first woman executed in Texas since 2005.

McCarthy, previously married to **New Black Panther Party** founder Aaron

Michaels, was convicted and sentenced to die for the 1997 robbery and stabbing murder of her neighbor, 71-year-old retired college professor **Dorothy Booth**. According to the state, McCarthy had a **crack cocaine** problem and used a ploy – a request to borrow sugar – to gain entrance to Booth's home. Once inside, the state says, she immediately attacked Booth, stabbing her five times and cutting off her finger so she could steal Booth's ring. McCarthy also took Booth's car and credit cards and stole several other items from the home, all of which she pawned off for drugs, she told police.

McCarthy's original 1998 conviction was overturned by the **Court of Criminal Appeals**, which ruled that the trial court violated McCarthy's due process and right against self-incrimination by admitting into evidence a statement McCarthy made to police after she had "unambiguously invoked her right to legal counsel," according to a July 2012 opinion from the **5th U.S. Circuit Court of Appeals**. McCarthy was retried and again sentenced to die. Although the act of committing a murder in the course of robbery



is what made McCarthy's a death-eligible case, it seems likely that her jury may have been more inclined to invoke the ultimate punishment after prosecutors offered evidence during the punishment phase of McCarthy's trial that she may have been responsible for the murders of two other elderly women, an 81-year-old and an 85-year-old, a decade before, also in an effort to find money for drugs. Whether McCarthy did actually committed those murders remains an open question; she has never been tried for either crime.

McCarthy's last federal appeal was denied in July 2012, and a writ of certiorari filed with the U.S. Supreme Court, asking it to block her execution, was denied in the second week of January. Still, C. Wayne Huff, one of McCarthy's attorneys, says there remain a "couple" avenues that attorneys are exploring to try to stop the execution, though he declined to reveal details.

McCarthy would be the 253rd inmate executed under **Gov. Rick Perry**, and only the fifth woman, and the third black woman, to be executed in Texas since 1854.

– Jordan Smith

THE HIGHTOWER REPORT BY JIM HIGHTOWER

Look Out, Here Come the Drones

Last year, Sheriff **Tommy Gage** of **Montgomery County**, Texas, was eager to show off his new **surveillance** toy. Having been given a \$300,000 **Homeland Security** grant by the federal government, his office had become the first police agency in the nation to have its very own drone, a pilotless aircraft to monitor and, yes, spy on people.

This beauty came with the deluxe eye-in-the-sky package, including infrared detection equipment and a power zoom camera. Filled with pride, the sheriff summoned the media to a big photo-op last March to witness him and the drone strutting their stuff. To add drama to this show of police power, Gage also had his SWAT team attend in full riot regalia, positioning them in their Bearcat, an armored vehicle.

The ground controller launched the pilotless aircraft as the sheriff beamed – but the demonstration went horribly wrong. Coming in for a landing, the high-tech marvel suddenly

went on the fritz, losing contact with the controller. Not only did it crash in front of the startled media – but, even more startling to Sheriff Gage, it crashed right into his SWAT squad's Bearcat.

Luckily, the armored vehicle held up, so none of the SWAT teamers were injured. But what a show! For one thing, the photo-op

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.

showed that if the American people don't stop the reckless rush by the police-industry complex to deploy thousands of domestic drones in the next few years, all of us had better be shopping for Bearcats to drive.

Oh, in case you're also concerned that these spy machines will crash into our **Constitution** and be used to invade our privacy rights, Sheriff Gage says not to worry: "No matter what we do in law enforcement, somebody's going to question it," grumps the Lone Star sheriff, "but we're going to do the right thing, and I can assure you of that." Hmmm ... how assured does that make you feel?

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From Occupation to Co-operation

Co-op Think Tank organizes to expand member-owned movement

BY ROBYN ROSS



Cooperation Texas' Carlos Perez de Alejo meets with Dahlia Green Cleaning Services co-op members (clockwise from lower right) Eva Marroquin, Brenda Jiménez, María Munóz, and Patricia Zavala.

JANA BRICHUM

They called it “breaking up with your bank.”

At the height of the Occupy movement in 2011, more than 700,000 people nationwide moved their savings from institutions like Bank of America to credit unions. Besides offering more competitive rates, credit unions are in principle democratically governed, owned by their customers. The one-person-one-vote egalitarianism and cooperative structure of credit unions appeals to people tired of banks structuring loans and imposing fees to profit distant shareholders, as well as to those who objected to the role of major national banks in creating the conditions that led to the nationwide recession.

A group of Austinites is proposing to sustain that cooperative spirit and expand it to other sectors of the economy. “With Occupy Wall Street,” says Mark Wochner, a board member at both Wheatsville Food Co-op and Black Star Co-op Pub and Brewery, “people were asking for an alternative model that was focused on the individual, the community, and being good for the environment. For hardcore co-op people, it’s like, ‘We’re right here.’”

The “hardcore co-op people” constitute the Austin Co-op Think Tank, which this weekend is hosting the Austin Cooperative Summit, a conference focused on developing co-ops in Central Texas. Conference organizer Kim Penna, who works at College Houses, says the project involves both regional strategic planning and public education about co-ops. “Co-ops are a proven answer to the questions that people were asking during Occupy,” she says. “Why don’t we have more of a voice? Why are out-

side forces dictating the jobs we can get?” Co-ops answer those problems. If there isn’t a job for you, you can create a worker co-op and create a job – take back your voice.”

The co-op is an economic enterprise democratically run by members or employees. Members own and govern the co-op, with each person who makes a basic, defined contribution having one share and one vote. While national co-ops exist – REI, Ocean Spray, Blue Diamond nuts – most co-ops, by nature, are local businesses.

“The members are not people who live 2,000 miles away who have the investment as part of their pension fund,” Wochner says. “They are people who shop at the co-op or people who work there. The wealth either goes to people that work there, or it’s reinvested in the community or the co-op, or given to the members.”

The primarily local, democratic nature of co-ops makes them an appealing alternative to Wall Street capitalism. Jim Jones, a lifelong co-op activist who worked in Austin in the late Seventies and early Eighties, puts it this way: “Instead of trying to pressure the government or employer to do something differently, you simply say, ‘We’ll try to do it ourselves.’”

The Think Tank isn’t Austin’s first cooperative brain trust. Austin’s first housing co-ops were formed during the Depression,

and by the Seventies, they had become an integral part of campus-area culture. In 1977, the co-op community hosted a national cooperatives conference, and afterward, members of the different local co-ops wanted to keep meeting and maintain momentum. They formed the Austin Co-op Link, which produced educational events until it dissolved almost 20 years later, when individual co-ops facing financial hardship had to focus on their own survival.

The Link is one aspect of Austin’s co-op history featured in a film documentary in progress produced by Jones, who worked in housing co-ops and helped found Wheatsville. (A short preview will be shown at the summit.)

Like the post-Occupy present, the Seventies were a time of social upheaval and questioning established systems. “You typically see spikes in cooperative activity and in labor activity around periods of crises,” says Carlos Perez de Alejo of Cooperation Texas, which helps organize worker co-ops. “People are recognizing that business as usual is not working and are more open to what an alternative might look like.”

Practical Hurdles

But if co-ops address so many economic and political problems, why aren’t there more of them?

For starters: money.

Most businesses begin with capital drawn from major investors or lenders, pulled from savings, borrowed from friends or family, or raised through stock offerings. People who want to start co-ops – particularly worker co-ops – often don’t have access to these resources, and co-ops can’t sell stock.

Traditional lenders are often leery of the co-op model because its egalitarianism is seen as risky. Most banks are used to dealing with a single owner of a business to negotiate and secure a loan and aren’t comfortable working with a co-op’s multiple owners.

Cooperatively structured credit unions would seem to be the logical solution, but hurdles exist there, too. The same policies that make credit unions more stable than conventional banks limit the loans they can make. They mostly lend only from their own deposits, and they’re limited to lending 12.25% of their assets to commercial enterprises, narrowing the opportunities for financing co-ops.

Some local co-ops have solved the capital problem creatively: Red Rabbit Cooperative Bakery started its operation with \$10,000 raised through a Kickstarter campaign. Black Star Co-op spent several years collecting investing members at beer socials before Wheatsville invested the last \$50,000.

A new business also needs legal services and accounting, but co-ops’ options are again restricted by service providers’ unfamiliarity with the co-op model. Business attorneys who don’t understand how to start a co-op, for example, might encourage entrepreneurs to form a limited liability corporation instead.

“Co-ops require the same kind of assistance ‘regular’ businesses get – financial services, legal services, marketing, technical assistance, training, and education,” says Perez de Alejo. He cites the success of the Mondragon cooperatives in the Basque region of Spain and a network of co-ops in the Emilia Romagna region of northern Italy. In both places, there are support organizations whose primary purpose is to develop cooperatives. “That’s the kind of infrastructure we need to think about building here in Austin and Texas, if we’re serious about taking things to scale and moving them forward for the long term,” he says.

The Think Tank hopes to use this weekend’s summit in part to reach other service providers who’d like to work with co-ops. Some members dream of one day seeing legal and accounting co-ops that offer their services to others in the co-op community.

What Goes Around ...

In April 2010, Kelsey Balcitis, a youth financial education coordinator at A+ Federal Credit Union, organized a workshop to help employees understand the cooperative model, inviting representatives from Wheatsville and Black Star. “We talked about values and principles a lot – how do our owners see us, what are the individual challenges we face,” recalls Rose Marie Klee, president of Wheatsville’s board. “We

“Instead of trying to pressure the government or employer to do something differently, you simply say, ‘We’ll try to do it ourselves.’” – Jim Jones, lifelong co-op activist

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 - From the Ground Up: Steps to Starting a Cooperative
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 - Regional Strategic Planning: Our Vision of the Austin Cooperative Community

realized at some point that this was not the only conversation we should have."

The group continued to meet and add members, eventually calling itself the Austin Co-op Think Tank. In August 2011 it held a retreat to brainstorm a five-year plan for helping co-ops "go mainstream" in Austin. One step toward that goal is getting the Austin community to see all the different co-ops - housing, producer, consumer, worker, utility - as connected. "If you have very successful independent co-ops that everybody thinks of separately," Jones says, "you'll never get that sense of it being more than a business. If you start thinking of it as a way of doing things - rather than a particular place of business - then it has the potential for becoming mainstream."

To that end, the Think Tank developed a mentorship program that paired co-op newbies with seasoned professionals. Piggy-backing on the United Nations' naming of 2012 the International Year of Cooperatives, the group worked with the City Council to amplify the proclamation locally.

So far, much of the value of the Think Tank has been in building relationships among people in different co-ops. Because of connections made at Think Tank meetings, Wheatsville lent its boardroom to College Houses for a training program, and

the Inter-Cooperative Council financed a fire sprinkler system in its older houses through University Federal Credit Union.

Wheatsville sells Red Rabbit doughnuts; Black Star uses Red Rabbit bread. The ICC housing co-ops have been Wheatsville's biggest customers for years. Think Tank members would like to see these networks expand; what about a cooperative cleaning or pest control or laundry service that could be used by Wheatsville, Black Star, and other co-ops?

"I think we're underambitious in this country," says Brian Donovan, the general administrator of the ICC. He points to the International Co-operative Alliance's goal to make co-ops the fastest-growing business model by 2020. He'd like to see more co-ops in day care, housing, energy - services where consumers need stability.

"People with a lot of capital in Wall Street can make money whether the stocks go up or down," Donovan says. "The only time they're not making money is when it's stable - so the vested interest is in instability. But in the co-op, stability is the goal. When things go bad in a co-op, you make adjustments to survive - you don't fold and declare bankruptcy or sell to a competitor. So I think we could provide these long-term services for ourselves, instead of having profit-motivated or instability-motivated, investor-owned companies running them."

The collaboration among Austin's coops - whether they brew beer, sell groceries, print T-shirts, or provide housing - are what Jones thinks will propel the local cooperative economy forward. He describes the current scene as a "golden age" for Austin, akin to the Seventies. "In both instances there was a social system that was open-ended and allowed people to become involved easily. If you look at who's involved in the Think Tank, it's not all the managers or staff or presidents of the board - it's whoever's interested. It lets people get involved without running for a board or getting hired."

For Perez de Alejo, that open social system allows existing co-ops to find common ground that will be essential for expansion to occur. "Typically, different types of co-ops operate in their silos and don't communicate much with one another," he says. "With the Think Tank, we're beginning that conversation and trying to figure out where we can lock arms and think about the future together." ■

MEMBERS OF THE AUSTIN CO-OP THINK TANK

A+ Federal Credit Union
 Amplify Federal Credit Union
 Artists Screen Printing Co-op
 Black Star Co-op Pub and Brewery
 College Houses Cooperatives
 Cooperation Texas
 Gaia Host Collective
 Inter-Cooperative Council, Inc.
 KOOP Radio
 North American Students of Cooperation
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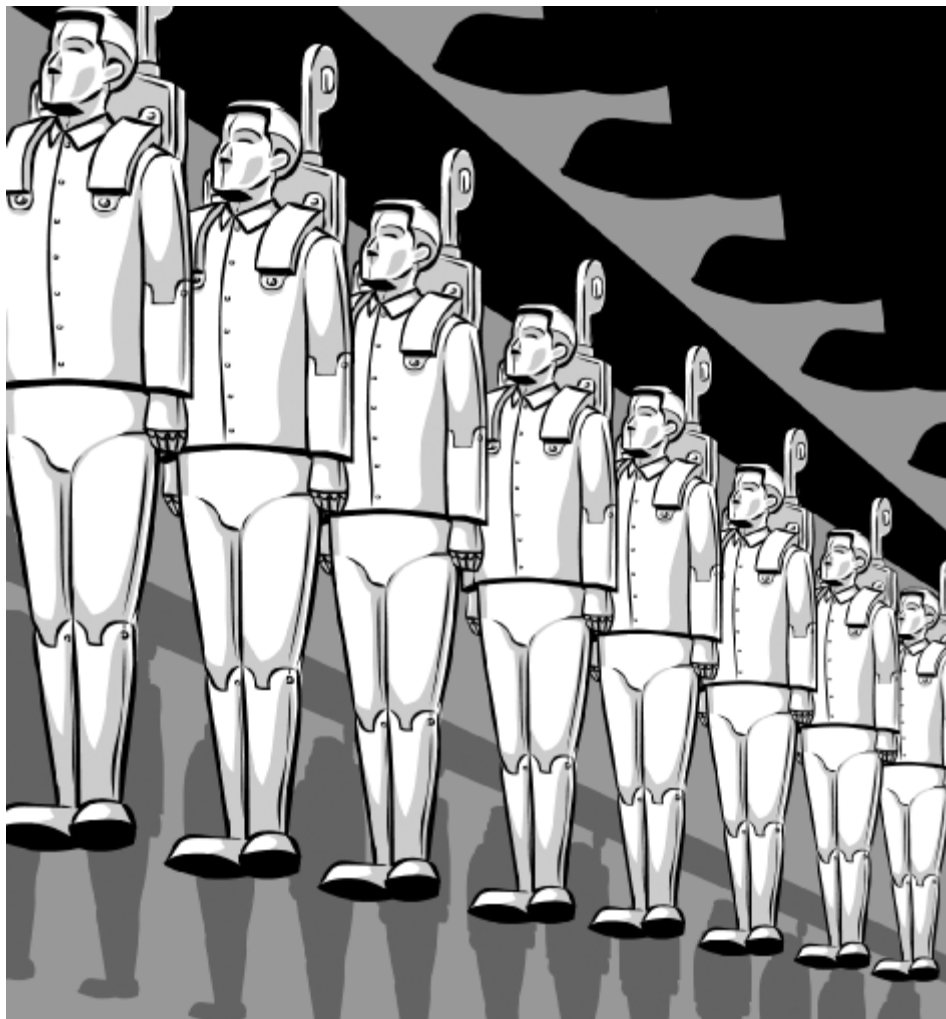
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What Are Human Beings For?

Terry Gou is chairman of Foxconn, a Chinese manufacturer of iPhones. Foxconn employs more than a million people worldwide. Gou says, "As human beings are also animals, to manage one million animals gives me a headache." Gou plans to avoid headaches by replacing his employees with more than one million robots (*The New York Times*, Aug. 18, 2012).

That *Times* report also describes a Dutch electronics factory staffed almost entirely by robots: "[T]hey do it all without a coffee break – three shifts a day, 365 days a year." No coffee breaks, no sick days, no health care, and no unions. "With these machines," said engineer Binne Visser, "we can make any consumer device in the world."

And get ready for "robots that zoom at the speed of the world's fastest sprinters [and] can store, retrieve and pack goods for shipment far more efficiently than people" (from the same report). Amazon bought robot-maker Kiva Systems to produce, according to Kiva's website, "hundreds of autonomous mobile robots [that enable] extremely fast cycle times with reduced labor require-

ments" (*The New York Times* Bits Blog, March 25, 2012).

Hate your warehouse job? You won't hate it for long.

"Every economy on the planet is headed in this direction," said Prof. William Greene, of NYU's Stern School of Business" (*New York Daily News* online, Aug. 1, 2011).

Agribusiness calls its machines "agribots." Different models pick different kinds of produce. They "work all day without a break ... [using] vision systems, laser sensors, satellite positioning, [etc.] ... The Massachusetts Institute of Technology has an experimental greenhouse ... managed entirely by small robots" (*The Economist*, Dec. 10, 2009).

Dan Mishek, Vista Technologies: "I want to have as few people touching our products as possible." "Vista ... spent \$450,000 on new technology last year. During the same period, it hired just two new workers" (*The New York Times*, June 9, 2011).

The article goes on to quote Harvard economist Claudia Goldin: "If you're doing something that can be written down in a programmatic, algorithmic manner, you're

going to be substituted for quickly." Meanwhile, "South Korea ... is 'hiring' hundreds of robots as teacher aides and classroom playmates and is experimenting with robots that would teach English" (*The New York Times*, July 10, 2010).

"Some law firms now use artificial intelligence software to scan and read mountains of legal documents, work that previously was performed by highly paid human lawyers" (*Newsweek*, July 25, 2011).

"If Google's efforts to create driverless cars are successful, cab drivers [and] cross-country truckers ... could be out of a job" (*The New York Times* Bits Blog, March 25, 2012). Since that was written, Google's experiment has been wildly successful, tested on highways and in traffic. "As car computers get better at avoiding accidents, self-drive mode may become the norm, and manual driving uninsurable" (*The Economist*, Oct. 20, 2012).

"Nearly six million factory jobs, almost a third of the entire [U.S.] manufacturing industry, have disappeared since 2000. And while many of these jobs were lost to competition with low-wage countries, even more vanished because of computer-driven machinery" (*The New York Times*, Nov. 25, 2012).

The Pentagon, of course, is having a robotic field day. "New robots ... are being designed to handle a [broad] range of tasks, from picking off snipers to serving as indefatigable night sentries. ...

Fifty-six nations are now developing robotic weapons. ...

What happens, ask skeptics, when humans are

taken out of the decision-making on firing weapons? Despite the insistence of military officers that a human's finger will always remain on the trigger, the speed of combat is quickly becoming too fast for human decision-makers" (*The New York Times*, Nov. 28, 2010).

P.W. Singer's 2009 book *Wired for War* reports extensively on how the United States is developing robots designed for "kill decisions."

But you ain't seen nothin' yet. Behold what *The Economist* calls "the relentless march of three-dimensional printing" (*The Economist*, Dec. 15, 2012).

Three-dimensional printers use powdered plastics, metals, woods, and ceramics to "make objects ranging from violins to pilotless aircraft"; soon, they may even "[print] organs such as kidneys for transplant" (*The Economist*, March 31, 2012).

Three-dimensional printers now manufacture "jewellery, ... the plastic grip[s] for an electric drill, the dashboard of a car, an intricate lampshade and ... artificial leg[s]. ... Millions of dental crowns and shells for hearing aids are already being made individually with 3D printers ... [as well as] a gearbox for a racing car. ... The box not only allows faster gear changes but is some 30%

lighter. ... A Boeing F-18 fighter contains a number of printed parts. ... A 3D printer ... can even make mechanical objects with moving parts in one go. ... [GE] is exploring how it might use 3D printing in all its operations. ... Mr Idelchick, of GE Global Research, [says,] 'One day we will print an engine'" (*The Economist*, April 21, 2012).

Page 23 of a more recent *Economist*: "Three-dimensional printing is capable of churning out an increasingly complex array of objects, and may soon move on to human tissues and other organic material" (*The Economist*, Jan. 12, 2013).

Back on p.11 of the same issue: "Three-dimensional printing may cause a new industrial revolution."

How can it not? Right now "a basic, microwave-size 3-D printer costs less than \$1,000, making almost anyone a potential manufacturer. ... A possible next step is for virtually every home to have its own printer. 'Once that happens, it will change everything,' said Carl Bass, CEO of Autodesk ... 'See something on Amazon you like? Instead of placing an order and waiting ... just hit print and get it in a minute'" (*The Week*, Jan. 18, 2013).

The curtain is rising on an economy in which you buy a house and a fridge-size 3-D printer, then print nearly every solid object that your house needs. Goodbye, Amazon, Wal-Mart, and Home Depot.

Yet, of all the articles in my thick "Robot/3-D" file, not one considers the consequences.

Politicians and commentators seem clueless about what's coming at them.

Robots have replaced millions of workers and are on track to replace hundreds of millions.

Three-dimensional printers may replace millions of robots, plus millions more workers,

plus myriad functions of retail and transport. This isn't the future; the process has begun

with, as *The Economist* puts it, a relentless march.

How does capitalism work in a society stripped of so many wage earners? For that matter, how does taxation work? If an increasing number of citizens cannot participate in commerce and can no longer financially support the state – well, then what? And what are people supposed to do? With their lives, I mean?

Who knows an economic or political "ism" that suits such a world?

There is no mechanism for stopping or controlling the new industrial revolution (and I'm not saying there should be). But the elimination of most human beings from the means of production will change, well, everything.

Call me whimsical, but robots and 3-D printers may make philosophers of us all, for, in the 21st century, the species may finally be forced to answer the oldest question there is: What are human beings for? ■



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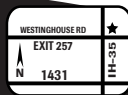
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THE ARTS

Lee Strasberg Theatre & Film Institute

SPEAKING METHODIC LEE, DAVID STRASBERG BRINGS HIS FATHER'S METHOD TO ZACH THEATRE

He "was making an artistic revolution and knew it," Elia Kazan said of him. Ellen Burstyn spoke of her (and others') "great good fortune to be fertilized and quickened by his genius," and Harold Clurman called him "one of the few artists among American theatre directors." The man upon whom such fervent praise has been lavished? Lights up on Lee Strasberg, co-founder of the renowned Group Theatre, famed director of the acclaimed Actors Studio, and father of what is possibly the most household of names pertaining to theatrical practice: the Method.

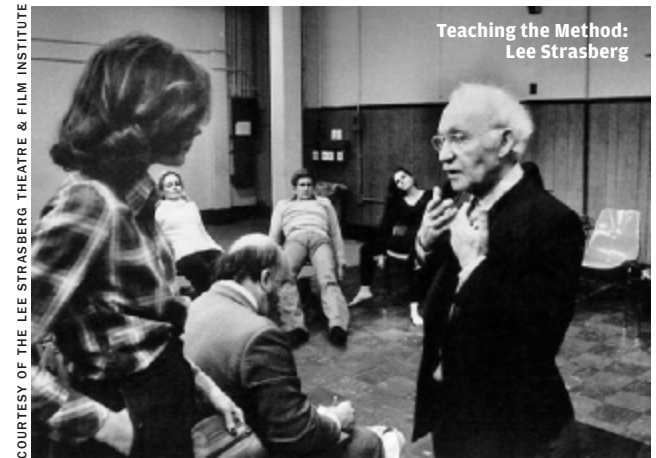
Theatre aficionados are likely to have experienced echoes of Strasberg's approach through performances on many a stage in Austin (or anywhere else, for that matter), for so far-reaching is the actor/director/theorist's Method that most every trained actor has encountered its tenets at one time or other. Many engage in more in-depth, full-fledged study. But regardless of a performer's prior exposure to Strasberg, a

unique opportunity to become more Methodical is making its way to Austin this week: the arrival of the Lee Strasberg Theatre & Film Institute, helmed by Strasberg's son, David, and presented at Zach Theatre.

Yes, actors among us: a three-day taste of what was once the purview of a select few on Manhattan's West 44th Street is making its way to Central Texas.

So, how does it feel to be in the thick of it all? "We're delighted to host the legendary Lee Strasberg Theatre & Film Institute on their first foray into Austin," says Zach Artistic Director Dave Steakley, "as they have provided important training for some of America's most notable actors. Austin actors are interested in all kinds of training, and it's great for our local artists to engage in some refresher training in the Method, or to have a first opportunity to study with these master teachers."

But what makes Zach the prime candidate for hosting the Institute's seminar? Steakley provides one answer:



COURTESY OF THE LEE STRASBERG THEATRE & FILM INSTITUTE

"The expansion of Zach's facilities is permitting us to attract opportunities that have bypassed Austin before ... [and] to host classes and workshops open to the community." But perhaps one can also look further, to the theme behind Zach's inaugural season in the Topfer Theatre. It's one of dreams, and Steakley and company ushered in its new era "on the wheels of a dream" with *Ragtime* earlier this year. Perhaps it's no coincidence that an inscription on the bench at Lee Strasberg's grave celebrates, "We came to the theatre on the wings of a dream." Whether on wheels or wings, lots of dreams are coming true for the folks at South Lamar and Riverside this year. And the Strasberg Institute is among them.

— Adam Roberts

The Lee Strasberg Theatre & Film Institute: Actors' Workshop will be held Friday-Sunday, Jan. 25-27, at Zach Theatre, 1510 Toomey. For more information, visit strasbergaustinseminar.brownpapertickets.com.

Michael Mogavero

AUSTIN PAINTER JOINS THE 'SEX TALK' IN THE 35TH BROWN SYMPOSIUM AT SOUTHWESTERN

If you want to talk sex, go to Georgetown.

Austin's neighbor to the north is probably not your go-to place for chat about the carnal, but it will be on Monday, Jan. 28, as Southwestern University hosts "Sex Talk: A Symposium With Benefits," a daylong exploration of what we talk about when we talk about sex — and why so often we don't talk about it.

This is the 35th Brown Symposium, an annual event in which scholars and experts are invited to the SU campus to lecture on and discuss a particular topic. Past Brown Symposia have considered sustainable agriculture, the human genome project, globalization, cosmology, the roots of Texas music, and the quartets of Dmitri Shostakovich, among other topics, and have included such guests as Nobel laureates Joseph Stiglitz and Rigoberta Menchú; authors Alex Haley, Isaac Asimov, and Carlos Fuentes; and the Girls Choir of Harlem. I know Dan Savage has yet to land a Nobel — any day now, Dan — but the country's foremost sex columnist makes for a pretty invaluable participant in any serious dialogue about sex today. Also in on the conversation are author and sex educator Debra W. Haffner, sex ed consultant Pamela M. Wilson, research scientist and founder of Mysexprofessor.com Debby Herbenick, and Austin artist Michael Mogavero.



Midnight Oil, by Michael Mogavero

Mogavero was invited to exhibit paintings from his series "Interludes" after showing some examples during a lecture he gave to Southwestern studio art students last year. Victoria Star Varner, the program chair, thought the paintings — which depict elabo-

rate ornamental gates through which can be seen figures engaged in sexual activities — would fit well in a symposium about "Sex Talk."

The series dates back to 2005, in what Mogavero calls "the perfect storm of classicism meets porn images." He was wandering the Borghese galleries in Rome when he was stopped in his tracks by the sculpture *Pluto and Proserpina*. The technical mastery of the artist, Gian Lorenzo Bernini, in carving marble could only be described as "supernatural," says Mogavero, but what struck him about the work was the subject matter. "What we were viewing was a moment of aggressive sexual tension," he says. "I began to think that if this image was on a porn site in full color or in a contemporary magazine, it would most certainly be considered a form of pornography by today's standards. Yet here were crowds of people admiring it and mesmerized by the power of its content."

"These contradictions made me wonder about all our current sexual taboos that are laid out before us daily in porn sites, reality shows, movies, etc. So I was struck by the fact that what we would deem as a pornographic image today was now being admired as classical beauty."

"Since I was at the time considering a return to working with the human figure in my paintings, this seemed like a valid topic to, shall we say, 'embrace.' I really wanted to figure out if I could take images culled from modern-day porn and somehow redistribute them back to a more classical mode."

"I was also intrigued by our current voyeuristic culture in almost all forms of media and entertainment. This prompted me to deliver these images in a seemingly hidden manner using gates and iron work to hide and reveal at the same instant. My love for film noir also prompted the structures and lighting effects."

"It became important for me to offer a sort of double seduction narrative to the paintings. While the sheer beauty of the decorative ornamentation is what first seduces the viewer, within seconds a different form of seduction comes to bear. This contradiction hopefully creates an atmosphere of beauty, mystery, and often an uncomfortable mix of delayed perceptions about what they are really seeing."

"When I have exhibited parts of this series in the past, the comments and questions have run the gamut of the sublime to the profane. To me, that range of contradiction mirrors the perfect pitch of my intentions. I think the paintings can be capable of opening a dialogue that speaks to our culture's rather hypocritical stance on what images the media teases us with and what morals and values are professed in light of the constant barrage of sexual connotations within every level of our society. I guess it could be a 'look but don't touch' dynamic." — Robert Faires

"Sex Talk: A Symposium With Benefits" will take place Monday, Jan. 28, 9am-7pm, in the Alma Thomas Theatre on the Southwestern University campus, Georgetown. An art opening and reception for "Interludes: Paintings by Michael Mogavero" will take place at 5:30pm, with a gallery talk by the artist at 6pm. For more information, visit www.southwestern.edu.

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COURTESY OF EIGHTH BLACKBIRD

Think 'New' Music

eighth blackbird helps Texas Performing Arts change how we regard classical

BY ROBERT FAIRES

So the crowd is filing out of Dell Hall after the latest Austin Symphony concert, with most people still grinning from guest soloist Yefim Bronfman's virtuoso handling of the Brahms *Piano Concerto*, but I notice that the man and woman in front of me are sporting rather dour expressions. "It would be one thing if it were a new piece that people didn't know," I hear him grouse. "But for something as well-known as *that!*" He's referring to the Brahms and the fact that the audience was so stirred by Bronfman's playing in the *Maestoso* that it applauded at the end of the movement instead of waiting for the entire work to finish – a breach of concert-hall protocol, to be sure, but an honest one under the circumstances. To be still stewing about it 25 minutes later – 25 minutes more of a world-class performance! – shows more concern for dated formalities than for the music itself. I don't know, those two may be lovely people outside the concert hall, but that kind of hidebound attitude toward classical music just keeps the art form firmly entrenched in the 19th century and keeps 21st century audiences away.

And that's exactly the attitude that Texas Performing Arts is trying to address with its classical music initiative. Funded by a \$450,000 grant from the Andrew W. Mellon Foundation that was matched by the University of Texas, UT College of Fine Arts, and TPA, the three-year program seeks to update the image of classical music from stony-faced white guys in powdered wigs writing for the blue-blood-and-lace-ruffle set to of-the-moment composers raised on rock and hip-hop using technology and fusing music with dance and theatre to speak to the jeans-wearing, iPhone-toting, wired-

to-the-new crowd of today. To do this, it's zeroed in on new work, programming projects that blur boundaries of genre and discipline, or employ tech to transform our experience of a piece, and, naturally, commissioning compositions to be premiered here. It's bringing in more of those artists deeply involved with new music, both composing it and playing it, not just for an evening's performance, but for a week or more, to educate and enlighten our artists and audiences about the art form's relevance and vitality. And since antiquated ideas about classical music are still held widely throughout the community, the program has convened musicians, scholars, educators, arts administrators, civic leaders, and patrons to discuss how to integrate classical music more deeply into the cultural life of Austin.

Texas Performing Arts' initiative is at the midway point of its three-season run, and each project to date has delivered a blow to classical music's petrified facade.

The initiative is at the midway point of its three-season run, and each project to date has delivered a blow to classical music's petrified facade. BAM! John Malkovich strangles a soprano with a bra while a baroque orchestra looks on in Michael Sturminger's *The Infernal Comedy: Confessions of a Serial Killer*. THWACK! The four years of the Civil War are fought through two dozen art songs performed by five singers playing 30 roles in composer Ricky Ian Gordon and lyricist Mark Campbell's *Rappahannock County*. BIFF!

Wilco's Glenn Kotche conjures an Arctic landscape by whaling away on drums and cymbals for 50 minutes in John Luther Adams' *Ilimaq*. BANG! The Miró Quartet and Shanghai Quartet face off as Dionysian/Apollonian adversaries in *Museon Polemos* by Butler School of Music composer Dan Welcher. KA-POW! Hi-def footage from NASA provides a literal tour of the solar system as the UT Wind Ensemble plays Gustav Holst's *The Planets*. Now, all of them haven't all been warmly embraced – though it's worth noting that many of the classical works we revere today were hooted or hissed at when they debuted; just ask Brahms about that first *Piano Concerto* – but the point is, they are the signs of a *living* art form, active in the present and evolving with the times.

You couldn't ask for a better embodiment of that spirit than eighth blackbird, the ensemble that arrives in town this week for a 10-day residency funded through TPA's classical music initiative. As is clear from the program for the sextet's first concert this visit, eighth blackbird revels in modern sounds. Philip Glass, György Ligeti, and Tom Johnson are the old guard here, with pieces from 1975-1985. The other four works – compositions by Andy Akiho, Derek Bermel, Nico Muhly, and Pulitzer winner Aaron Kernis – are from the last decade, with two from the past year. And the group isn't just playing new music; it's constantly commissioning it and recording it – efforts that have been honored with two Grammys in recent years. Even when the ensemble delves back into music of the past, as in the second concert it will play here, it finds work that still strikes the ear as "modern": songs by Kurt Weill and Bertolt Brecht and the groundbreaking cabaret opera *Pierrot Lunaire*, in which Arnold Schoenberg created the form of song-speech known as *Sprechstimme*. The latter also displays eighth blackbird's penchant for theatricality: Each member has memorized the score, so as to be able to take on roles in the drama. An encounter with eighth blackbird is a trip to the frontiers of classical music.



Kathy Panoff

COURTESY OF TEXAS PERFORMING ARTS

media. The arts is the same way. There's no one thing that's going to move your event or your ensemble or your mission out into the community. It's many things. And what Mellon has done is enable us to do things – especially the residencies and the commissioning and the classical music task force – that we wouldn't have been able to fund ourselves. The music commissions are a big deal. I've been able to bring other chamber musicians to town to work with our faculty and with the Miró Quartet. So I feel we're right where we need to go."

To support her viewpoint, Panoff points to the nontraditional concert that So Percussion – the resident ensemble during the initiative's first season – performed on a Cap Metro MetroRail car last fall. And she's particularly gratified by the success of *The Planets: An HD Odyssey*, which filled more than 2,000 seats in Bass Concert Hall last October. "And what I'm really proud of," she adds, "is that 1,000 of those were \$10 student tickets." In addition to that much-desired contingent of younger patrons, she notes that the concert drew significant attendance from science departments – a university constituency not easy to attract to classical music events. And the fact that the work was played by the Wind Ensemble rather than a traditional symphony orchestra brought in band directors from across the state who are interested in the program for their ensembles. When a program like that migrates to other cities, as when new music that premieres here is then performed elsewhere, it extends the reach of TPA's initiative beyond the Austin city limits to other communities that may also start to rethink what classical music is or can be.

Back in Austin, though, does Panoff have any sense how long classical music will be treated as the redheaded stepchild in the live music capital? She refers to a post that she wrote for the classical music task force blog – blogs.utexas.edu/classicalmusictaskforce – in which she noted efforts by local classical music organizations "to find ways to make classical music feel more accessible and relevant to

the diverse community of citizens we have in Austin": performances in nontraditional spaces by Golden Hornet Project and Austin Classical Guitar Society; ASO's young composers competition; numerous collaborations with arts groups of different disciplines; and commissions of new music by almost every classical music organization in town. "We're farther along, perhaps, than we think," she concludes. "We're still in the margins of our community, just because of the sheer abundance of rock bands in every bar, but I think we're moving in the right direction." ■

eighth blackbird performs Shifted During Flight Monday, Jan. 28, and Pierrot Lunaire Monday, Feb. 4. Both concerts are at 8pm at the McCullough Theatre, 2375 Robert Dedman Dr., UT campus. A post-performance talkback with members of eighth blackbird follows both performances. For more information, call 477-6060 or visit www.texasperformingarts.org.

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EXHIBITIONISM

Tru

Zach Theatre Whisenhunt Stage,
1510 Toomey, 476-0541

www.zachtheatre.org

Through Mar. 10

Running time: 2 hr.

Truman Capote occupies a particular spot in the American imagination. The famous and gifted writer of the 20th century is perhaps best remembered for his own undoing. In seeking to adhere to his own high literary standards, he betrayed the trust of the wealthy and powerful friends who had helped to elevate him by revealing their secrets to the world. A flamboyant and witty personality, Capote wrestled with demons including alcoholism, drug abuse, and a desperate loyalty to the image of himself he had so painstakingly built up.

In the production of Jay Presson Allen's *Tru* at Zach Theatre, the audience gets to witness Capote's demise-in-the-making, but also some of the genius and tenderness that made Capote so fascinating, if not always likable. Jaston Williams plays Capote in all his glory, and it's a character that falls well within his range as an actor. While the expected idiosyncrasies of Capote are not always so polished – the high-pitched voice, the storied gait – Williams locates the heart of the character. Under the direction of Larry Randolph, the performance is engaging.

In *Tru*, we catch an occasional glimpse of the famous chapeau-and-glasses look that Capote made so much his own, as well as a few more flamboyant costume pieces (designed by Susan Branch Towne). The lighting design (from Jason Amato) lacks subtlety, highlighting each intimate moment with a noticeable downward shift, and the set (from Michael Raiford) seems as though it might



COURTESY OF KIRK TUCK

Tru to himself:
Jaston Williams

have accomplished more in presenting the 1970s home of a collector. The focus of the production seems to have fallen more to the performance of the story than to the design.

The play's greatest strength is how it brings to mind all the people in our own lives – ourselves included – who attempt to disguise their vulnerabilities with a quick wit or catty remarks. Truman Capote may have been one of the most famous embodiments of this particular brand of American bitchiness, but the vulnerabilities of the man underneath the outward persona soften and even endear him to the audience. Witness his feeble and quick-tongued apologies to his former friends as he reads them aloud to the telegram operator: a man struggling to hang onto his pride as he rues the loneliness he has brought upon himself.

It is a thoughtful evening of theatre, one driven by the fascinating character of the man at its center.

– Elizabeth Cobbe

Fandom: Improved Fan Fiction in Your Favorite Worlds

The Hideout Theatre, 617 Congress

www.hideouttheatre.com

Through Feb. 23

Running time: 1 hr., 35 min.

Being a part of a fandom is serious business. Just look at web-sites like Tumblr, where countless passionate devotees of a given fictional universe debate endlessly on subjects like whether the *X-Men* movies or comics represent the true canon, or whether DC Comics undid years of important storytelling when it rebooted its lineup and gave Barbara Gordon back the use of her legs, or what exactly Shepherd Book's secret really was. Delving into these online fan communities, it's clear that some people's emotional investment in the characters they love is at least equal to what they might feel for, say, a family pet – especially if it's a gerbil or something. Fandom is important, in other words, which means that it's a perfect subject for an improv comedy series.

If you have never once contemplated the convoluted continuity of the X-Verse, the Hideout's *Fandom: Improved Fan Fiction in Your Favorite Worlds* – running every Saturday night through February, with a different subject each week – is designed to ensure that you're not left alienated. *Batman*, *Star Wars*, *Lord of the Rings*, et al. have been adapted and their legends retold frequently enough that they're in the cultural consciousness, and the Hideout's cast, led by co-directors Kaci Beeler and Andy Crouch, seems to include both neophytes and experts among the performers.

In the *Batman* show, for example, the various interpretations of the Bat-mythos all saw their time onstage in the first act's short skits. The 1960s Pow! Biff! Wham! rendition



COURTESY OF STEVE ROGERS

KA-POW! Batman (Aaron Saenz) takes it on the chin from Barbara Gordon (Mia Iseman) while Robin (Kaci Beeler) restrains the Commissioner (Jordan Maxwell).

had its moment, as Courtney Hopkin, acting as an entirely plausible villain called the Milk Maid, captured the Dynamic Duo. The dark Christopher Nolan version – with Aaron Saenz in the title role, after winning a bracket-style tournament of improv games to see who would claim the mantle of the Bat – was represented in all its hoarse-voiced bleakness. The Nineties animated version, with Halyn Lee Erickson gleefully putting on her best Harley Quinn voice, wasn't forgotten, either. That made for multiple points of entry, the better for Tumblr-style debates over which version is best.

After a first act of improvised sketches and games – including a fascinating bit in which players improvise scenes based on actual fan fiction from the Internet – the long-form storytelling begins. Built entirely on suggestions from the audience, the multiscene creation of a new piece of collaborative fan fiction is the heart of *Fandom*. The audience titles the story and votes on plots, and the directors interrupt the action to take ideas, leading to a story set in the fantasy world that both sincerely celebrates what inspires all of that passion and lovingly pokes fun at its absurdities. It may not be part of the canon, but this *Fandom* does right by its devotees. – Dan Solomon

Ordinary Peephole: The Songs of Dick Price

Lyova Rosanoff's house

dickprice.brownpapertickets.com

Through Jan. 30

Running time: 1 hr., 15 min.

Not much comes up when you Google Dick Price. According to the Internet, he's a lawyer in Fort Worth, the co-founder of the Esalen Institute, a lieutenant colonel in the Air Force. You have to dig deeper to find the Dick in question, but Matt Hislope is doing his darndest to change that.

In a delightful sequel to Rubber Repertory's lauded *At Home With Dick* (2005) and *At Home With Dick 2* (2006), Hislope (with "creative consultation" from recently uprooted Rubber Rep co-founder Josh Meyer) has assembled a fine ensemble to pay tribute to Austin's premier composer of camp. In the first two installments, audiences were invited to follow Dick around his apartment for an intimate revue of autobiographical tunes. This time around, the song master isn't sitting center stage. In fact, on Monday night, he was sitting next to me in the audience, unabashedly singing along to the 24 ditties of *Ordinary Peephole: The Songs of Dick Price*.

As *Chronicle* Arts Editor Robert Faires has pointed out, it's unusual to hear Price's songs coming from anyone but Dick. Though the ensemble – Adriene Mishler, Mark Stewart, Jay



COURTESY OF STEVE ROGERS

Unabashed fans of Dick: (l-r) Matt Hislope, Jay Byrd, Adriene Mishler, Mark Stewart, and Lyova Rosanoff

Byrd, and Hislope, accompanied by Lyova Rosanoff on piano – are emphatically not Dick, they channel his energy. Few but Mishler could perform a bouncy song about bowel incontinence with a genuine grin. Byrd's greasy, desperate yearning for a fried pie was inspired, as was Stewart's grudge against

that guy who called him a booger eater in seventh grade. Rosanoff expertly drove the whole shebang on a baby grand smushed into her cozy living room and uttered the show's best line: "Toast!" And, lest I forget to mention it, Hislope rocked the pants off the show's namesake, a confession from a voyeuristic neighbor: "Ordinary peephole, just a tiny little look/Into the muddled lives of Jerry Stiles and Betty Cook/I've been their next-door neighbor since the days of Elvis P./But I never knew them well 'til recently."

The revue is an expertly curated celebration of Dick's hysterical, gently scandalous oeuvre: a peephole into his brilliant life. Each song flows effortlessly into the next, even though they tackle subjects as diverse as Jesus, hillbillies, la Nouvelle Vague, and table manners. The melodies, which Rosanoff has reconstructed from recordings, are as contagious as the lyrics are acute. The most charming parts of the evening, however, are the answering machine interludes, culled with archival assistance from Keith Kritselis from cassettes that catalog the years of Price's Dial-a-Tune service.

Whether you called Price for a new song each day in the Nineties or mistook him for an attorney, you've gotta find a way to peep into this sold-out show. Hislope told the *Chronicle* that he hoped to "make other people love Dick as much as I do." Matt: mission accomplished.

– Jillian Owens



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of Philosophy Kathleen M. Higgins to discuss the role
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Photography, Chicago.

Michael Menchaca, *Dios De La Noche* (detail), 2011, Serigraphy, 15 x 20 inches, Courtesy of the artist.

AMOA-Arthouse is funded in part by museum trustees, members, and patrons. Additional support is provided by the National Endowment for the Arts, which believes that a great nation deserves great art.

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BUZZING

It started as a bit of a fluke when **Niyanta Spelman**, wife of City Councilman **Bill Spelman**, corresponded with the *Statesman's* **Michael Barnes** about her nonprofit **Rainforest Partnership** (www.rainforestpartnership.org). She'd asked Michael to direct her to some of the other "buzzmakers" in town and he sent her a list, cc'd to everyone on it. **Matt Swinney** of **Launch787** and **Austin Fashion Week** (who was on the list) immediately arranged a dinner at **Shawn Cirkiel's** divine restaurant, **Olive & June**, for us all to get together ... and presumably congratulate ourselves while scoping out our competitor ... er, peers. Though Mr. Barnes, who started the whole thing, was *not* there, those of us who were had a faaabulous time gossiping and networking.

STARS ON PARADE

It's hard to believe that the **Austin Film Society's Texas Film Hall of Fame** is celebrating its 13th anniversary, Thursday, March 7, at the newly expanded **Austin Studios**. TFHOF is honoring Houston-born **Annette O'Toole**, best known for her leading role in **Smallville**, the longest running sci-fi series ever on American television. Her lengthy career includes television, theatre, and film, featuring starring roles in *48 Hrs.*, *Cat People*, *Stephen King's It*, and *Superman III*. But my personal favorite performance from this Oscar- and Golden Globe-winning actress is the telefilm *Stand by Your Man*, in which she played country music legend **Tammy Wynette**. Can't wait to see her! In addition, TFHOF is also inducting San Antonio-born **Henry Thomas**, most noted for his 1982 role in *E.T. the Extra Terrestrial*, but I especially loved him in 1981's

Raggedy Man, starring another Texas acting legend and TFHOF award-winner, **Sissy Spacek**. Also inducted this year will be Dallas-born **Stephen Tobolowsky**. Don't know his name? He's one of America's leading character actors, and once you see the clips of his career, you'll realize you've seen him a thousand times in one great movie and TV show after another. Appearing in more than 100 films and 200 television series, he was anointed by *USA Today* as the ninth most frequently seen actor in film today. Incredible career. He will be inducted by the brilliant **Julie Hagerty**, who may be best known for her role in the hysterical 1980 film *Airplane!*. Also on the awards docket is the former Mrs. **Sean Penn**, Dallas-born beauty **Robin Wright**, whose performances in *White Oleander*, *Forrest Gump*, and *The Princess Bride* were spellbinding. The film being honored with the **Star of Texas** award is the legendary *Dazed and Confused* by the Houston-born director **Richard Linklater**. Both Linklater and **Parker Posey** will be on hand to accept the award. "Aside from being one of the most fun nights of the year in Austin," said AFS Executive Director **Rebecca Campbell**, "the Hall of Fame Awards sustain the Austin Film Society's year-round work to support filmmakers, enabling us to shepherd the next generation of exceptional Texas artists."



SHOPPING AT JAVELINA?

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This unlikely pairing of Morgan Fairchild with ZZ Top could only happen at the Texas Film Hall of Fame Awards (2008).

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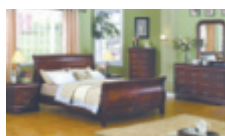
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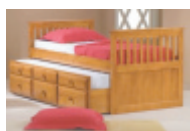
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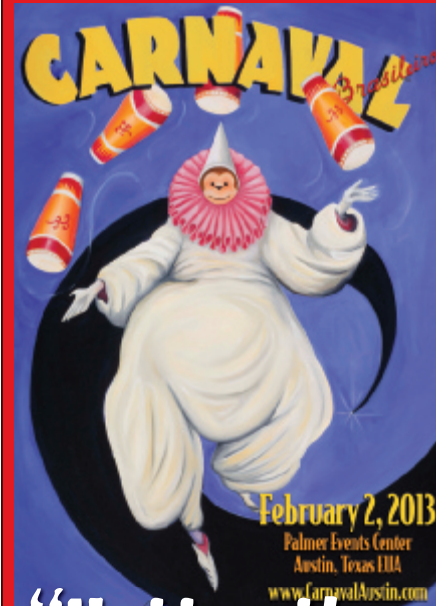
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SOBERING DETAILS FROM A THREE-DAY COCKTAIL PARTY

The sobering fact about this year's **San Antonio Cocktail Conference** – outside of the noble charities involved and the sudden awareness that barkeeps at the St. Anthony Riverwalk Wyndham Hotel are not allowed to have a tip jar – is that many of the mixologists who busied this Baphomet of a barfest, which kicked off Thursday, Jan. 17, and plowed into afterparties on a very black-and-blue Sabbath, don't actually drink. People in attendance were professionals, ambassadors of absinthe-like products, promoting drinks with names like Monkey Jam Sour, so it's all about business. The opening night party at downtown San Antonio's gorgeous Majestic Theatre was a networking nirvana, where you couldn't even get to the bathroom without people handing you business cards.

Austin's premium vodka, **Tito's**, had a great summer twist drink on that cold opening night, and **Republic Tequila** was passing out grand margaritas that made us realize just what is missing most at a cocktail conference: real drinks. This year's bill of fare included lavender-laced concoctions, rose and cucumber offerings that looked like salads, and people trying to put raspberry jam in everything or the components of Thanksgiving dinner into Scotch.



The San Antonio Cocktail Conference at the Majestic Theatre

COURTESY OF JAMES LIGHTHOUSE

Perhaps the most entertaining event of the weekend was a speed drink-mixing contest at St. Anthony hosted by **Speed Rack**, a cross-country group of women bartenders competing round-robin style to benefit local breast cancer charities. While many of the bartenders appearing at the conference were trying to gain some name recognition and maybe win a few grand for their blood orange or rum libations, these guys and gals were shaking it up for a cure. Austin's **Drink.Well American Pub** co-owner **Mike Sanders** (in drag) and **Whitney Hobbs** from **La Condesa** (just wearing her regular clothes) kicked ass but came in second to Esquire Tavern bar manager **Khara Carmack** of San Antonio. The Speed Rack party gave watchers a reason to live it up and earned some serious cash for their charities.

– Roberto Ontiveros



Argentina, Where Doing Good Deeds Makes Good Wines

There's something in the air in Argentina. The last time we were there, we were amazed at the generosity of the **Zuccardi** family, which operates wineries outside of Mendoza in an area that doesn't have enough schools for the children. The family decided to use some of their profits to establish private schools for the children of their workers. Happy workers seem to make better wines. All of Zuccardi's wines (**Santa Julia** is their main brand in the U.S.) are competitive in their price ranges.

Now comes word of a newer winery called **Bodini**. Given the fact that every third person in Argentina is Italian, you'd be forgiven for thinking it's a family name. It's not. It is an acronym for **Built on Dreams of Individuals Not**

Institutions. The winery is based on sustainably farmed, fair-trade vineyards in the high elevations. They are also on record as saying that one of their primary goals is to achieve "the dreams of the winery to promote the well-being of its workers, their families, the community, and future generations." In order to help achieve those dreams, 5% of the profits on every bottle sold goes to their **Dominio del Plata Scholarship Foundation**, which pays for a college education for select children of winery workers throughout Argentina. They also use profits to pay for a local

youth soccer club, including the costs of equipment, uniforms, training, and travel. They even have a fund to donate milk to the children at local soup kitchens. What separates this from just a feel-good story is the quality of their two wines. Their **Chardonnay** (\$12) is old-world styled with plenty of cleansing acidity and no more oak than you would find in a good Burgundy. Their **Malbec** (\$12) is juicy with tons of berry character and a nice long finish, making it ideal for a cold-weather roast. I bought these wines at Spec's, but you should be able to order them anywhere in town.

– Wes Marshall



Meal Times Jan. 25-30

- **COOKING DEMO** Chef Father Leo Patalinghug demonstrates his Fusion Steak Fajita recipe, plus Grace Before Meals tools and tips for bringing families together at meal time. *Fri., Jan. 25, 6pm. Mercury Hall, 615 Cardinal. \$150. www.csdatx.org/celebrating-catholic-schools.*
- **BAKING AND BUBBLY COOKING CLASSES** with Trace Executive Pastry Chef Janina O'Leary. First in the series offers dark chocolate truffles and devil's food cake with Prosecco. Register online or by phone. *Sat., Jan. 26, 10am-1pm. Whole Foods Culinary Center, 525 N. Lamar, 542-2340. \$70. www.wholecateringaustin.com.*
- **BLAIR HOUSE INN VINTNER DINNER SERIES** features the Duchman Family Winery this week. Reserve online or by phone. *Sat., Jan. 26, 7pm. Blair House, 100 W. Spoke Hill Dr., Wimberley, 512/847-1111. \$66.50 per person. www.blairhouseinn.com.*

➤ **JO'S CHILI COOK-OFF** offers a two-step dance competition, chili tastings, plus live music, all to benefit the People's Community Clinic. *Sun., Jan. 27, noon-3pm. Jo's Coffee, 1300 S. Congress. \$10 dance contest, \$20 chili tasting.*

➤ **VINTNER DINNER AT HILL TOP CAFE** features Becker wines. Reserve by phone. *Sun., Jan. 27, 5:30pm. 10661 Hwy. 87 N., Fredericksburg, 830/997-8922. \$75.*

➤ **SIMPLIFY COOKING CLASS SERIES** is designed to teach fundamentals and build culinary knowledge. 10am-noon, or 6-8pm for five weeks beginning Jan. 29. Reserve by phone. *Tuesdays through Feb. 26, Faraday's Kitchen Store, 1501-A RR 620 N., 266-5666. \$249.*

➤ **MEET THE BREWER** with Hops & Grain brewer Josh Hare. *Tue., Jan. 29, 5:30-6:30pm. Liberty Tavern, 500 E. Fourth. Free.*

➤ **TEQUILA BASH FOR LONE STAR PARALYSIS** Chefs from Cover 3, Jack Allen's Kitchen, and Barley Swine create a special meal to pair with cocktails made with five premium tequilas, complemented by professionally rolled cigars, to benefit the Lone Star Paralysis Foundation. Reserve online or by phone. *Tue., Jan. 29, 6pm. Jack Allen's Kitchen, 7720 Hwy. 71 W., 673-7823. \$150. www.lonestarparalysis.org.*

➤ **WORLD PREMIERE OF 'THE BEER DIARIES'** with beers from Thirsty Planet and Twisted X and food from Franklin Barbecue. Get tickets online. *Wed., Jan. 30, 7pm. Alamo Village, 2700 W. Anderson. \$15. www.alamodraffthouse.com.*

food-o-file

BY VIRGINIA B. WOOD

Austin's vibrant food scene will host two food-related conferences next weekend, both connected to the **Austin Food Lab**, a component of the Center for Sustainable Development at UT's School of Architecture. First is the **LongHouse Food Revival**, a Chautauqua-inspired gathering offering a "celebration of food, food thought, and food media in all its forms" addressing the issue of "telling food stories in a radically-altered media world." (That statement hooked me immediately!) The revival is presented by CookNScribble and the Austin Food Lab at Pine Street Station on Friday, Feb. 1. The multimedia Pop-Up Food Magazine will explore the business of telling food stories associated with the Tex-Mex diaspora, with food writer Elissa Altman, *New York Times* food columnist Molly O'Neill, syndicated columnist Gustavo Arellano, Foodways Texas co-founder Melissa Guerra, Austin-based bloggers Rachel and Logan Cooper of Boots in the Oven, writer and photographer Beatriz Terrazas, and Austin Internet cooking sensation Hilah Johnson. The program will be followed by a live-fire barba-coa feast prepared by South Texas pit master and artist Kiko Guerra and Austin chef Iliana de la Vega, owner of El Naranjo. For details and tickets, go to www.cooknscribble.com/longhouse. The revival evening is a component of the second annual **Food, the City, and Innovation** conference, a two-day round table meeting at the E.A. Smith building on the UT campus, Feb. 1-2. "We will have engaging conversations with the brightest minds from various fields to discuss the challenges we face in our food system. There's no better time than the present to attack the problems in our food system with creative, innovative, and entrepreneurial solutions," said Dr. Robyn Metcalfe, conference chair and director of the Food Lab. See more info at www.facebook.com/FoodandtheCity2013.

In local news: Kudos to all the local winners in the recent **Good Food Awards** handed out in San Francisco. See our On the Range blog for details... **East Side King** at **Hole in the Wall** (2538 Guadalupe) welcomed a production crew from the Cooking Channel's *Unique Eats* this week, as did **Easy Tiger** (709 E. Sixth)... Doug Guller's **ATX Brands** announces the re-opening of another storied Entertainment District space: **Chicago House** (607 Trinity) will offer 20 rotating craft brew selections from around the country... We didn't make it to the grand opening of the new 24-hour coffee shop **Buzz Mill** (1505 Town Creek) on the south shore, but we're very curious about the new spot and its **Blue Ox BBQ & Pancake Cabin** that will serve breakfast, lunch, and dinner... Although the Saturday brunch remains à la carte, **El Mesón** (2038 S. Lamar) is adding a \$16 Sunday brunch buffet from 10am-2:30pm. Look for new items on both menus... The Willcott brothers at **Texas French Bread** (2900 Rio Grande) are beginning the improvements on their building, financed by the community-supported restaurant (CSR) offering they made in late 2012. Just check out the new coated concrete floor. Long-range plans call for technical improvements, building a new kitchen space, enlarging the bathrooms, creating an outdoor dining space in the garden, and adding a beer/wine license.

Fresh at 75

Quality Seafood Market celebrates a milestone

BY MM PACK

On Jan. 27, 1938, a flashy ad in the *Austin American* newspaper announced the opening of Quality Seafood, “Austin’s Newest and Modern Sea Food Market.” A photo of Manager Garnett Lenz, a serious young man in a stiff collar, asserts that “deliveries made to our store daily insure you the maximum in freshness.”

On Jan. 27, 2013 – 75 years later to the day – Quality Seafood Market will hold a fish-cutting ceremony (who needs a ribbon?) to celebrate the grand opening of its newly remodeled and expanded facility on Airport Boulevard. Since 1938, there have been a succession of owners and a lot of water – and fish – under the bridge. But some things haven’t changed: Deliveries of fresh seafood still arrive each day. “It’s such an honor to be a part of this Austin tradition,” says owner Carol Huntsberger.

The original Quality Seafood was Lenz’ little fish counter installed within John Starr’s Fruit and Vegetable Market at 11th & Congress, just across from the state Capitol. As the enterprise prospered, Lenz moved it to Third & Brazos, then 18th & San Jacinto, and in 1950, to 409 E. 19th (now MLK). By then, he’d formed a partnership with J.D. Spence, O.T. McCullough, and Jimmy Boutillier.

Chester Husted bought the business in 1958; as the University of Texas continued to acquire property east of I-35, he was forced to move it twice more. But loyal customers followed, and Quality Seafood landed at its present location on Airport in 1970,

in a rented space that once housed a bowling alley. There was plenty of room for what had become a three-faceted business: the original retail market, a fry kitchen serving to-go orders, and a burgeoning wholesale operation that supplied restaurants around the city. O.T. McCullough designed the interior, as well as the epic neon lobster sign that still graces the parking lot.

When Chester Husted died in 1982, his children Harris and Jamie took over; they installed the first informal dining room. Sam Eaves bought the business in 1990 and altered the name to Eaves Bros. Quality Seafood. A veteran of the Alaska seafood business, he expanded the wholesale operation and added salmon, halibut, and sea bass to the market, alongside the traditional Gulf Coast varieties like drum, snapper, shrimp, crab, oysters, and catfish. (See my profile of Eaves and Quality Seafood, “Fish Tales,” March 22, 2002.)

In 2003, Eaves sold the business to his college friends Paul and Carol Huntsberger. Without prior experience in fish or retail, they hit the ground running – revising the name to Quality Seafood Market, expanding the menu and implementing additional restaurant service and hours, and adding a liquor license, an oyster bar, and a catering operation. They introduced popular daily

features like Fish Taco Tuesdays and Lobsterfest Saturdays.

By 2006, Paul Huntsberger had returned to his financial services career; Carol Huntsberger has headed the company ever since, becoming the sole proprietor in 2010. Formerly a sales director for Mary Kay, she says, “I owe everything to the people who work here. I know what they must have thought: ‘Our boss is a blond cosmetics lady?’ But they’ve taught me the fish business ... and there’s been very little turnover.”

That’s an understatement. Retail manager Lee Chandler has expertly worked the fish counter for 22 years. Wholesale manager John Martinez has been on the job for 35 years. But the most remarkable employee story is that of Tom Cantu (Martinez’ brother-in-law, and father of Louis Cantu, also in

wholesale), who first came to work at Quality Seafood in 1960. That’s right, he began as a delivery driver 53 years ago at the old MLK location, but soon advanced to fish cutter, and then to seafood buyer and general manager. He ostensibly retired in 1997, but still comes in several days a week to work the phones and computer, buying seafood and taking the wholesale orders. And if a good customer puts in a late order, he says, “I’ll deliver it myself on my way home.”

Quality Seafood got its first 15 minutes of television fame in September 2012 when it was featured on Anthony Bourdain’s *No Reservations* show on the Travel Channel. In the clip (available on YouTube), Bourdain shares fish tacos, hot sauce, and quips with the Austin heavy metal band the Sword. His comment on Quality Seafood? “Good Gulf oysters on the half shell ... and a sure hand with all manner of fryolated arts.”

Combining her sales/accounting background and vision with her staff’s experience and expertise, Huntsberger’s Quality Seafood Market has moved steadily forward, growing from 12 to 43 employees and undertaking a major expansion. Huntsberger has purchased the entire building and doubled the business’ space to 16,000 square feet. Contractor Jeff Denton (by now an adjunct member of the Quality Seafood family) knocked down walls to open up the dining room, added new bathrooms and a private party room, and built a second seafood bar. There’s a 1,700-square-foot cooler for fresh fish and a spacious new cutting room. The kitchen is moving into a new space, with an eight-foot grill to charbroil oysters and two enormous boiling pots to accommodate the weekly lobsterfests and seasonal crawfish boils.

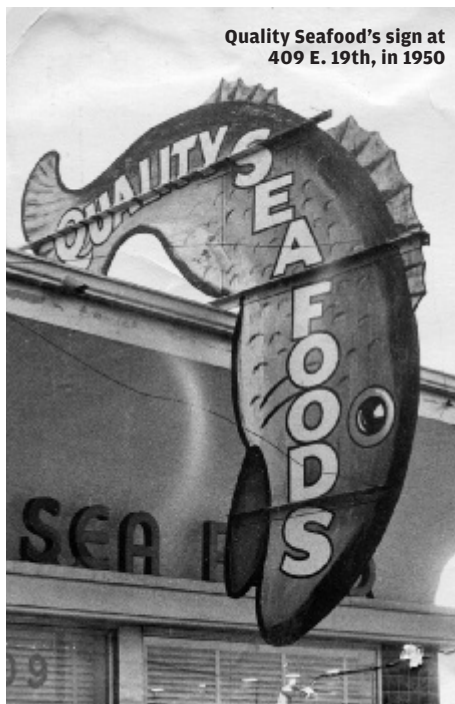
Chef Rich Taylor, who joined the operation five years ago, is thrilled about the new kitchen’s culinary possibilities. “I’m looking forward to expanding the scope of the restaurant food with the same freshness we



JOHN ANDERSON

Quality Seafood Market

5621 Airport Blvd., 454-5827
(wholesale: 452-3820)
Mon.-Sat., market: 8am-8pm,
restaurant: 10:30am-9pm



Quality Seafood's sign at 409 E. 19th, in 1950



(l-r) Garnett Lenz, J.D. Spence, O.T. McCullough, “Shorty,” “Benny,” and John Starr at the market on 19th, circa 1950



have now. We'll still have fried seafood, but now we have a two-person grill and a serious stove, so we can do pastas, sautés, à la minute dishes. The daily specials will continue, driven by what's good in our market. I'm looking to do more Asian-influenced seafood, as well as some East Coast favorites, like lobster rolls. There'll also be more prepared food for the retail market."

Lest you think that the funky old Quality Seafood is gone forever, Huntsberger assures that the quirky decor elements (the giant grinning shark that hung over the fish counter, the fish motif stained glass window, the sea creature wall mural) have all been carefully stored away and will be reinstated when construction is complete.

We have to wonder what Garnett Lenz would think about the latest developments of the little seafood business he started so many years ago in a corner of a Congress Avenue vegetable market. He might be surprised by its growth and lasting popularity, but he'd certainly recognize the legacy values of fresh fish, customer service, and a loyal clientele. Carol Huntsberger knows what she thinks. "If anyone came in and respected the foundation that the previous owners built, they would succeed." And in the what-goes-around-comes-around department: She's got plans to put in a fresh produce stand.

Happy 75th, Quality Seafood Market. ■

PHOTOS BY JOHN ANDERSON



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www.facebook.com/MicklethwaitCraftMeats

One block east of Three Little Pigs and East End Wines, on Rosewood, next to Hearts & Robots Hair Studio, sits **Tom Micklethwait's** vintage 1960 Comet food trailer, paired with a trailer holding the smoker. He found the trailer out at the lake for \$600 and refinished the interior. The smoker he and a friend welded from the old water boiler from Pflugerville High School; it does an admirable job.

I had heard great things about his **hand-crafted sausages** (\$13 per pound) and they were all true and then some. I sampled four varieties. The duck with cherry is his only emulsified link, and it is fine-textured and unctuously fantastic. His lamb with Aleppo pepper and orange is coarse-textured, with the perfect amount of gaminess, and spicy, with hints of citrus. The rich all-beef and jalapeño is loaded with flavor, as is the peppery kielbasa with garlic. These are among the best sausages in Austin, hands down.

Tom's **pork loin** is succulent and moist, with a balanced smokiness. The **chicken** is moist (both white and dark meat), with a

deep, reddish-brown lacquered patina; a piece of the fatty skin was ethereal. **Ribs** are of the baby back variety, but moist and tender, with a spicy bark. The **brisket** is superb; smoked 8 hours over post oak, it has a nice smoke ring and luscious bark, and the flavorful meat melts in your mouth. All of the meats (\$13 per pound, plates \$8-12, sandwiches \$6) are flat-out delicious.

He makes all of the sides: a sweet-spicy-garlicky sauce that I would buy by the gallon, a mustardy-mayo **potato salad**, a delicious **sweet-sour slaw** with a hint of lemon, and a **cucumber salad** with mint and yogurt. Tom has put in time at kitchens like Vespaio and cooked for years doing events; the boy learned good. Micklethwait Craft Meats belongs up with the elite of Austin's barbecue. Go there.

- Mick Vann

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Francois Larosa (center) directs *El Otro Lado*.

Break on Through

PARANORMAL SHOW 'EL OTRO LADO' INVESTIGATES AN UNTAPPED MARKET FOR SPANISH-LANGUAGE SCARES

by Richard Whittaker

Director Francois Larosa has an important lesson for indie producers: Always have a plan B. That's how his new Spanish-language supernatural show *El Otro Lado* scared its way onto screens.

Last year, he was pitching his telenovela *El Exito Para Las Cuarto* to Telemundo Austin, when the famous words came: "Do you have anything else?" Luckily, he did: Just before the meeting, he had started writing a pitch for a paranormal show aimed at Hispanic viewers. He was no expert on the uncanny, but with cable successes like *Paranormal State* and *Ghost Hunters* on the air, he was shocked that no Spanish-language networks had a paranormal-centric show. So he drafted a two-page proposal to fill that gap. He says, "I put it together, made a copy, stapled it, and put it in my bag." When the executives

asked him if he had anything else, "I pulled it out and said, this is something that I came up with the other day, and it's called *El Otro Lado* – *The Other Side*."

Most paranormal shows feature folks in thick outdoor gear hunting overnight in remote locations. The more sedate *El Otro Lado* publicizes itself as "*Las investigadores paranormales ... con tacones*" – meaning, paranormal investigators in heels. In the pilot episode, hosts Diane Marques and Victoria Rodriguez try to contact Emily, the ghost of the Tavern at 12th and Lamar, while in episode two, they hunt for spirits at the Villa Main railroad tracks in San Antonio. The third episode, debuting on Feb. 2, takes the duo, with new investigator Irene Gonzales, to the Museum of the Weird on Sixth Street. Larosa was skeptical about claims it was haunted,

until the crew's microphone disappeared. He says, "Somebody came, grabbed it from seven people, and hid it. The batteries of our cameras, which never go flat, were all being juiced out completely."

TV was not Larosa's plan A. Formerly an actor, he admits he only took theatre as an elective while studying psychology at Texas Tech "because I needed it to graduate, but I never saw myself in this field. People would talk about New York and California, and they'd ask me, 'Francois, what do you want to do?' Well, it's not going to be acting, that's for sure." After graduating, he practiced social work with Travis County while polishing his stage skills, until a friend at the Texas Film Commission suggested he try picking up some extra work. That parlayed into brief appearances in *Red*, *White & Blue* and *Machete*, even growing a beard for a short role in *The Alamo* as a Mexican officer. He says, "I'm doing social work with clients with mental health issues, and as time progressed I started having a beard and my hair was scraggly, and they started asking me if I was OK." Acting became directing and now his firm Starfield Productions is finishing *I, Me, American* – a Mexican-American view of the Iraq War – while Larosa re-edits his psychological thriller *The Reincarnation of Jesse Belle* (see "Film News," Nov. 7, 2008).

After that, he's prepping a script about voodoo in 19th century Austin. But with *El Otro Lado* halfway through its six-episode run, he's hoping the show gets picked up for a second season. That two-page treatment could become his day job, which was never plan A. Fortunately, he had the wisdom of another TV producer to guide him. He says, "I was trying to get advice from her and said, 'I feel like I'm in chaos, and she said, 'Well, then, you're doing alright.'"

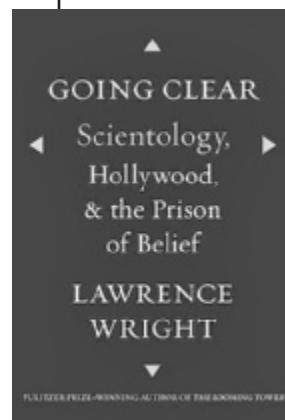
El Otro Lado screens on Telemundo Austin, Saturdays at 12:30am.

New in Print

Going Clear: Scientology, Hollywood, and the Prison of Belief
by Lawrence Wright
Knopf, 448 pp., \$28.95

Lawrence Wright, the Austin-based Pulitzer Prize-winning author of *The Looming Tower: Al-Qaeda and the Road to 9/11*, concludes his inquiry into the origins and alleged abuses of the church of Scientology with 42 pages of endnotes. One wishes he'd tacked on more pages yet: More than once I longed for a glossary to help refresh me on the church's unique and bewildering nomenclature for its administrative body, such as the difference between the Religious Technology Center (RTC) and Rehabilitation Project Force (RPF). (Short answer? More hard labor in the latter, reportedly.)

A crib sheet cast of characters, like the kind that kicks off old Russian novels, would have been helpful, too, in distinguishing Scientology founder L. Ron Hubbard's cosmological major players (like the galactic overlord Xenu) and earthbound disciples, such as current church leader David Miscavige and the many former members, including Oscar-winning writer/director



Paul Haggis (*Crash*), who have renounced their faith and/or the church and gone on the record about their experiences.

The allusion to fiction isn't accidental: Hubbard, after all, got his start writing for pulp magazines and, according to Wright, "[s]ome of the most closely guarded secrets of Scientology were originally published in other guises in Hubbard's science fiction." Wright paints a vivid portrait of Hubbard as a kind of swashbuckling fabulist, projecting the irresistible élan and brazen self-mythologizing of a Wes Anderson character. But one is more likely to be chilled than charmed by Hubbard, especially as Wright relates how he discarded wives and regularly humiliated and abused his followers, in a sort of degradation-leads-to-redemption philosophy that appears to have carried into the religion's new leadership. Unsurprisingly, church spokespeople have vehemently denied Wright's accounts of repeated violence by Miscavige (an intimate of Scientology's most famous practitioner, Tom Cruise), as well as contested, well, just about everything else here. In his acknowledgements, Wright anticipates those complaints: "A reporter can only talk to people who are willing to talk to him; whatever complaints the church may have about my reporting, many limitations can be attributed to its decision to restrict my interactions with people who might have provided more favorable testimony." Does *Going Clear* tell the whole story of Scientology? Probably not. But it's wholly engrossing stuff. – Kimberley Jones

Lawrence Wright will speak and sign books on Monday, Jan. 28, 7pm, at BookPeople. Wright's talk is free and open to the public, but tickets are required for the signing portion of the event and are available only with the purchase of a copy of *Going Clear* from BookPeople; see www.bookpeople.com for details.

Origin Story

NEW MONDO GALLERY
SHOW FRAMES
FIRST EFFORTS

Mondo Gallery's new exhibit, "In Progress," charts the evolution of some of its most indelible screen prints, from early concept sketches to final, frame-worthy execution, as with these two takes from bestselling British artist Jock on 1972 bloodbath *The Last House on the Left*. "In Progress" opens to the public on Friday, Jan. 25, 7pm, and runs through Feb. 23; see www.mondotees.com for location and hours.



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Ba-dum-ch!
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Uprooting Antone's

Say goodbye to Austin's current "Home of the Blues."

Antone's, one of the capital's landmark live music venues, will vacate its West Fifth Street space after **South by Southwest**. Proprietor **Frank Hendrix** confirmed Monday that two Downtown hotels, a condo development, the **Beauty Ballroom**, and another large property on East Riverside Drive are all being considered for future locations. He hopes the city will ultimately end up with two clubs under the brand: a smaller lounge Downtown and a ballroom on the Eastside.

Antone's opened in 1975 at the then dingy corner of Sixth and Brazos, where siblings **Clifford** and **Susan Antone** built its reputation by booking practically forgotten blues legends (**Muddy Waters**) alongside their successors (**Jimmie** and **Stevie Ray Vaughan**). In 37 years, Antone's has moved uptown (setting up shop on Anderson Lane in the late Seventies), done midtown (on Guadalupe in the early Eighties), and become something of a flagship business back Downtown in the Warehouse District beginning in the late Nineties.

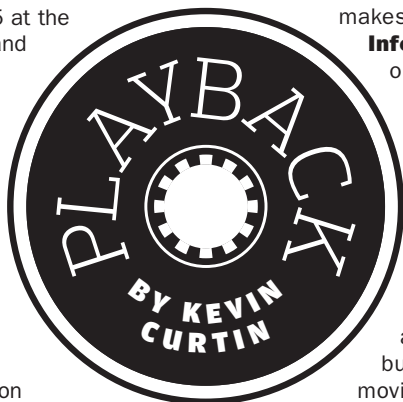
After **Direct Events** head **Tim O'Connor** helped keep the club afloat following Clifford's death (see "Clifford Antone," May 26, 2006), Hendrix partnered with Susan and took over operations in summer 2010. He will remain involved and asserts that locations with better parking will make it thrive again. Given his locally grounded youth and the fact that his earliest live music experiences originated at Antone's, his commitment to the legacy has never come off as anything less than genuine.

Hendrix, who also owns **Emo's East**, wouldn't comment on another deal in the works that would sell the punk brand to **C3 Entertainment**, but sources confirmed that such a transaction remains on the table. He did, however, offer this message about where his life's at currently: "Comfortable shoes, a firm bed, and a big-screen TV. ... That, my brother, is love."

Recall that this year Hendrix became a popular character on the **Discovery Channel** show **Texas Car Wars**.

The Antone's move makes way for **Project Infest**, which formerly operated as an underground concert, art, and community space in a Los Angeles warehouse. It held creative events like dodgeball tournaments with bands playing behind a net, and an art night where they built an apocalyptic movie set with live models for people to paint on. They were also known as a staple punk rock venue.

Project Infest made its local debut earlier this month, sponsoring a packed **Leftover Crack** and **Krum Bums** gig at Beauty Ballroom during **Free Week**. Afterward, Playback attended an informational meeting by the promotions group and came away impressed by co-owner **Ben Riseman's** vision. He insists on community involvement and a DIY, artist-focused approach. Not a typical business plan, but a great dream nonetheless. Get involved by contacting infestaustin@gmail.com. **Project Infest** opens in early April.



The Buzz Mill

After local folk stomper **Possessed** by **Paul James** christened the brand-new **Buzz Mill** coffee shop and bar on East Riverside last Saturday night, I ran into co-owner **Jason Sabala**, who detailed his vision for the hangout's entertainment. Several nights a week, he aims to have single-band bookings with the headliner curating the evening. For example, noted Sabala, if the **Riverboat Gamblers** were playing, singer **Mike Wiebe** could open the show with a set of comedy, then guitarist **Fadi El-Assad** could teach the audience how to build a birdhouse (a hypothetical – he probably doesn't do that), then another member could share his grandma's favorite sugar cookie recipe, and after that, the Gamblers would play. "I'd rather give people an entire evening themed around the band they want to see than book three other bands who want to sound like them," he explained. Sabala, a club veteran who began working at Austin's onetime metal and hard rock space the **Back Room** when he was 17 and has long handled operations for **Emo's**, the venue that took its spot on the Eastside, notes an increased disconnect between fans and bands locally as rooms become larger and festivals more prominent. "I'd like to create a more intimate situation with the artist." Find the Buzz Mill at 1505 Town Creek Dr., just down the hill from **Emo's**.

Half Notes

Though the **Good Music Club** has taped performances by almost 50 local bands in its first year of production, producer **Richard Whymark** refutes any assertion that the Web-based concert video series might someday run out of "good" bands to feature. "Every corner you turn in Austin, there's a new band equal or better to the last good one," he explains. "And it's exactly that competition that makes the music in Austin so high quality." The GMC celebrates its first birthday on Saturday with a taping by **Pons**, **Boy + Kite**, **San Saba County**, and the **Nouns** at the **North Door** (formerly **ND**). Whymark divulged that he's been in talks with the **Alamo Drafthouse** about collaborating on the theatre's **Music Monday** series.

Learning Secrets has been unifying the dance floor – bringing dance music to rock kids and vice versa – for nine years this month. On Friday, the DJ duo of **Jeremy Neugent** and **Orthy** commemorate the anniversary with a big show at **Holy Mountain**, where they'll import L.A. remixers **Cosmic Kids** and Houston nü disco artists **Bagheera**, the latter's first performance in Austin.

Nick Cave & the Bad Seeds open their 14-date North American tour at **Stubb's** on Wednesday, March 13, for **South by Southwest**. Confirmation had been expected for several weeks after announcement of a Dallas show on Thursday, March 14. Prior to the performance, Cave will be "In Conversation" at the Convention Center as part of the Music and Film Festival on March 12. New LP *Push the Sky Away* comes out next month.

Eddie Flores has left the stage. The popular local drummer passed away unexpectedly from heart failure on Sunday at the age of 51. Flores regularly played with the **Peterson Brothers**, **Haydn Vitera**, and **John Arthur Martinez**, among others, and a massive outpouring of condolences from friends and collaborators on **Facebook** commended his smile and positive presence as much as his musical skills. A statement issued by his family recalled his maxim: "You have one life to live so you better make the best of it!"

Jovita's owner **Amado "Mayo" Pardo**, who had been in jail since June awaiting trial on federal drug and weapons charges, died this week after having been released into hospice care last week. At his bail hearing last summer, an FBI representative painted Pardo as the ruthless leader of a massive heroin ring. **Cornell Hurd**, who played weekly at the South Austin eatery for 14 years and was a character witness for Pardo at his bail hearing, told me a different story: "I never saw anything resembling a dope deal. I saw a guy who ran a restaurant and music business. A guy who took a distressed property in a rough part of town and turned it into a successful business. And a guy who did a lot of charitable acts for the community."

Local rockers **Scorpion Child** have signed to metal giant **Nuclear Blast Records**. The heavy, guitar-driven quintet's nine-song self-titled bow, produced by **Chris "Frenchie" Smith**, comes out in May.

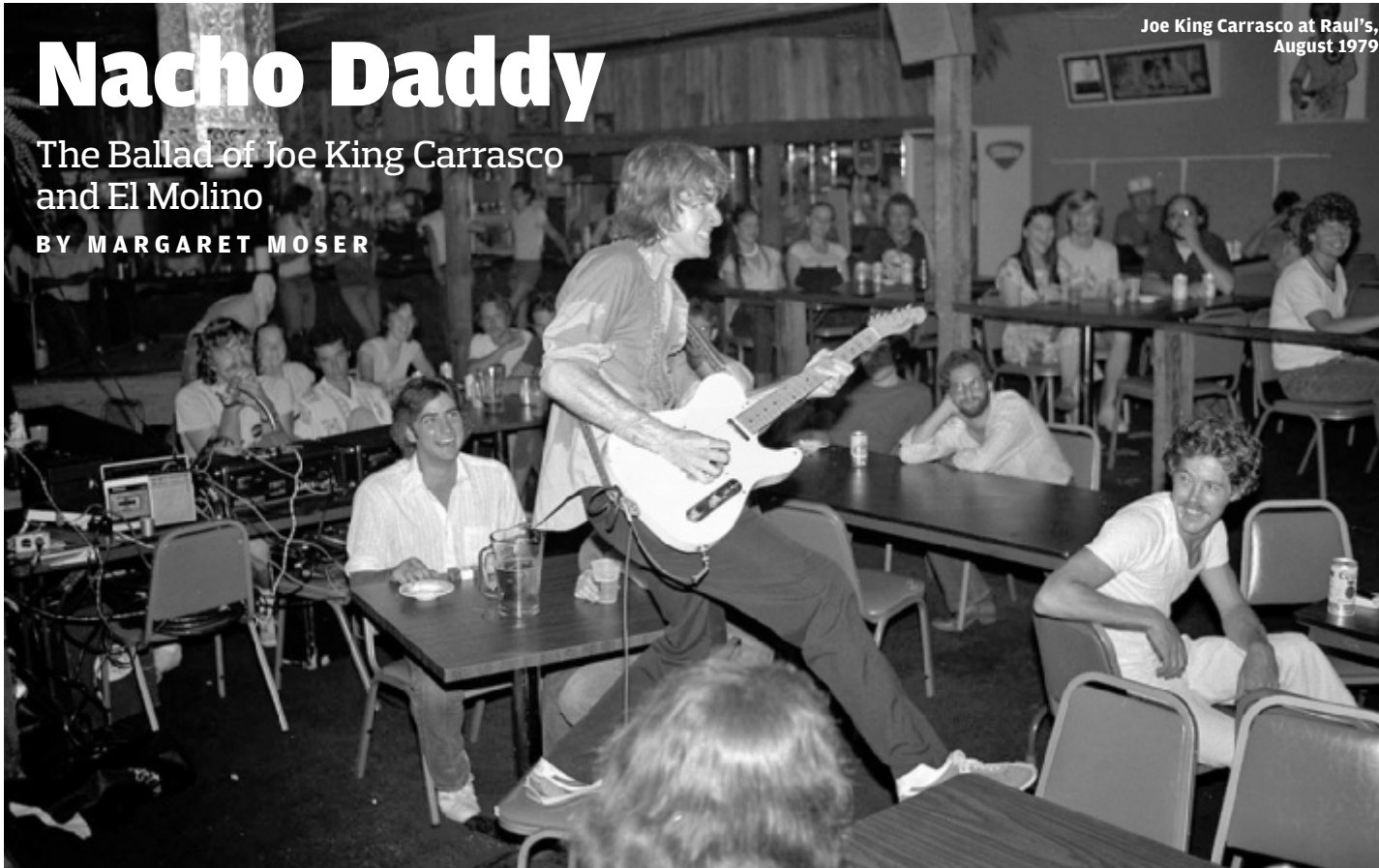
Songwriting Summit

A good song's hard to write and even harder to sell. The **Songwriter Symposium**, happening this weekend at the **Omni Hotel** at Southpark, aims to make both a little easier. The yearly event, hosted by the **Austin Songwriters Group**, tutors attendees on the craft and currency of writing through panels, workshops, concerts, and pitch sessions. According to organizer **Lee Duffy**, Austin doesn't have the publishing industries that Nashville, New York, and Los Angeles do, so the Symposium offers songwriters a rare opportunity to consult with publishers, **BMI** reps, and current hitmakers they wouldn't normally run into around town. "We want to give people real contacts in the industry and share as much information as possible about how to make money with music," explains Duffy. This year's highlights include a keynote speech by local songstress **Eliza Gillyson** and an interview with **Rock & Roll Hall of Fame** keyboardist **Ian McLagan**, but Duffy's favorite part of the weekend remains its **Kerrville Folk Festival** parallel: the late-night song circles wherein the instructors join attendees in song swaps and jams. "That's when camaraderie really hits you," says Duffy. "The people here really support and take care of each other. It's very validating." Visit www.austinsongwritersgroup.com for more information.

Nacho Daddy

The Ballad of Joe King Carrasco and El Molino

BY MARGARET MOSER



Joe King Carrasco at Raul's, August 1979

On, Off, and Rewind

Carrasco's music maintains the strong Tex-Mex core begun with El Molino. In Puerto Vallarta, he performs at a JKC-branded restaurant called Nacho Daddy with a band that sounds and looks like the Crowns, right down to its female keyboardist. The frontman's pidgin Spanglish gets him by in Mexico, as on "Nacho Daddy":

My baby don't frijole like she used to

She don't tamale like before

We used to guacamole

Down on the Rio Pali

Now my baby don't frijole like she used to

"I write all my stuff on cassettes," he proclaims. "For the last 30 years, I'll write songs every few minutes. I carry a cassette player with me with 90-minute tapes. It's a diary of my life. I'm up to 250 cassettes. Every five minutes, it's a different song!"

"People look at me like, 'Cassettes?' I don't know anything else! It's on, off, and rewind, so you know where you're at. I'm working on stuff now I wrote in '84 and '85."

Working with San Antonio musicians resembled herding cats, so Carrasco disbanded El Molino in 1979 and immediately donned the Crowns. Half a decade later, Joe King Carrasco & the Crowns leaped from MTV to the world stage with songs like "Party Weekend." Live shows dazzled, as the fashionably dressed Crowns whirled around a frantic Carrasco, who sprung from amp stacks into the crowds.

If Lucinda Williams opening for El Molino marked one measure of success in the Seventies, R.E.M. warming up for the Crowns stood for another in New Wave's Eighties, a decade that also saw Michael Jackson sing on the group's "Don't Let a Woman (Make a Fool Out of You)." The band's offbeat charm kept it running until the Nineties, when Carrasco shifted away from the Crowns into reggae.

Then, late last summer, Carrasco got together with El Molino members Speedy Sparks and Ernie Durawa and recorded "Tamale Christmas" for the annual *Holiday HAAM Jam* disc, raising money for the Health Alliance for Austin Musicians. One track led to another while recording at Roadhouse Rags, and before long, Augie Meyers, Jesse Dayton, Joe Morales, Aaron Lack, Chuggy Hernandez, Jimmy Shortell, Marcelo Gauna, Gil Herman, and Lisa York had a whole album in the can.

Named *Tlaquepaque* for the title track, the new full-length finds Carrasco again taking his sound and his show on the road.

"I wrote 'Tamale Christmas' because nobody's got a good Latin Christmas polka! We ended up with 25 songs! What's cool about Roadhouse Rags is there's people watching you. You're kind of performing and recording. It's a different energy. Like old Austin, when Doug [Sahm] played!"

Cigarette haze drifted above the heads of patrons at the Soap Creek Saloon waiting to hear Doug Sahm one night in 1976.

Onstage, an eager young rocker held court first. Joe Teusch hailed from Dumas, up in the Panhandle, the broad flatlands that spawned Buddy Holly, Roy Orbison, and Jimmy Gilmer & the Fireballs. Later, the area produced another generation of unparalleled songwriters, including Jimmie Dale Gilmore, Joe Ely, Terry Allen, and Butch Hancock.

Inspired by Sahm's Sir Douglas Quintet, Teusch headed south to Austin, playing in Chicano soul bands like Shorty & the Corvettes, and dropping his Germanic surname in favor of the more fitting Carrasco. When he appropriated Doug Sahm's off-and-on sidemen, the recently dubbed Joe "King" Carrasco and El Molino started getting attention.

"This song was written by Huey P. Meaux," Carrasco told the Soap Creek crowd, leaning his shaggy head to the mic to introduce "Please Mr. Sandman."

From a seat deep in the puzzle of wooden tables and folding metal chairs, a voice penetrated the smoke. "He stole it from Jimmy Donley!"

After the set, the heckler introduced himself as Joe Nick Patoski, a writer who shared the opener's interest in obscure Texas music. Thus began a beautiful manager-performer friendship that continues today (see sidebar).

In 1979, Joe King Carrasco traded El Molino for the younger, hipper Crowns, but his Texas garage rock, crossbred with a brassy Mexican sway, remained the same on *Saturday Night Live* and MTV. Though the

Sex Pistols had fired the shot heard round the world, Carrasco's Nuevo Wavo blanketed those early days like a serape. His hybrid Tex-Mex beats cultivated here imprinted Eighties music everywhere, and thus garnered the attention of artists from Michael Jackson and Elvis Costello to Manu Chao.

In the intervening decades, Joe King Carrasco's never stopped.

In 1979, Joe King Carrasco traded El Molino for the younger, hipper Crowns, but his Texas garage rock, crossbred with a brassy, Mexican sway remained the same on Saturday Night Live and MTV.

Mezcal Road

"I'm from Dumas, where they recorded Buddy Knox's 'Party Doll.'"

Joe King Carrasco's talking by phone from his home in Puerto Vallarta, Mexico (see "Playback," Dec. 14, 2012). That cultural grounding is important to Carrasco, because it informed his earliest music and shaped El Molino. Yet, that Caribbean bleat didn't find him, he found it – all across the Lone Star State.

"To me, the Panhandle sound has surf guitar in it, wide-open echo, and reverb guitar. Terry Stafford is Panhandle music, too. He wrote 'Suspicion' and 'Amarillo by Morning.' I still go between my horn stuff and keep-it-simple Buddy Holly thing. That Panhandle sound combined with San Antonio.

"In the early Seventies, after I came back from Mexico, I put up a sign in one of those

record stores on East Seventh. Shorty called me, so I played with Shorty & the Corvettes, then with Ben Marines' Salaman. Ben taught me to play the cumbias and polkas. Little Joe, Johnny Hernandez, Sunny & the Sunliners – those were my heroes."

Heroes weren't hard to find when El Molino played its first gig down in McAllen in 1976. Carrasco, bassist Speedy Sparks,

and guitarist Ike Ritter shared \$15 between them and were still searching for a drummer. They found a hunchbacked San Antonio percussionist by the name of Richard Elizondo, whose right hand was missing a digit. "Gimme four," he'd wave to his friends, who would amiably slap his palm back. With legendary saxophonist Rocky Morales and keyboard player David Mercer in tow, El Molino had one goal.

"On August 16, 1976, we went to ZAZ Studios in San Antonio," says Carrasco. "For \$250, you could record two sides for a single and get 250 45s. Me, Ike, Richard, and Speedy, we cut 'Tell Me' and 'Mezcal Road.'"

"When 'Tell Me' came out, Doug Sahm started paying attention to us. He really helped me out. When the Texas Tornados did 'Tell Me,' man!

"To have Freddy Fender sing your song ... wow! Really an honor."

KEN HOGUE

continued on p.41

BEHIND THE CROWN

In 1976, author and then-*Texas Monthly* writer Joe Nick Patoski heckled an act onstage at Soap Creek Saloon and ended up managing Carrasco and El Molino, whose ranks would soon (and still) include his wife, photographer/keyboardist Kris Cummings. Here's what Patoski emailed us about his tenure with Carrasco. — M.M.

The [El Molino] band that played Blondie's on East Sixth Street was Ike Ritter on guitar, Speedy Sparks on bass, David Mercer on Farfisa, and Richard Elizondo on drums. They opened a lot of shows, but because of Joe's pedigree with Salaman and Shorty y los Corvettes, they'd get these Eastside Chicano club gigs.

Joe finished recording the first album after a lengthy period following his father's death in a car accident up in Fort Worth. For a while, Rocky Morales' son Junior was going to do the cover. Somehow, Joe ended up asking Kris to do it and I suggested the cheesy stuff like the floating heads with stars, definitely inspired by King label James Brown covers, some early Ike & Tina covers, and the commercial storefront art of Joseph Henderson from East Austin.

Kris did the cover. I worked up a mailing list and Joe sent out this cool-looking, cool-sounding, Tex-Mex R&B sorta rock & roll album. *Tex-Mex Rock-Roll* riffed off of Dave Hickey's term "rock-roll" in his *Village Voice* writings. The New York and UK press dug the record. I think it was in *Melody Maker* that new sensation Elvis Costello played Rate A Record. He judged the new single "Roxanne," by a band called the Police a piece of crap. He gave *Tex-Mex Rock-Roll* an A+.

The press was good enough that I egged him on about taking his show on the road. But the San Antonio cats were very hard to round up, much less take on the road. I don't know what happened between Joe and Ike other than a lot of speed. David Mercer's wife didn't like him playing music in clubs, so touring was out for him.

Joe thought a stripped-down approach was better. I don't know if it was Costello or what, but he wanted to replace horns with an organ. Joe worked on Kris for awhile, found her an organ, and showed her the Tex-Mex basics. She knew Professor Longhair but knew less Augie Meyers.

The El Molino that started in the summer of 1979 was Joe, Kris, Speedy, and Richard or Bill Bentley. Richard tired easily, while Bentley was more into the Bizarros. Speedy didn't like the direction Joe was heading and wanted to play more rhythm and blues. He didn't show after a break one night at Hole in the Wall, which is where Brad Kizer stepped in. Mike Navarro tells the story of Joe looking for a Mexican drummer, which is how Joe found him.

On their first run to New York that November, the band was still El Molino according to the cheesy satin-sparkle banner they carried. By the next spring, they were the Crowns.

I was always whispering in Joe's ear and around the time of that first New York trip, I quit whispering and writing and became a band manager. Blew off an offer from *Esquire*, turned down book proposals on Willie.

I thought I knew what I was doing.

— Joe Nick Patoski



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Beck *Song Reader (McSweeney's)*

By embracing the 19th and early 20th centuries, Beck reconceives what the album could be in the 21st.

Song Reader: Twenty New Songs by Beck isn't a CD, and there are no downloads. There's no audio at all. Instead, its tall folder holds two pockets filled with beautifully designed sheet music – 20 individual compositions to pop on the piano or music stand – plus a few essays on thick, folded paper. To hear this music, you or someone you know has to play it. Live. In person.

For the vast majority of human history, music has taken the form of an exclusively live experience, performed in the same space as the listener. Until radios slowly replaced them, pianos occupied most American homes. And until the middle of the last century, a hit single came in the form of sheet music. Beck notes in his preface that Bing Crosby's "Sweet Leilani" sold 54 million copies, roughly the same number as Michael Jackson's *Thriller* thus far. The difference remains that the former crooner had his Oscar-winning smash when the country's total population was 128 million! In his own small way, Beck Hansen tries to reconnect the listener and artist with *Song Reader*.

A music chart or lead sheet attempts to capture the core of a song, stripping away the nonessentials and leaving the definitive parts that make it unique. Usually, that's melody and harmony. For much of contemporary Western music, instrumental color and rhythm have played a much larger role than they did in the past. When he saw sheet music for an earlier album of his, Beck realized that it lost something vital in the translation. Sheet music didn't represent his songs in an effective way when stripped to their melodies and chords. On *Song Reader*, the author writes from a different perspective, attempting to create songs whose core could be captured in sheet music while leaving enough room for interpretation to bring the song to life. The results are overtly old-fashioned.

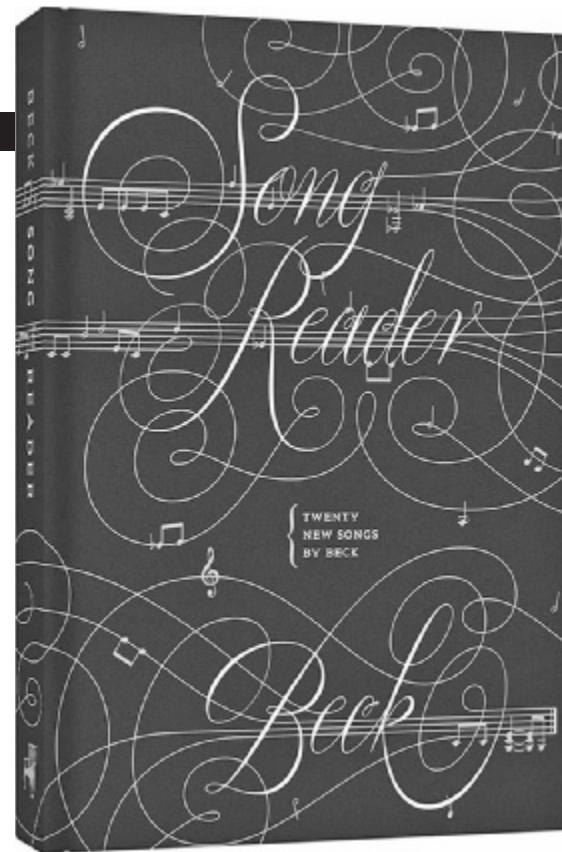
In chart form, Beck's songwriting strengths lie in his lyrics, and, herein, with musical instruction as well. Often at the top of the sheet music, there's a word or phrase meant to capture the feel of the piece and guide the player. For "Eyes That Say 'I Love You,'" that's playfully vague ("very charac-



teristic"), while instrumental "The Last Polka" warns of the end of the genre ("premonitory"). On the "Last Night You Were a Dream," there's the warning, "Any Parodied Representation of This Composition Is Strictly Prohibited." Straightforward recommendations also exist: "swing," "slow shuffle," and even the traditional Italian "moderato."

Musically and graphically, the pieces harken back to the era of classic American song, but they generally lack the harmonic sophistication of the best of that age, which was the most harmonically complex of any movement in Western popular music. While playing through songbooks by the undisputed greats – Harold Arlen, Hoagy Carmichael, George Gershwin – there are constant twists and turns, modulations and musical leaps, all while never losing sight of what's catchy and accessible. On *Song Reader*, the music plays out simply and harmonically straightforward. There are exceptions, like "Old Shanghai," which begins with a tonic major chord only to directly shift to a tonic minor chord, a great turn that immediately recalls classics such as Kurt Weill's "September Song," which starts the same way. And this isn't to say that harmonically simple songs can't be substantive. There's too much incredible music that says otherwise.

Where classic Beck bites smart, clever, ironic, here he surprises with the seemingly sincere "America, Here's My Boy," an homage to patriotic hits written during earlier wartimes.



The music sets up a slow A-minor key as the lyrics tell of a mother bringing up her boy, only to give him over to the military. She never sees him again, and the song ends, "America, where's my boy?"

Possibly the most fun piece, "Mutilation Rag" invites waggish aggression and self-expression. After the wry opening instruction, "All is well; the song begins like any other," the next section proclaims, "Something's gone wrong," and tight dissonances gradually lead to a "headlong charge" of opposing chromatic runs in the right and left hands that finally arrive at a section of clusters where the player pounds the keys with his fists. At the end, "the Left Hand falls in defeat" by playing a descending B Locrian scale.

From faux-hymn "Saint Dude" to the playfully doleful "Now That Your Dollar Bills Have Sprouted Wings," the pieces in *Song Reader* unfold as fun songs, catchy songs, and, with the lyrics, they retain enough Beckisms to make it work. As music, they're not definitive – more cute than classic – but the work offers myriad rewards, one of them being the artwork and design by Marcel

Dzama. Like Chris Ware's *Building Stories* graphic novel, the packaging becomes something more than a container for the content. As much as the music, it is the content. While Beck obviously conceived this project, Dzama deserves more than the very minor billing he's given on the back cover. In this era of nonmusicians, the visual art of this piece acts as a wide-open door for people to experience the album.

One hundred years ago, Marcel Duchamp reconceived what an art book could be by filling *The Green Box* with replicas of his art, sketches, notebooks, etc. His radical vision blooms as relevant as ever with artists like Beck and Chris Ware following in his footsteps. Technology changes so much about the arts, but a creator with one eye to the past and another to the future can take old forms and find new meaning. Even for those who can't read music, between the graphics, words, and essays, nonmusicians could spend a lot of time exploring *Song Reader*. When they're finished, they can make their friends who do read music play it for them – live. In person.

★★★★

– Graham Reynolds

Cody Chesnutt

Landing on a Hundred (Vibration Vineyard)

Ten years ago, when Cody Chesnutt laid down *The Headphone Masterpiece*, the Atlanta native remained something of a reclusive mad genius. He popped out songs the way Kardashians snap Instagrams – without any editing. From that collection sprang "The Seed" and, in turn, the Roots' eternally awesome "The Seed (2.0)." The recluse then vanished with his royalty checks. Fast-forward a decade, and we're wondering where the time's gone. *Landing on a Hundred*, which Chesnutt defines as "landing on something truthful," offers more instruments and arrangements in the first two minutes of opener "Til I Met Thee" than *Headphone Masterpiece* carries on two discs. Horn breaks, string ensembles, backup singers, and drums not made from a Roland TR-808 party from the outset. Confident and collected, Chesnutt recounts his past decade ("Everybody's Brother," "Love Is More Than a Wedding Day"), while questioning the tenets of justice, love, sex, mortality, God, and spiritual rebirth. He re-creates audio blaxploitation on par with Isaac Hayes for "That's Still Mama," drips Princely sex on "Under the Spell of the Handout," and channels Marvin Gaye ad infinitum with uncanny soul. Revealing and inspiring, *Landing on a Hundred* bangs on the headphones, but sounds like a minor masterpiece on your speakers.

★★★★

– Chase Hoffberger



Kendrick Lamar

good kid, m.A.A.d city (Interscope)

Curating the next bass-laden party playlist lodges at the top of any short list for successful MCs. Judging from the truckloads of frat daddies and dimly lit crib gatherings pulsing the eerie beat from "Swimming Pools (Drank)," Kendrick Lamar has accomplished exactly that. Unfortunately, that means many have already missed the point. The second single from the 25-year-old Compton rapper's major label debut isn't cruising for Patrón-fueled pleasure. Instead, it offers equivocation between a life of alcoholism and casual drinking, thus making the song's mass reception nothing short of ironic. The album title says it all; Lamar's chronicles of a childhood on the streets of South Central Los Angeles describe an early life spent desperately trying to avoid rampant gang activity – the *good kid* thrown into a nouvelle Wild West. *GKMC* unfolds like a play, sectioned clearly into the day-to-day of 17-year-old Lamar's life and colored with voicemails from his foul-mouthed but caring parents. You can feel the struggle between a well-intentioned Lamar and his boasting alter-ego teen dreaming "Backseat Freestyle," with its palpable image of Lamar and his friends spouting off braggart quotables about money and power while they cruise in his mom's minivan. These kind of aspirations are atypical to the album as a whole, with the quotidian problems and longings of the title track making up the real heart of the album, a rough and tumble struggle to the top.

★★★★

– Abby Johnston



Though the Sex Pistols had fired the shot heard round the world, Carrasco's Nuevo Wavo blanketed those early days like a serape. His hybrid Tex-Mex garnered the attention of artists from Michael Jackson and Elvis Costello to Manu Chao.

Driving Through the Drug Wars

"I've been driving through the drug war, man!"

The words are spoken casually, but a quick survey of the map reveals the bloody truth of Carrasco's statement. Puerto Vallarta sits in the southern part of territory controlled by drug gang Sinaloa Federation, though Cartel Pacifico Sur is beginning to move in. Carrasco says Zetas are present too, out of their usual comfort zone to the east.

JKC moved to the Pacific resort town nearly seven years ago with his three Jack Russell terriers. Its temperate climate and near tropical beauty compares to Hawaii, with abundant bougainvillea and hibiscus in eye-popping colors framed by palm trees and the rich blue ocean. Even with gigs at Nacho Daddy, Carrasco makes the trek across the U.S.-Mexican border five or six times a year.

"I've been driving through the whole drug war, and I see the heavy-duty checkpoints. It's crazy, and Laredo's especially insane. I hope it gets better with the new president.

"You really got to be on your toes. You don't know when the next checkpoint is coming. They might put one up real quick. I've seen a lot of things. I try to get to the border before six at night. You don't drive after dark. You can't see who's searching you.

"You get pulled over by guys with ski masks on and all you see is eyes. You have to show all your papers if you got a car. Lotta questions. You just kind of get used to the guns and masks. It's not like Mexico used to be - drinking beer and driving down the road.

"You get used to having machine guns pointed at you. I'm just a gringo. I travel as straight as I can. I give the guys at the



Carrasco on the streets of Puerto Vallarta, December 2012

checkpoints free promotional things and show them my pictures. If that doesn't work, I tell them about Manu Chao, who did [my song] 'Pachuco Hop.'

"I pick my routes, through San Luis Potosi or Zacatecas, and try to avoid the hot spots. It's kinda heavy.

"I'm a loner, driving up and down the coast by myself with my dogs, sneaking them into hotels. They're my kids, my three dogs. If I didn't have them, I don't know where I'd be. I drive my bands crazy because I don't tour unless I have my dogs."

Good Joe.

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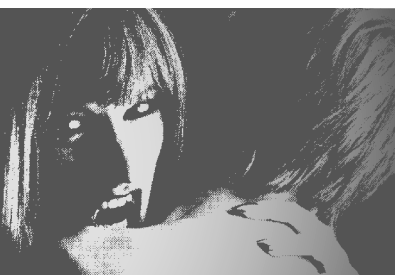
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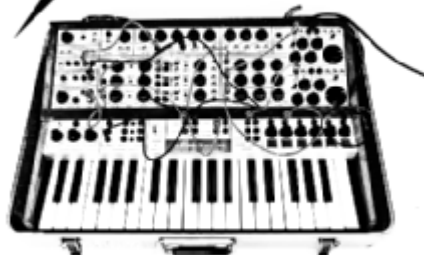
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L I S T I N G S T A B L E O F C O N T E N T S

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Free up your schedule for this week. Browse or search **2,913** events online at austinchronicle.com/calendar



SPORTS:
Harlem Globetrotters
Frank Erwin Center, 7pm



DANCE:
No Assurance
The Off Center, 8pm



VISUAL ARTS:
Cryptomundo Night
Museum of the Weird, 3-10pm



FILM:
Bay of All Saints
Alamo Village, 1pm



CLASSICAL MUSIC:
Eighth Blackbird
McCullough Theatre, 8pm



FILM:
Norwegian Wood
Alamo Village, 7pm



MUSIC:
Mike & the Moonpies
Broken Spoke



MUSIC:
The Residents
Scottish Rite Theater, 9pm

THURSDAY
24

VISUAL ARTS: **Architects of Air** Long Center, 11am-5pm
FILM: **Grace & Mercy** Alamo Village, 6:30pm
GAY PLACE: **"Big Shot" Video Premiere** Cheer Up Charlie's, 8:30-10:30pm
MUSIC: **LAFM Tape Release** Beerland

FRIDAY
25

CIVICS 101: **Austin Cooperative Summit** Vuka Co-op, 7pm
GAY PLACE: **Merry Merry Martini Mixer** 499 Congress, 7-11pm
FILM: **Tales From Dell City, Texas** Austin Studios, 7:30pm
COMMUNITY: **Beard Prom: Hairy Metal** Saengerrunde Hall, 8-11:45pm
MUSIC: **Fat Tony** Hotel Vegas
MUSIC: **Carrie Rodriguez** Paramount

SATURDAY
26

KIDS: **Carnival of the Animals** Austin Ventures Studio Theater, 2pm
FILM: **The King's Speech** Alamo Lake Creek, 4pm
MUSIC: **Geto Boys** Emo's East
MUSIC: **Creationists, Dikes of Holland** Trailer Space
GAY PLACE: **Mattachine Dance Party** Beauty Ballroom, 9pm-3am
COMEDY: **Chris Mata** Velveeta Room, 9:30 & 11:30pm

SUNDAY
27

MEAL TIMES: **Jo's Chili Cook-Off** Jo's Coffee, noon-3pm
MUSIC: **California + Montreal Guitar Trios** One World Theatre, 6 & 8:30pm
FILM: **A Chinese Ghost Story** Cherrywood Coffeehouse, 7pm
MUSIC: **Sarah Gayle Meech** Ginny's Little Longhorn

MONDAY
28

FILM: **The Untouchables** Alamo Ritz, 7pm
LITERA: **Lawrence Wright** BookPeople, 7pm
COMMUNITY: **Dorkbot** The North Door, 7-9:30pm
MUSIC: **Danny Malone** The W
MUSIC: **Ramsay Midwood** Hole in the Wall
COMEDY: **Avalanche Comedy & Music** Holy Mountain, 10pm

TUESDAY
29

FILM: **Madame X** The North Door, 7:30pm
THEATRE: **Ordinary Peephole: The Songs of Dick Price** 8pm

WEDNESDAY
30

FILM: **The Love God** Alamo Ritz, 7pm
MEAL TIMES: **The Beer Diaries** Alamo Village, 7pm
GAY PLACE: **Secret Life of the Counterarchive** Avaya Auditorium (UT campus), 7pm
FILM: **Wild Style** Austin Studios, 7pm
MUSIC: **Diana Ross** Moody Theater

THURSDAY
31

FILM: **Guy and Madeline on a Park Bench** Austin Studios, 7pm
MUSIC: **Sweet Talk** Beerland

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NEWS OF THE WEIRD

by Chuck Shepherd



ROY TOMPKINS

Leading a “jerky renaissance” is Krave, a Sonoma, Calif., company creating nontraditional flavors such as turkey jerky and jerky flavored with basil citrus or lemon garlic. Actually, Krave points out, jerky is rich in protein, with low calories and fat (but with, admittedly, sky-high sodium) and could be reasonably pitched as a healthy snack. However, jerky’s main obstacle (a Krave competitor’s CEO told *The Wall Street Journal* in September) is “jerky shame,” in which some male consumers remain mortified that their girlfriends might see them enjoying the snack.

THE ENTREPRENEURIAL SPIRIT!

The Chinese fashion designer “Ms. Lv” told *China Newsweek* in November that her sales had “quintupled” since she began using her 72-year-old grandfather to model her clothing styles for girls. “(It’s) helping my granddaughter,” Liu Xianping said. “I’m very old,” he said, and “I have nothing to lose.”

Challenging Business Plans: 1) British “medical illustrator” Emily Evans recently created eight pricey, bone china dinner plates emblazoned with the microscope images of tissue slides of the human liver, thyroid, esophagus and testicles (\$60 per plate, \$200 for a set of four). 2) In October, a shop in London’s St. Bart’s Pathology Museum ran a special sale of cupcakes as part of a sexually transmitted disease awareness campaign. Each pastry’s icing was crafted to resemble the lesions, boils, and warts of gonorrhea and other maladies.

SCIENCE ON THE CUTTING EDGE

Behold, the *MacGyver* Spider: Biologist Phil Torres, working from the Tambopata national park in Peru, revealed in December that he had witnessed a tiny *Cyclosa* spider construct a replica of an eight-legged spider in a web made of leaves, debris, and dead insects. Since the real spider was found nearby, Torres hypothesized that the wily arachnid had built a decoy to confuse predators.

Artist Maria Fernanda Cardoso, already known for her “circus” of performing fleas at Australia’s Sydney Festival 10 years ago, has since become a legitimate academic expert on

the sex organs of fleas and other insects. She debuted the Museum of Copulatory Organs last year near Sydney, teaching visitors such esoterica as: In many insect species, females are promiscuous; snails are hermaphrodites in which one shoots sperm “darts” that form rigid, chastity-belt-like blockages on his mate; and a male flea copulates for eight hours straight (but only mates three times in his life).

JAILS NEED LOCKS TOO?

“Fulton Jail Will Get Working Cell Locks,” read the Dec. 19 *Atlanta Journal-Constitution* headline. The county commission serving Atlanta had finally voted to break a longstanding 3-3 tie that prevented buying new jail-house locks – even while knowing that inmates could jimmy the old ones at will and roam the facilities, threatening and assaulting suspects and guards. The three recalcitrant commissioners were being spiteful because a federal judge had ordered various improvements to the jail, costing \$140 million so far, and the three vowed to spend no more. The 1,300 replacement locks will cost about \$5 million – but will not be installed right away.

AWE-INSPIRING ANIMALS

A team of French researchers writing recently in the journal *PLOS ONE* described a species of European catfish, growing to a length of five feet, that feeds on pigeons by lunging out of the water (“cat”-like) and snatching them, even if the leap carries it to shore. Like Argentinian killer whales, the catfish are able to remain on land for a few sec-

onds while wriggling back into the water where they can enjoy their meal. The lead researcher said he filmed 54 catfish attacks, of which 15 were successful.

LEADING ECONOMIC INDICATORS

Another “Airline-Pricing” Model: The Jiangdu District kindergarten recognizes that providing a quality education requires supporting the child emotionally as well as helping develop reading and other skills, and toward that end, it now requires teachers to hug each pupil twice a day – provided that the parent has paid the monthly “hugging fee” of the equivalent of about \$12.80. An education agency investigation is under way, according to a December *Shanghai Daily* report, but one teacher defended the trial program as boosting a child’s confidence and establishing a “good mood” for learning.

PERSPECTIVE

First-World Crisis (I): Tufts University opened America’s first animal obesity clinic at its veterinary hospital in North Grafton, Mass., in September, to supply nutrition information and help owners develop weight-loss regimens for their pets. Without treatment, veterinarians told *The Tufts Daily* newspaper, pet obesity can lead to pancreatitis, joint disorders, and skin disease. One of its first clients was a golden retriever (a breed known for its desire to run but also known for its adaptability to non-running lifestyles), who now requires \$90 prescription dog food – though the owner reports that his best friend has lost eight pounds and is thus almost halfway to his goal of 87.

First-World Crisis (II): Researchers writing in the December issue of the journal *Urology* reported a “five-fold increase” over 10 years in emergency room visits for accidents caused by pubic-hair “grooming.” Unsurprisingly, 83 percent of all injuries appeared to be shaving accidents, but only 56 percent of the patients were women, according to a summary of the research on MedicalXPress.com.

LEAST COMPETENT CRIMINALS

Demarco Thomas, 30, was arrested in Tucson, Ariz., in November, as a drug courier for what the *Arizona Daily Star* called a “local cartel,” after Thomas himself had called police the day before. Thomas feared being whacked by the cartel because he had come up \$20,000 short in the latest delivery. According to police, Thomas brought money in suitcases from North Carolina to his Tucson contact – except for a little bit that he had somehow “misplaced.” A police search of Thomas revealed almost exactly \$20,000 on his person, and Thomas, about to be arrested, allegedly asked officers if they would please write a note to the cartel informing them that police had merely seized the \$20,000 – and not that Thomas had tried to steal it. They declined.

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

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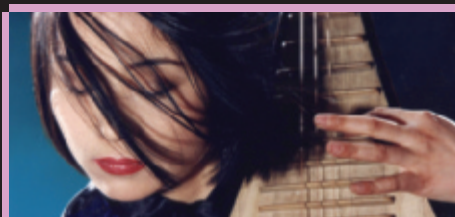
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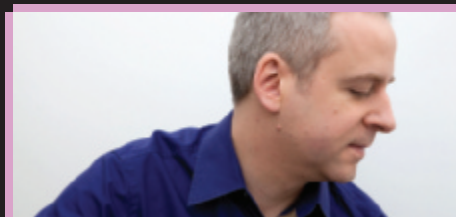
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Events at BookPeople

LAWRENCE WRIGHT
Monday, January 28 7 PM
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KIM HARRISON
Wednesday, January 30 7 PM
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Amour

D: Michael Haneke; with Jean-Louis Trintignant, Emmanuelle Riva, Isabelle Huppert, Alexandre Tharaud. (PG-13, 127 min., subtitled)

Love may endure, even though the body is destined to decay. This story about the end-of-life

stage of a Parisian couple's marriage and their physical bodies is truthful if not pretty. *Amour* provides an unsentimental portrait of the indignities of a body – and a shared life – in decline. Curiously, this film by the award-winning Austrian filmmaker Michael Haneke, whose work is best known for its emotional austerity, is the most tender and poignant work of his career.

Already a winner of the Palme d'Or at Cannes and the Best Foreign Language Film at the Golden Globes (among other awards), *Amour* is also a strong contender in this year's Oscars race. Strengthening its chances are the supple performances at its core by those titans of the French cinema, Jean-Louis Trintignant (*A Man and a Woman*) and Emmanuelle Riva (*Hiroshima, mon amour*). Playing an elderly couple, Georges and Anne, they haven't the nubile bodies and uncreased faces we're accustomed to seeing magnified on the big, silver screen, but their vulnerable and unadorned presence commands our attention and sympathies nevertheless.

Amour's opening sets us up for something of a mystery thriller as we watch firemen break down the locked door of a Parisian apartment where the foul odor that emanates from it is, no doubt, the reason they were summoned. Anyone who has seen previous Haneke films – such as *The Piano Teacher*, *The White Ribbon*, *Caché*, and the French- and English-language versions of *Funny Games* – might understand

ably brace themselves at this juncture for the kind of random and inexplicable violence that is central to those movies. Yet, here, the only enemies are time and the inexorability of corporeal decay – things that cannot be conquered by undying love, but only confronted and managed with compassion and grace. Younger viewers nearer to voicing their vows of “til death do us part” may find *Amour* more of a daunting, cautionary tale than older viewers, who are likely to find in the film a respectful and decorous treatment of the inevitable.

Georges and Anne live in genteel, middle-class retirement, going out to piano recitals and maintaining their privacy in their well-appointed Parisian apartment. Then, during breakfast one morning, Anne is overtaken by a seemingly catatonic lapse which quickly passes. The next time

we see her, however, she is in a wheelchair. Once home from the hospital, her condition continuously deteriorates, while Georges and some hired help attend to her physical needs (which involve diapers, personality changes, and many of the other mortifications of one's last days). The couple's daughter (Huppert) stops by to help, but it's clear her interests lie more with her own messy life than with her parents' needs.

As it must have been throughout their long marriage, so it is at the end: Georges and Anne are a world unto themselves. Love means being helpmates throughout all of life's stages. Death is part of love's bargain, and Haneke lays this fact bare.

RECOMMENDED



Arbor, Violet Crown

NEW REVIEWS

HANSEL & GRETEL: WITCH HUNTERS

D: Tommy Wirkola; with Jeremy Renner, Gemma Arterton, Famke Janssen, Peter Stormare, Pihla Viitala. (R, 101 min.)

Not reviewed at press time. More fairy tale revisionist history: Here, the titular siblings turn bounty hunters after a traumatic childhood incident with an oven.

– Kimberley Jones

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

MOVIE 43

D: Elizabeth Banks, Steven Brill, Steve Carr, Rusty Cundieff, James Duffy, Griffin Dunne, Peter Farrelly, Patrik Forsberg, James Gunn, Bob Odenkirk, Brett Ratner, Jonathan van Tulleken; with Hugh Jackman, Kate Winslet, Anna Faris, Chris Pratt, Emma Stone, Greg Kinnear, Seth MacFarlane, Naomi Watts, Richard Gere, Bobby Cannavale, Justin Long, John Hodgman. (R, 90 min.)

Not reviewed at press time. This raunchy collection of related short films boasts a terrific amount of comedic talent in front and behind the camera, but it remains to be seen if that talent pays off: The distributor declined to screen the film for reviewing press.

– Kimberley Jones

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

PARKER

D: Taylor Hackford; with Jason Statham, Jennifer Lopez, Michael Chiklis, Wendell Pierce, Clifton Collins Jr., Bobby Cannavale. (R, 118 min.)

Not reviewed at press time. Donald E. Westlake's novel creation gets another cinematic treatment, this time with action star Jason Statham playing the master thief Parker.

– Kimberley Jones

Barton Creek Square, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Highland, Galaxy Moviehouse, Gateway, iPic, Lakeline, Metropolitan, Tinseltown North, Westgate

★ QUARTET

D: Dustin Hoffman; with Maggie Smith, Billy Connolly, Michael Gambon, Tom Courtenay, Pauline Collins, Sheridan Smith, Gwyneth Jones. (PG-13, 98 min.)

Wilf Bond (Connolly), his wife Cissy Robson (Collins), and their friend Reginald Paget (Courtenay) are former opera singers living in a home for retired musicians. They used to perform together as members of a quartet, and they have stayed tight friends.

They make quite a team: Where Paget is restrained and proper, Bond is witty, randy, and outgoing. However, the charming Cissy is unfortunately losing her memory to senility.

Every year the home presents a gala to celebrate Verdi's birthday. The institution's finances are shaky, and this year's event needs to be even more financially successful than usual to keep the house open. Under the overbearing direction of Cedric Livingstone (Gambon), many of the house's residents are busy rehearsing their performances. Word goes around the house that they are about to get a new resident, a former star. It turns out to be Jean Horton (Smith), the fourth member of the quartet. She had once been Paget's lover, as well as, briefly, his wife. He obviously still has very strong feelings for her, but they are not all pleasant. She is pleased to see him, but still cold and distant. Horton had been the one to break up the quartet, resulting in bad feelings in every direction. When the three suggest getting back together to play the gala, Horton is dead set against it – at least at first.

This film is Dustin Hoffman's first directorial outing since 1978's underappreciated *Straight Time* (the direction of which Hoffman – who also starred – eventually ceded to Ulu Grosbard). Hoffman does right by *Quartet*, a whimsical comedy/drama. He directs the picture sure-handedly, going after no great meaning or depth, but hitting all the appropriate marks quite sweetly on the way. Based on a stage play by Ronald Harwood, who adapted the script, the direction opens the film up but never quite transcends the theatrical sensibility.

Hoffman allows his A-team of actors the leisure and breathing space to do their best. The cast features Courtenay, whose previous credits include *Billy Liar*, *King Rat*, *Doctor Zhivago*, and *The Dresser*, and Collins, who has won all kinds of awards and done extensive work in film, on the stage, and for TV. (Her best-known role may well be in the stage and film versions of *Shirley Valentine*, which earned her a Tony award and an Oscar nomination, respectively.) Billy Connolly and Maggie Smith, both excellent, really need no introduction.

This is a worthy entry into that drama/comedy/romance hybrid genre of ensemble-acted older-retired-Brits made popular by 2011's *The Best Exotic Marigold Hotel*. Charming, funny, and sentimental, the film is exactly what you expect it to be, but very satisfying in achieving that goal. The end credits are especially entertaining, as they highlight prior stage performances, orchestral gigs, and television work done by the cast.

★★★
Arbor

– Louis Black



BY MARJORIE BAUMGARTEN

FILM LISTINGS

and, before you can say "Boris Karloff's real name was William Henry Pratt!", a stitched-and-neck-bolted Sparky is re-animated and running around Vincent's attic laboratory. Comedy and tension, complete with torch- and pitchfork-wielding villagers, follows. Wholly unique yet strangely familiar, *Frankenweenie* is, at its electrified heart, a story about friendship, family, and the importance of kidhood perseverance. Never say die when you could be saying "It's alive!" (10/05/2012)

★★★★ - Marc Savlov
Movies 8

GANGSTER SQUAD

D: Ruben Fleischer; with Sean Penn, Josh Brolin, Ryan Gosling, Emma Stone, Nick Nolte, Robert Patrick, Michael Peña, Giovanni Ribisi, Anthony Mackie, Austin Highsmith. (R, 110 min.)
A virtual catalog of uneven filmmaking, *Gangster Squad* is loosely based on historical incidents and characters, though the film takes great liberties with them. New Los Angeles Police Chief Parker (Nolte) is installed in 1950 to deal with the East Coast mobs that have been establishing themselves in L.A. Unofficially, he asks Sgt. John O'Mara (Brolin) to create a renegade band of honest cops to go after the worst of these gangsters, Mickey Cohen (Penn). Familiar stereotypes abound: There's O'Mara's sidekick, the wise-cracking Sgt. Jerry Wooters (Gosling); Coleman Harris (Mackie), the streetwise African-American; legendary sharpshooter Max Kennard (Patrick); his young Hispanic protégé Navidad Ramirez (Peña); and communications genius Conway Keeler (Ribisi). Director Ruben Fleischer (*Zombieland*, *30 Minutes or Less*) delivers no real cinematic surprises other than his unevenness of tone, style, and narrative development. Despite the unrelenting action and the terrific cast, *Gangster Squad* comes up more scattered than successful. (01/11/2013)

★★★ - Louis Black
Alamo Lake Creek, Alamo Slaughter Lane, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Galaxy Moviehouse, Gateway, iPic, Lakeline, Tinseltown North, Tinseltown South, Westgate

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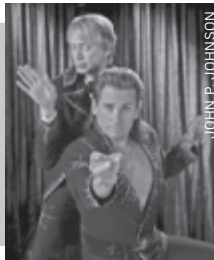
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COURTESY OF FREDA KELL

Good Ol' Freda // Directed by Ryan White



TROUPER PRODUCTIONS

Downloaded // Directed by Alex Winter



MICHAEL MULLER

Spring Breakers // Directed by Harmony Korine

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Afternoon Tea
THE KING'S SPEECH
Saturday, January 26 @ Lake Creek
Scratch your Anglophilic itch with this ridiculously entertaining drama served up with a special menu of fancy teas & scrumptious baked goods.



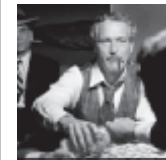
70 mm at the Ritz
THE UNTOUCHABLES
January 26-28 @ Ritz
Director Brian De Palma's thrilling, historical crime epic shown in seventy larger-than-life millimeters! Plus custom Prohibition-era cocktails!



Only at the Alamo
BACK TO THE FUTURE MARATHON
Sunday, January 27
Slam some trash into your DeLorean's fluxcapacitor & set the dials for 1985, 'cause we're going back...TO THE FUTURE (X3)!!!



Video Hate Squad
DEVIL STORY
Sunday, January 27 @ Ritz
A completely indescribable trash-fueled VHS-only hellwreck from... France?!?!!



Man Crush
THE STING
Tuesday, January 29 @ Ritz
Crush it old school with two smokin' barrels of handsomeness and charm -- Robert Redford & Paul Newman -- in this classic, Oscar-winning caper comedy.



Special Guest
THE LOVE GOD? w/ JOE BOB BRIGGS
Wednesday, January 30 @ Ritz
The legendary silver screen spelunker educates us on the power behind the most gut-busting film you've probably never seen!



The Golden Hornet Project presents
AMADEUS
Thursday, January 31 @ Lake Creek
Proceeds benefit GHP's project to complete Mozart's unfinished Requiem! With live choral performance of the work-in-progress.

ALSO SCREENING: New Releases: *Hansel & Gretel: Witch Hunters 2D & 3D*, *Silver Linings Playbook* » Ultimate 80's Sing-Along (1/25-27) » *Rocky Horror* (1/26) » Big Screen Classics: *The Night of the Hunter* (1/26-27) » *Doctor Who: An Unearthly Child* (1/26) » Hecklevision: *Anaconda* (1/27) » *Big Lebowski Quote-Along* (1/28) » Music Mon: *Beware of Mr. Baker* (1/28) » *Music Mon: Purple Rain* (1/28) » *Monkeyshine Monday Comedy* (1/28) » *Terror Tues: Trick or Treat w/ Joe Bob Briggs!* (1/29) » *Weird Weds: Big Bad Mama w/ Joe Bob Briggs!* (1/30) » *Ferris Bueller's Day Off Quote-Along* (1/30) » *Moulin Rouge Quote & Sing-Along* (1/31) » *Love Bites Sing-Along* (1/31)

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FILM LISTINGS

soars when it confines itself to land and sea; when it grasps for the celestial, the film goes beyond its reach. (11/23/2012)

★★★ – Marjorie Baumgarten
Hill Country Galleria, Southpark Meadows, Gateway, Metropolitan, Tinseltown North, Westgate

LINCOLN

D: Steven Spielberg; with Daniel Day-Lewis, Sally Field, David Straithairn, Tommy Lee Jones, Joseph Gordon-Levitt, Hal Holbrook, James Spader, John Hawkes, Gloria Reuben, Lee Pace, Tim Blake Nelson, Jared Harris. (PG-13, 149 min.)

Adapted from historian Doris Kearns Goodwin's *Team of Rivals: The Political Genius of Abraham Lincoln*, Spielberg's film stitches together history lesson and TV procedural in its detailing of Lincoln's struggle to abolish slavery. First and certainly foremost: Master shape-shifter Daniel Day-Lewis delivers a monumental performance. He inhabits the character bodily and temperamentally, too, as he shifts to present different angles on the storied president, from formidable politician to keen wit, devoted father, and unhappy husband. On the subject of the latter: *Lincoln*, for all its grand-canvas ambitions, is at its chiest when dramatizing Lincoln's relationship with his nervous wife Mary (Field). But the bygone manner of speaking – formal and florid – doesn't come easily to all the actors, and the result is like an inferior Shakespeare production: The mouths are moving, but the eyes don't always connect with the meaning. No worries, Spielberg's gonna spell it out for you anyway. (11/16/2012)

★★★ – Kimberley Jones
Arbor, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Metropolitan, Tinseltown North

MAMA

D: Andrés Muschietti; with Jessica Chastain, Nikolaj Coster-Waldau, Megan Charpentier, Isabelle Nelisse, Daniel Kash. (PG-13, 100 min.)

Haunting and extremely atmospheric, *Mama* is a horror film imbued with an unsettling and affecting power. Having killed his wife, a father flees with his two small daughters to an abandoned house in the woods. He soon disappears, but his brother Lucas (Coster-Waldau) continues to search for the girls. Five years later, Lilly (Nélisse) and Victoria (Charpentier) are found (how – and whether – they survived alone in the house is the troubling, main question). Lucas plans on raising them with his girlfriend, punk rocker Annabel (Chastain), but the couple face several problems in their newfound roles as parents. As in the best horror films, it is what is suggested that has the most power. *Mama's* creepiness is achieved through cinematography, score, and editing. Andrés

and Barbara Muschietti, the husband-and-wife team behind this film, are not just new and valuable assets to the horror genre, but to film in general. (01/18/2013)

★★★ – Louis Black
Alamo Slaughter Lane, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Highland, Gateway, iPic, Lakeline, Tinseltown North, Tinseltown South, Westgate

MONSTERS, INC.

D: Lee Unkrich, David Silverman, Peter Docter; with the voices of Billy Crystal, John Goodman, James Coburn, Jennifer Tilly, Steve Buscemi, Bonnie Hunt. (G, 92 min.)

This collaboration between animation behemoths Disney and Pixar is wildly entertaining and has now been retrofitted for 3-D. In the film, Goodman and Crystal supply the voices of goodhearted monsters on a mission to scare the bejesus out of tots (screams = energy to the power company in Monstropolis), and their interplay is both wacky and charming. The film is a funky little tone poem on the nature of friendship and reconciliation – with monsters. The animation is top-notch. (11/02/2001)

★★★★ – Marc Savlov
Metropolitan, Tinseltown North

PARENTAL GUIDANCE

D: Andy Fickman; with Billy Crystal, Bette Midler, Marisa Tomei, Tom Everett Scott, Bailee Madison, Joshua Rush, Kyle Harrison Breitkopf. (PG, 104 min.)

It's that time of year when we head to the multiplex with people we normally wouldn't see movies with. And when it comes to spending two hours in the dark with our fretful aunts and reactionary in-laws, the less nudity, violence, and politics a movie has, the better. On this score, you could do worse than *Parental Guidance*, a family comedy with the same rating as its name. Just don't expect the luxury of dozing off. Things get noisy, as you can imagine, when a pair of progressive parents (Tomei and Scott) leave vaudeville-ready hambones Billy Crystal and Bette Midler in charge of their three coddled, soy-milk-drinking kids for a weekend. Dated generational jokes about speaker phones, tofu dogs, and Facebook "pokes" ensue, but they are soon drowned out in a tsunami of bathroom humor. But the actors deserve credit, if only for the professionalism they bring to this stinker. (12/28/2012)

★★ – Leah Churner
Hill Country Galleria, Southpark Meadows, Gateway, Tinseltown South



Flight of the Butterflies
in 3D

Family Fun Day
Saturday, January 26
11 am to 3 pm

Follow the monarch's journey from Canada through points in the Texas Hill Country to the remote mountain peaks of Mexico. Learn the true story of a scientist's search to find the monarch's secret hideaway and unravel the true mysteries of the *Flight of the Butterflies*.

Watch this film and take your kids on their own butterfly journey inside the Bullock Museum:

- Meet Catalina Aguado - last surviving "citizen scientist" of the discovery team
- Create a butterfly garden at home - free seeds while supply lasts
- Make your own butterfly art creations



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SABRINA ARMANI

The Residents

Combining the refurbished Scottish Rite Theater with the Residents could be one of the best bookings of 2013. The San

Francisco performance troupe, anonymous players under top hats and behind giant eyeball masks, celebrates 40 years of avant-garde experimentalism with the Wonder of Weird tour and the *Ultimate Box Set*.

Packaged in a 28-cubic-foot stainless steel refrigerator and containing releases spanning the group's entire career, the *UBS* holds well over 100 items, including first pressings. In typically outrageous fashion, there are only 10 available, and they cost \$100,000.

The band never gives interviews, but co-manager Homer Flynn admits they haven't sold any yet. The publicist laughed at the idea of a promotional copy.

"There have been several inquiries," claims Flynn, "but when it gets to paying the deposit, they seem less interested. There's one guy in particular who's a huge Residents fan and has a lot of money. He's

invested money into projects in the past, so I'm a little surprised I haven't heard anything from him at this point. I'm still thinking he might buy one.

"We also have a really great connection at the Museum of Modern Art in New York and the woman who's the connection there, the media curator, has tried to drum up support for them to buy one, which would be really fantastic."

Anyone attending the show should go with an open mind despite the promise of a "career retrospective." "There will be people who are disappointed because they're not doing 'Constantinople' or the stuff that was more popular from a singles point of view. A lot of what they're doing is fairly obscure.

"But, I think if you look at it in the context of the Residents, it's a true retrospective. It's very valid for them." — Jim Caligiuri

Scottish Rite Theater, Thursday 31, 9pm

LAFM TAPE RELEASE

Beerland, Thursday 24 & Friday 25

Like a Foreign Mother (LAFM) busts out a two-night wingding for *Live at Beerland*, courtesy of its namesake local trio's Kana Harris and her passion for cassettes. An octet of Red River kids/punks unspool on a \$5, limited edition of 350 tapes, also clamoring here. Thursday: the Dead Space (10pm), Ghetto Ghoulies (11), Quin Galavis (12mid), Foreign Mothers (1am). Friday: Daniel Francis Doyle (10pm), Ssserpentsss (11), Elvis (filling in for Jungle Bodies, 12mid), Nazi Gold (1am). Walkmans welcome! — Raoul Hernandez

CARRIE RODRIGUEZ

Stateside at the Paramount, Friday 25

Austin native Carrie Rodriguez follows up both Lucinda Williams and the Flatlanders on the Paramount stage for the release of fifth solo disc *Give Me All You Got*. She describes herself as a reluctant songwriter, but her latest speaks candidly about love, loss, and whiskey with sweetly earnest vocals and fiddle prowess worthy of the finest Texas dance hall. San Antonio songstress Nicolette Good supports with her own folk tunes, fleshed out by locals Jesse Ebaugh (Heartless Bastards) and Jonathan Doyle (White Ghost Shivers). — Cara Tillman

FAT TONY/GETO BOYS

Hot Vegas/Emo's East, Friday 25/Saturday 26

Pistol-whipping combustible funk on Texas' Nineties hip-hop, the Geto

Boys make no bones about treating this reunion run as a showcase for some greatest hits. Expect "Mind Playing Tricks on Me," "Damn It Feels Good to Be a Gangster," "Crooked Officer," and, hopefully, "Six Feet Deep," because that song's family business. Bayou City native Fat Tony's New York-on-molasses style harks back to the Geto Boys' fusion of NYC ice and dirty Southern heat on 2010's *RABDARGRAB* and last year's *Double Dragon* collaboration with Tom Cruz. — Chase Hoffberger

CAT POWER

ACL Live at the Moody Theater, Saturday 26

Despite health and fiscal issues that led to 2012 cancellations, Chan Marshall swings through on a seven-stop U.S. tour before crossing the equator to Australia and New Zealand. Last year's ninth studio LP *Sun*, marks her first disc in four years and updates her alter ego with synths and Auto-Tuned vox, though she hasn't lost her essence. The worldly, tender agony that's marked Marshall's 16-year career drives the album. — Abby Johnston

CREATIONISTS, DIKES OF HOLLAND, COMA IN ALGIERS, KINGDOM OF SUICIDE LOVERS

Trailer Space, Saturday 26

Expect things to get good and loud at Trailer Space for the Creationists' LP release. The local quartet's Super Secret Records debut, which translates out of

Greek into *Holy Wisdom*, layers dense psych and post-punk passive aggression with accessible progressions and sharp lyrics perfect for shouting. Sharing the bill are exuberant Austin garage vets Dikes of Holland, the keys-impregnated beatdown of Coma in Algiers, and Kingdom of Suicide Lovers, whose forlorn melodies catch fire live on married vocals. — Kevin Curtin

SARAH GAYLE MEECH

Ginny's Little Longhorn/Continental Club, Sunday 27/Monday 28

"One good thing about heartache, it makes one hell of a song." With that, Sarah Gayle Meech masters one of the most important principles of country music. Her alcohol-fueled songwriting and down-home band make her a welcome Nashville import. On a short Austin tour, the honky-tonk angel hits the Continental Club twice, sitting in for collaborator Dale Watson on Monday. Meech also soundtracks Ginny's Chicken Shit Bingo on Sunday — an ample introduction to Austin. — Abby Johnston

DANNY MALONE

The W, Monday 28

There hasn't been a full-length offering from local heartbreaker Danny Malone since 2009's collection of backyard folk strummings, *Cuddlebug*. Prepping spring LP *Balloons*, Malone recently reappeared in the Downtown rotation with new cuts in his arsenal. It's unclear whether he'll bring along his back-up

dancers to the fashionable W "Living Room," but the hotel's veneer will serve as a lovely foil to Malone's raw intimacy. — Abby Johnston

MIKE & THE MOONPIES

Broken Spoke, Wednesday 30

Mike Harmeier and his Moonpies storm the Broken Spoke every Wednesday, a residency well worth witnessing, despite the construction horror surrounding the venerable South Lamar dance hall. Rocking honky-tonk as varied as any hard-core country band around, the local quintet follows in the footsteps of heroes Doug Sahm and Gary Stewart, yet they remain contemporary enough to keep the dance floor full. 2012's *The Hard Way* displayed unexpected finesse underneath its rugged energy. — Jim Caligiuri

SWEET TALK CD RELEASE

Beerland, Thursday 31

The latest destruction unit backing out of Gerard Cosloy's 12XU garage is the delightfully bawdy Sweet Talk, an old-fashioned local fourpiece whose debut LP *Pickup Lines*, gobbles punk candy straight out of the Eighties while throwing empty beer cans at your neighbors. The band celebrates the album's release with help from fellow punk purveyors Nazi Gold, Flesh Lights, and the death-defying twopiece Burnt Skull, who are said to have an LP of their own in the oven as well.

— Chase Hoffberger

soundcheck

BY RAOUL HERNANDEZ

TY SEGALL, EX-CULT, OBN IIIS

Mohawk, Friday 25

21st century garage-rock *Nuggets*.

DRIVE-BY TRUCKERS

Emo's East, Friday 25

Following up Mike Cooley's ATX solo gig, Skynyrd returns.

SLEEPY LABEEF

Continental Club, Saturday 26

Gargantuan Arkan-san/Houstonian rockabilly. Wagoners open.

WHAT MADE MILWAUKEE FAMOUS CD RELEASE

Antone's, Saturday 26

Popular Austinites reunite for third LP, *You Can't Fall Off the Floor*. The Preservation first.

DWEEZIL PLAYS ZAPPA

Stubb's, Saturday 26

Zappa scion shreds dad's oeuvre. Jawdropping.

ST 37, BABY ROBOTS, THE GARY

Carousel Lounge, Saturday 26

Unbeatable ATX post-punk-psych triple stack.

CALIFORNIA GUITAR TRIO

+ MONTREAL GUITAR TRIO

One World Theatre, Sunday 27

Six acoustic guitars all in a row, 6 & 8:30pm.

RAMSAY MIDWOOD

Hole in the Wall, Monday 28

New weird Austin song troubadour and White Horse mainstay.

PETER ROWAN TANG & GROOVE

Antone's, Wednesday 30

Papa jam grass.

DIANA ROSS

ACL Live at the Moody Theater, Wednesday 30

Motown queen returns. See "Live Shot," Mar. 4, 2011.

ETHAN AZARIAN

Cactus Cafe, Thursday 31

Daniel Johnston's slimmer half?

WALE

Emo's East, Thursday 31

D.C. rapper flourishes Nigerian roots.

in-stores:

Friday: **Patterson Hood**, Waterloo Records, 5pm; **Negation**, Trailer Space, 7pm; Saturday: **DJ Sun**, Breakaway Records, 3-5pm; **Creationists** LP release, **Dikes of Holland**, **Coma in Algiers**, **Kingdom of Suicide Lovers**, Trailer Space, 7pm; Monday: **Terry Allen**, Waterloo Records, 5pm; Tuesday: **Bill Carter**, Waterloo Records, 5pm; **Favored Demise**, **Clear Light Research**, Trailer Space, 7pm; Thursday: **Ryan Bingham**, Waterloo Records, 5pm

The WHITE HORSE

5TH & COMAL MON-SUN 2PM-2AM

THURSDAY, JANUARY 24
 HH W/ SILAS LOWE 7P: ROY HEINRICH: 10P
 MIKE & THE MOONPIES: 12A

FRIDAY, JANUARY 25
 HH W/THE AUSTIN STEAMERS: 7P
 RAMSAY MIDWOOD: 10P
 WOODSBOSS: 12A

SATURDAY, JAN 26
 EAST SIDE FLEA MARKET: 3P: 2STEP LESSONS: 6P
 JOSH LIGHTNIN & THE LONESTAR DRIFTERS: 7P
 THE BEAUMONTS: 10P
 TWO HOOTS & A HOLLER: 12A

SUNDAY, JAN 27
 CONJUNTO LOS PINKYS: 5P: CHOCTAW WILDFIRE: 9P
 URBAN ACHIEVERS BRASS BAND: 11P

MONDAY, JANUARY 28
 HH W/CARSON MCHONE: 7P
 ROLLEFAST RAMBLERS: 8P: AMANDA CEVALLOS: 10P
 ROSIE & THE RAMBLERS: 12A

TUESDAY, JAN 29
 HH W/MOTHER MEREY & THE BLACK DIRT: 7P
 JAKE LEVINSON BAND: 10P: MRS. GLASS: 12A

WEDNESDAY, JAN 30
 HH W/ROBERT ALLAN CALDWELL: 7P
 THEM DUQUAINES: 10P: LEO RONDEAU: 12A

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Sun Jan 27	Silas Lowe 8 pm The Carper Family 9 pm \$10
Tue Jan 29	Rebecca Loebe & Raina Rose 8 pm \$10
NORTH ON LAMAR	
Sat Jan 26	John Slate's Lost Austin An illustrated conversation and book signing with John Slate. Come reminisce about Austin's unique former eats, drinks, sleeps, and more! 4pm - 7pm
Sun Jan 27	Piney Grove Ramblers 11 am; no cover
Wed Jan 30	The Carper Family 7 pm no cover
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 Cari Hutson 8:00 - \$10
 10:00-55
 Michael Holt & the Trophy 500s
 12:00-55

Eightysixxed
 6:00-NO COVER Happy Hour



Fri, Jan 25

W. C. Clark
 10:30 - \$10

Bonnie Bishop
 9:00-10:00 - \$10

David Spann
 12:45 - \$10

Denny Freeman
 6:00-NO COVER Happy Hour



Sat, Jan 26

Malford Milligan
 8:00 - \$10/\$12

Hector Ward & the Big Time
 10:30 - \$10

Jake Levinson 10:30 - \$10
 The Side Show Five 6:00 - \$5
Bracken Hale 3:00 NO COVER



Sun, Jan 27

THE RESENTMENTS
 Bruce, Scrappy Jud, Miles, Plankenhorn & John Chipman
 7:30 - \$10

Kem Watts 10:30 - \$5
 The South Austin Moonlighters 5:00 - \$5

Jordann Mitchell 10:30 - \$5
John Gaar 3:00 - NO COVER

Mon, Jan 28

LONELYLAND
 8:30 - \$10
 Reserve \$25 seats at:
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Shawn Pander 7:00 - \$10
 The Leavers 11:00 - \$5
 James Bullard 12:30 - \$5

Tue, Jan 29

Bruce Hughes & the All Nude Army
 8:30 - \$5

The Possum Posse CD Release 10:30 - \$10 (with CD)
 Tessa Lou & the Shotgun Stars 12:15 - \$5

David Grissom
 6:00 - NO COVER Happy Hour

Wed, Jan 30

Walt Wilkins & The Mystiqueros
 9:00 - \$10

Shannon McNally
 with Amy Lavere & Will Sexton
 11:00 - \$10/\$12

Carson Alexander 12:30-35
JOHNNY NICHOLAS & Hellbent w/ Cindy Cashdollar
 6:30 - NO COVER Happy Hour



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YOUNG COSTELLO
 CLUB 10PM

DJ KENN ROOFTOP
DJ KID IN THE GIBSON ROOM
SUNDAY 1/27
ALAN HAYNES
 DRINK SPECIALS

MONDAY 1/28
 BLUE MONDAY BLUES JAM W/
MIKE MILLIGAN & THE ALTAR BOYZ 8PM
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TUESDAY 1/29
AARON NAVARRO 8PM
 DRINK SPECIALS

WEDNESDAY 1/30
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10PM **WIL COPE & FRIENDS**

WED. 30th
10PM **COMMUNION
LARKS TONGUE
VOID STRIDER**

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EST. 1979

THU JAN 24
SHELLEY KING

FRI JAN 25
THE MUSIC OF
**CAROLE KING &
JAMES TAYLOR**
SOLD OUT

SAT JAN 26
CHUCK GANNON
WITH CHRIS
PFIFFER

TUES JAN 29
VIEWS & BREWS: **BENNY GOODMAN
AND THE ART OF INTERSECTION**

THU JAN 31
ETHAN AZARIAN
WITH THE LONESOME HEROES

FRI FEB 1
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DOORS @ 8PM: SANCUARY PROMOTIONS
PRESENTS: **GETO BOYS**
**DIRTY WORMZ • PHRANCHYZE
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SUNDAY, JANUARY 27
DOORS @ 9PM: **BADFISH • AUDIC EMPIRE**
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ELEVEN FINGER CHARLIE C3CONCERTS.COM

THURSDAY, JANUARY 31
DOORS @ 8PM: SCOREMORE
PRESENTS: **WALE**

SATURDAY, FEBRUARY 2
DOORS @ 9PM: **TORO Y MOI
WILD BELLE • DOG BITE**
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9:30PM **TBA**
SA 1/26

SU 1/27 **Zack Weber**

7:00PM **Clay Campania**
MO 1/28

9:00PM **TBA**
TU 1/29

10:00PM **The Spazmatics**
WE 1/30

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Sunday Jazz Night
Chop Shop 3pm
Matt Butler Quartet 5PM
Jeff Lofton 7PM
Brannen Temple 9PM

MONDAYS
JODI ADAIR 6PM
Scrappy Jud Newcomb 8pm
COMFORT WOMAN 10PM

TUESDAYS
DURAWA 6PM
The Apostles of Manchaca 8PM
Miles Zuniga 10:30PM

WEDNESDAY
Will Knaak & Kacy Crowley 7PM
Alex Ruiz & The Night Mothers 9PM

THURSDAYS
Van Wilks 7PM
Garrett LeBeau and the Working Mans Revival 9PM

FRIDAY 1/24
The Suburban Beat 6PM
GURF MORLIX & JIMMY LAFAVE 8PM

SATURDAY 1/12
CONOR PATRICK 7PM
Matt the Electrician and SouthPaw Jones 8PM
Greg Izor's Blues Ball feat. Willie Pipkin 10:30PM

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CLUB LISTINGS

THURSDAY 1/24

AMAYA'S TACO VILLAGE Johnny Gonzales (5:00)

ANTONE'S Ransom Jack, O Conqueror, Five Years & Counting (8:00) **A**

BAKER ST. PUB & GRILL Brent Michael Wood

BANGER'S SAUSAGE HOUSE & BEER GARDEN The Soul Supporters

BAR LOUIE Sonny Wolf (9:00)

BAR MIRABEAU Paula Maya **B** (7:00)

BAT BAR John Frischer, Phil Luna (4:00)

BEERLAND LAFM Release w/ Ghetto Ghoul, Quin Galavais, Foreign Mothers (9:00)

BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton **B** (6:00)

CACTUS CAFE Shelley King (8:30) **A**

CHEATHAM STREET WAREHOUSE Dirty River Boys (10:00)

CHERRYWOOD COFFEEHOUSE Tony Redman (7:00) **A**

CHUGGIN' MONKEY Aaron Navarro (9:00)

CLUB DE VILLE Small Space Odor Solution

CONTINENTAL CLUB Gallery: Dan Dyer **B**, Tameca Jones (8:30); In the Club: The Whiskey Sisters (6:30), Sarah Gayle Meech, Charlie Hurtin' & the Hecklers (10:00) **B**

DIZZY ROOSTER John Chavez (4:30), Lloyd Miller (8:00)

DONN'S DEPOT Murphy's Inlaws

EDDIE V'S EDGEWATER GRILLE Robert Kelley (8:00) **A**

ELEPHANT ROOM The Jitterbug Vipers (6:00), Adrian Ruiz Quintet (9:30)

FLAMINGO CANTINA Shoestring, Celebrate the Villain, Salvo, Mo Memphis, Joey Alpha **B**, RiddLore, Who Mi (9:00)

GIDDY UPS Open Mic w/ Greg Duffy (8:00)

GINNY'S LITTLE LONGHORN SALOON Alvin Crow (9:00)

GRUENE HALL Aaron Einhouse (6:00) **A**

GÜERO'S TACO BAR Rich Hopkins & the Luminarios (6:30) **B**

HOLY MOUNTAIN Hikes, Royal Forest, the Baker Family, Salesman (9:00)

HOTEL VEGAS Key Bumpz, Loteria, La Migra (9:00)

HYDE PARK Ordinary Peephole: The Songs of Dick Price

LAMBERTS Masumi & the Gentlemen (7:30)

LUCKY LOUNGE Ian McLagan & the Bump Band (6:00), Parlay Thursday DJ's (9:00)

MIMI'S CAFE Kim Kafka (6:30)

MOHAWK The Hang, Mayeux & Broussard, Rosie & the Ramblers (9:00)

NEWORDELI Austin Poetry Society

THE NORTH DOOR Pony Trap, They Look Like Good Strong Hands, Continuum, Think No Think, Triple Scorpio (9:00)

OKAY MOUNTAIN ((Sounder)) **B**

ONE-2-ONE BAR Tje Austin **B** (7:00), Progress, Dahebebees (9:00)

OPAI Randall Warren (7:00)

PATSY'S CAFE Randy Stern (6:30)

POODIE'S HILLTOP ROADHOUSE Texas K.G.B., Jordann Mitchell **A**

POODLE DOG LOUNGE English Dave, Nate Boff

RATTLE INN Buggaboo (9:30)

RED 7 Church Shoes, Unknown Relatives, Grape Street (9:00)

RILEY'S TAVERN Pepper's Blues (9:00)

ROGNESS BREWING COMPANY C.J. Edwards & the Finest Kind (6:00)

THE SAHARA LOUNGE Daniel Whittington, RF Shannon, Jess Williamson, Chris Catalena & the Native Americans, Hellfire Social (7:00)

SATELLITE BISTRO & BAR Soul Wagon (7:00)

SAXON PUB Eightysixxed (6:30), Patrice Pike, Cari Hutson, Michael Holt (8:00)

SHERLOCK'S BAKER ST. PUB & GRILL Rat Ranch

SPEAKEASY The Vurdick (9:00)

ROAD SHOWS

January

THU 24
Five Years & Counting, Antone's Sarah Gayle Meech, Continental Club
Rich Hopkins & the Luminarios, Güero's Taco Bar

FRI 25
Telegraph Canyon, Magnolia Sons, Antone's
Suzanna Choffel, Cactus Cafe
Lost Bayou Ramblers, Brother Dege, Continental Club
Swan Song, Darwin's Pub
Voltaire, Elysium
Drive-by Truckers, Houndmouth, Emo's East
Mirm, Frank
Cosmic Kids, Bagheera, Holy Mountain
Fat Tony, Space Camp, Hotel Vegas
Mockingbird Loyals, Lamberts
The Telewives, Ty Segall, Ex-Cult, Mohawk
Travis Tritt, One World Theatre
Sarah Gayle Meech, Rattle Inn
Nashville Pussy, Starlito, Delorean, SL Jones, Indeed, Mookie Jones, Fast Ronald, Red 7
The Morning Sun, Small Town, Red Eyed Fly

SAT 26
Cat Power, ACL Live at the Moody Theater
The Heavenly States, Antone's
Sleepy LaBeef, Continental Club
Geto Boys, Emo's East
Jonathan Tyler & the Northern Lights, Gruene Hall
Soft Opening, Hotel Vegas
Geographer, On An On, Letting Up Despite Great Faults, Mohawk
Blood, Sweat & Tears, One World Theatre
Piney Grove Ramblers, Patsy's Cafe
Perpetual Groove, Dweezil Zappa, Stubb's

SUN 27
Badfish, Emo's East
Sarah Gayle Meech, Ginny's Little Longhorn Saloon
Black Market Club, the Please Please Me, Mohawk
California Guitar Trio, Montreal Guitar Trio, One World Theatre
Sami Grisafe, the Sahara Lounge
New Soul Invaders, Stubb's
Javier Chaparro & Salud, Z'Tejas

MON 28
Sarah Gayle Meech, Continental Club
Chris Cubas, Holy Mountain
After Hours, the Sahara Lounge
Statue of Liberty, the Scoot Inn
Augustana, Lauren Shera, Stubb's
Terry Allen, Waterloo Records

TUE 29
Coed Pageant, Beerland
Dwight Smith, Halcyon
Wax Tailor, Sam Lachow, Red 7
Clearlight Research, Trailer Space Records

WED 30
Diana Ross, ACL Live at the Moody Theater
Peter Rowan, Jamie Oldaker, Antone's
Skeleton Coast, Beerland
Ali McGinley, Holy Mountain
Lark's Tongue, Hotel Vegas
The Front Bottoms, Mohawk
Skyacre, Cabra, Red 7
Amy Lavere, Shannon McNally, Saxon Pub

THU 31
Wale, Emo's East
California Feetwarmers, Flamingo Cantina
Nori, Lamberts
Casino Clocks, the Lost Project, Lucky Lounge
Frankie Gavin & De Dannan, One World Theatre
The Residents, Scottish Rite Theater
Rodney Hayden, Matt Cline, Stubb's

LISTINGS ARE FREE AND PRINTED ON A SPACE AVAILABLE BASIS. ACTS ARE LISTED CHRONOLOGICALLY. SCHEDULES ARE SUBJECT TO CHANGE, SO CALL CLUBS TO CONFIRM LINEUPS. START TIMES ARE PROVIDED WHERE KNOWN AND ARE PM UNLESS OTHERWISE NOTED.

SUBMISSION INSTRUCTIONS: MUSIC LISTINGS DEADLINE IS MONDAY MORNINGS, 9AM, FOR THAT WEEK'S ISSUE, PUBLISHED ON THURSDAY. PLEASE INDICATE ROADSHOWS AND RESIDENCIES. SEND VENUE NAME, ADDRESS, PHONE NUMBER, ACTS, AND START TIMES TO: CLUB LISTINGS, PO BOX 49066, AUSTIN, TX 78765; FAX, 458-6910; PHONE, 454-5766 X159; EMAIL, clubs@austinchronicle.com.

AUSTIN BANDS: WE WANT TO HEAR FROM YOU. IF YOU HAVEN'T REGISTERED AND UPLOADED YOUR MP3S TO THE MUSICIANS REGISTER, GO TO AUSTINCHRONICLE.COM/REGISTER. ANYWHERE YOUR BAND IS MENTIONED, YOUR MUSIC WILL BE FEATURED.



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DIANA ROSS

JAN 30

THE BIG EASY BLOWOUT



Funky Meters

w/ T BIRD AND THE BREAKS

SAT FEB 9

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101X TUBE FEB 11

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SAT FEB 14

BILL MAHER




SAT FEB 16

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FEB 21

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THURS JAN 24
HAPPY HOUR NO COVER 6:30PM
12AM **CHARLIE HURTING & THE HECKLERS**

10PM **SARAH GAYLE MEECH**

FRIDAY JAN 25
H. H. 6:30PM THE LEGENDARY **BLUES SPECIALISTS**

12AM **LOST BAYOU**

10PM **RAMBLERS**

10PM **BROTHER DEGE**

SATURDAY JAN 26
MATINEE DOORS 3PM
12AM **REDD VOLKAERT**

12AM **SLEEPY LABEL**

10PM **THE WAGONEERS**

SUNDAY JAN 27
MATINEE 3PM NO COVER
7:30PM **THE WAGONEERS**

HEYBALE WITH REDD VOLKAERT, EARL POOLE BALL PLUS DALLAS WAYNE

10:30PM

MONDAY JAN 28
HAPPY HOUR NO COVER
10PM **PETERSON BROTHERS**

SARAH GAYLE MEECH

TUESDAY JAN 29
HAPPY HOUR 7PM **TONI PRICE**

12AM **HARD PROOF AFROBEAT**

10PM **BARFIELD THE TYRANT OF TX FUNK**

WEDNESDAY JAN 30
HAPPY HOUR 6:30PM NO COVER
12AM **JAMES McMURTRY**

10PM **JON DEE GRAHAM & THE FIGHTING COCKS**

THURSDAY JAN 31
HAPPY HOUR NO COVER
12:30AM **WHISKEY SISTERS**

11:15PM **GRAHAM WILKINSON SHINY RIBS**

10PM **SHAWN NELSON**

H. H. 6:30PM FRIDAY FEB 1
THE LEGENDARY **BLUES SPECIALISTS**

12:30AM **RENALDO DOMINO**

11:15PM **BARBARA LYNN**

10PM **ARCHIE BELL**

SATURDAY FEB 2
MATINEE DOORS 3PM
12AM **REDD VOLKAERT**

10PM **BELLFURIES**

10PM **JAMES HAND**

UPSTAIRS IN THE GALLERY

THU 10:30 **TAMECA JONES**

8:30 **DAN DYER**

FRI AND SUN 10:30 **DUPREE** w/ MIKE FLANIGIN, JAKE LANGLEY & KYLE THOMPSON

FRI 8:30 **ROBERT KRAFT**

SAT 8:30 **AIMEE BOBRUK**

SAT 10:30 **MIKE FLANIGIN TRIO** w/ DENNY FREEMAN & FROSTY

ART BY **SUE ZOLA**

GALLERY OPENS AT 8:00PM

SUN 8:30 **JAMES ROBINSON**

MON 10:30 **MARSHALL HOOD**

8:30 **CHURCH ON MONDAY** ELIAS HASLANGER & DR. JAMES POLK AND JAKE LANGLEY

TUE 10:30 **EPHRAIM OWENS EXPERIENCE**

8:30 **JAMES McMURTRY**

WED 10:30 **TRUBE, FARRELL, SNIZ**

8:30 **BARBARA K** HECTOR MUNOZ & MIKE HARDWICK

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THU 24	7PM DANIEL WHITTINGTON 10PM RF SHANNON 11PM JESS WILLIAMSON 12AM CHRIS CATALENA AND THE NATIVE AMERICANS 1AM HELLFIRE SOCIAL
FRI 25	7PM JIM RAGLAND 10PM SOUL HAPPENING
SAT 26	10PM GENTE BOA 12AM ZOOMOUNTCHI
SUN 27	8PM SAMI GRISAFE SOLO (CHICAGO) 11PM MINDZ OF A DIFFERENT KIND
MON 28	9PM MALA MADRE GOSSAMER FRONTIER AFTERHOURS TRIO
TUE 29	8:30PM DANA WHEELER 12AM BLACK CADILLAC
WED 30	7PM MAYEUX AND BROUSSARD 9PM OBSCURED BY ECHOES 10PM PARAGUAY 11PM SPACE ELEVATORS

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CLUB LISTINGS

FROM THURSDAY

THE STAGE ON SIXTH Jonny Gray (9:00)
STRANGE BREW LOUNGE SIDE Van Wilks, Garrett LeBeau, Working Man's Revival (7:00) **A**
SWAN DIVE Gold Leather, Night Court, Transcontinental Trip (9:00)
THE THIRSTY NICKEL Mike V. Trio (4:30), Jason Patton (9:00)
TRAILER SPACE RECORDS Tigre Merde, Chocolate Lab, Enejon, Peasant, Topher (7:00) **A**
TRIPLE CROWN Eric Hisaw (6:00); Taylor Louis & the Lifeguards, Autumn Improv, Ryan Berg, Alex Harris, Evan (9:00)
WAR HORSE Victor Holk, Tom Ben Lindley & Ratliff Dean (7:00)
WATERHOLE SALOON Open Mic w/ Mark Allan Atwood (7:30)
WATERLOO RECORDS What Made Milwaukee Famous (5:00) **A**
WEIRDOS Kevin & the Krawlers (8:00)
THE WHITE HORSE Silas Lowe, Roy Heinrich, Mike & the Moonpies **J**
WINE SENSATION Colt Landon Baker
Z'TEJAS The Brew (6:00)

FRIDAY 25

AMAYA'S TACO VILLAGE Johnny Gonzales (5:00)
ANDERSON MILL TAVERN Fusion
ANTONE'S Magnolia Sons, Telegraph Canyon, Wild Child, Quiet Company (8:00) **R A**
BAKER ST. PUB & GRILL Radiostar
BAR LOUIE Clay Compania (9:00)
B.D. RILEY'S IRISH PUB Tea Merchants (10:30)
BEERLAND LAFM Release w/ Dead Space, Jungle Bodies, Daniel Francis Doyle (9:00)
BROKEN SPOKE Dance Lessons, Gary P. Nunn (8:00)
BUENOS AIRES CAFE Paula Maya **J** (10:00)
CACTUS CAFE James Taylor, Carole King Tribute w/ Suzanna Choffel **J**, Sahara Smith, Kacy Crowley, James Hyland, Jeremy Nail, Jazz Mills, Raina Rose, Nick Randolph, Charlie Faye, Jenifer Jackson (8:30) **R A**
CAROUSEL LOUNGE Chapparal Dixielanders, Wannabes, Why Not Satellite? (9:00)
CHEATHAM STREET WAREHOUSE Carolyn Wonderland (10:00)
CHUGGIN' MONKEY The Bomb Squad (9:00)
CLUB DE VILLE Jack Wilson, Grace Park & the Deer, Pageantry (9:00)

CONTINENTAL CLUB Gallery: Robert Kraft Trio, Mike Flanigin Trio w/ Jake Langley (8:30); In the Club: The Blues Specialists (6:30), Brother Dege, Lost Bayou Ramblers (10:00) **R**
DARWIN'S PUB Led Zeppelin Tribute w/ Swan Song (9:30) **R**
DIZZY ROOSTER Aaron Navarro (4:30), Jo Hell (8:00)
DONN'S DEPOT Donn & the Station Masters
EDDIE V'S EDGEWATER GRILLE Robert Kelley (8:00) **A**
EL SOL Y LA LUNA Tipicos de Cuba (11:00) **A**
ELEPHANT ROOM Lissa Hattersley, James Polk & Centerpiece (6:00)
ELYSIUM Clockwork Carnival Steampunk Ball w/ Voltaire (9:30) **R**
EMO'S EAST Houndmouth, Drive-by Truckerz (10:00) **R A**
FAIR BEAN COFFEE Open Mic w/ Amy Zamarripa, Julie Nolen (5:00)
FLAMINGO CANTINA One Destiny, DJ Jah Flex (10:00)
FLIPNOTICS COFFEESPACE Wild Bill & the Lost Knobs (7:00) **A**
FRANK MIRM **J**, Azatat, Notes Float (9:00) **R A**
GIDDY UPS Penny Ney, Tanner Louis & the Aviators (7:00)
GINNY'S LITTLE LONGHORN SALOON Dane Sterling, Scott Angle & the Cold Cold Hearts (6:00)
GÜERO'S TACO BAR Bobby Fuentes (6:30)
HOLE IN THE WALL Ron Titter Band, Pocket FishRmen, Curto (10:00)
HOLY MOUNTAIN Bagheera, Cosmic Kids, Learning Secrets Anniversary (9:00) **R**
HOTEL VEGAS Space Camp, the Flesh Lights, Fat Tony **R**
HYDE PARK Ordinary Peephole: The Songs of Dick Price
LAMBERTS Carpetbagger, Mockingbird Loyals, the Sour Bridges (10:00) **R**
LEGENDARY WHITE SWAN The Soul Supporters, Lonesome Dave Fisher (9:00)
LUCKY LOUNGE HAAM Benefit w/ Brett Henry, Tides-Waves-Winds, the Brothers Vinyl; DJ Tad (6:00)
MARIA'S TACO XPRESS Leeann Atherton (7:00) **A**
MOHAWK Outside: Richard Henry, OBN III's, Ex-Cult, Ty Segall (9:00); Inside: The Televibes (11:30) **R**
NEWORDELHI Marilyn Rucker
THE NORTH DOOR Shame w/ DJ Dren Pasht, DJ Fema Camp, DJ False Flag (11:00)

THE OFFICE LOUNGE Superhero Underwear
ONE-2-ONE BAR Tameca Jones, Sister 7
ONE WORLD THEATRE Travis Tritt (8:00) **R A**
OPA! Jonathan Howard (8:00)
THE PARISH UNDERGROUND Final Friday Funk w/ Beasley/Price, Hair Farmers (10:00) **A**
THE PARISH Deadeye (10:00)
PATSY'S CAFE Therapy Sisters (6:30)
POODLE DOG LOUNGE Jerry Horn (8:00)
RATTLE INN Weldon Henson, Sarah Gayle Meech (9:00) **R**
RED 7 Progressive Rock Tribute w/ Paul Green School of Rock Music (7:00), Inside: Neon Cobra, Dixie Witch, Nashville Pussy (9:00); Outside: Fast Ronald, Mookie Jones, Rara, the League of Extraordinary G'z, Indeed, SL Jones, DeLorean, Scotty, Starlito (9:00) **R**
RED EYED FLY Inside: Tiny Purple Fishes, Estelline; Outside: Jon Yadon, Bartalk, Small Towns, the Morning Sun, Glow in the Sun **R**
RILEY'S TAVERN Jesse Dayton **J** (9:00)
ROADHOUSE The Instigators
RUSTY'S Mandy Rowden, Samantha Lee & the Family Tree (7:00)
THE SAHARA LOUNGE Jim Ragland, Soul Happening (7:00) **R**
SATELLITE BISTRO & BAR Paul Klempere, Manteca Beat
SAXON PUB Denny Freeman (6:00), Bonnie Bishop, W.C. Clark, Debbie Walton (9:00)
SHENANIGANS American Gypsy
SHERLOCK'S BAKER ST. PUB & GRILL Rat Ranch
SHOOTERS BILLIARDS NORTH Guilty Pleasures (9:00)
SQUARERUT KAVA BAR Los Kavalleros
THE STAGE ON SIXTH Tish Lancaster & the Mizzebevin Band (8:30)
STATESIDE AT THE PARAMOUNT Carrie Rodriguez (8:00)
STRANGE BREW LOUNGE SIDE Suburban Beat, Gurf Morlix & Jimmy LaFave (6:00) **A**
STUBB'S Hooka Hey, Wesley Lundsford, Sounds Under Radio (9:00) **R**
TEXAS MIST DJ Joe Hernandez (9:00)
THE THIRSTY NICKEL John Chavez (4:30), Nothing Left (9:00)
TRAILER SPACE RECORDS Negation (7:00) **R A**
TRIPLE CROWN Joel Hofmann Band (6:00); Loose Leaf, Jericho (10:00)

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THU, JAN 24 6-8PM
8-9PM
9PM **TONY HARRISON DANCE LESSONS**
JESSE DAYTON

FRI, JAN 25 8-9PM
9PM **DANCE LESSONS**
GARY P. NUNN

FRI, JAN 25 8-9PM
9:30PM **DANCE LESSONS**
ALVIN CROW

TUE, JAN 29 6-8PM
8PM **DEBRA PETERS W/ THE ACCORDION ROUND-UP**
WELDON HENSON

WED, JAN 30 6-8PM
8-9PM
9PM **ARMADILLO ROAD DANCE LESSONS**
MIKE & THE MOONPIES

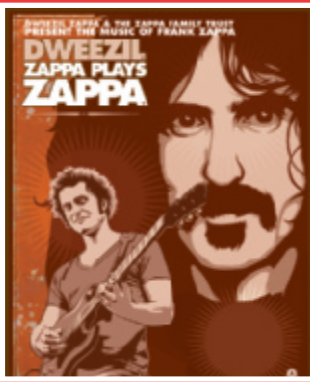
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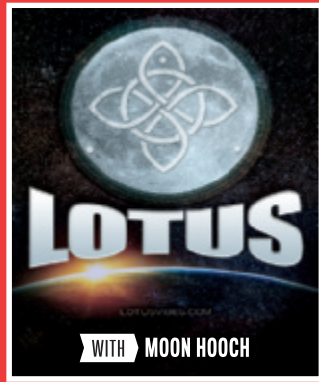
SAT JAN 26



SAT FEB 9



SAT FEB 16



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SAT JAN 26 DOORS 10PM

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TUE FEB 5 DOORS 8PM

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SAT FEB 23 DOORS 9PM

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THU FEB 26 DOORS 10PM

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FEATHERS AND THE SOUR NOTES

THU FEB 28 DOORS 10PM

INSIDE AFTER BIG GIGANTIC
ELIOT LIPP

THU FEB 21



WED FEB 27



THU FEB 28



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ON SALE FRI JAN 25 @10AM

TUE APR 9 &
WED APR 10



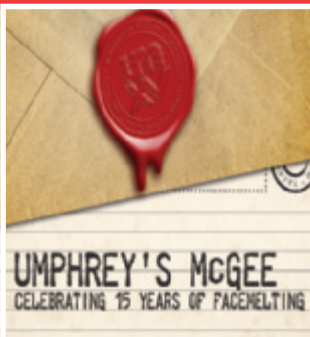
ON SALE FRI JAN 25 @10AM

THU APR 11



ON SALE FRI JAN 25 @10AM

SAT APR 20



ON SALE SAT JAN 26 @10AM

FRI APR 26



ON SALE FRI JAN 25 @10AM

SUN APR 28



ON SALE FRI JAN 25 @10AM

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• Chris Cox 9pm
• Live from the Living Room w/ Jacob Gonzalez & Friends 10pm

SATURDAY (1.26)
• Leslie Kraftka 6pm
• Borrowed Time 8pm
• Oddfolks Night feat. Harrison Anderson, Willy McGee, Mary Bryce, Lauren Burton, and Santiago Dietche 9pm

SUNDAY (1.27)
• Aiden Kross 6pm
• Mickey Matta 8pm
• Darren Senn 9pm

MONDAY (1.28)
• Bottom Dollar String Band 7pm
• The Bluegrass Outfit 9pm

TUESDAY (1.29)
• Alison Mcginley 7pm
• Erik Hokkanen's Laboratory 9pm

WEDNESDAY (1.30)
• Bruce Salmon 6pm
• Michael Garfield 8pm
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CLUB LISTINGS

FROM FRIDAY

WAR HORSE Doug Marsh, Seventh Sun, Soul Shakers (7:00)
WATERHOLE SALOON James McMurtry (9:30)
WATERLOO RECORDS Patterson Hood (5:00) **R** **A**
WEIRDOS Austin Heat

1 SATURDAY 26

ACL LIVE AT THE MOODY THEATER Cat Power (6:30) **R**
AMAYA'S TACO VILLAGE Johnny Gonzales (5:00)
ANDERSON MILL TAVERN Melodic Drifters
ANTONE'S The Heavenly States, the Preservation, What Made Milwaukee Famous CD Release (8:00) **R** **A**
BAKER ST. PUB & GRILL The Drakes
BAR LOUIE Stooch (9:00)
BAT BAR Derik Kroez & Jessi Arnold (12:30), Charlie Murphy (4:00)
B.D. RILEY'S IRISH PUB Eric Tessmer (10:30)
BEAUTY BALLROOM Queerbomb Austin Benefit w/ Mattachine ATX (9:00)
BEERLAND Cinema 41 Benefit w/ P-Tek, Bobby Jealousy, Tijuana Bible (9:00)
BOYD VANCE THEATRE AT THE CARVER MUSEUM Concert of Peace & Love w/ Cosmic Intuition, Eartha Colson, C.J. Edwards, Gidon the Mighty Warrior, Sounds of Regenerative Truth, Mohammed Firoozi (7:00)
BREAKAWAY RECORDS DJ Sun LP Release (3:00)
BROKEN SPOKE Dance Lessons, Alvin Crow (8:00)
CAROUSEL LOUNGE The Gary, Baby Robots, ST 37 (9:00)
CHEATHAM STREET WAREHOUSE 6 Market Blvd. (10:00)
CHUGGIN' MONKEY John Chavez (4:30), Tish & Misbehavin' (9:00)
CONTINENTAL CLUB Gallery: Aimee Bobruk, Mike Flanigan Trio (8:30); In the Club: Redd Volkaert (3:30), The Wagoneers, Sleepy LaBeef (10:00) **R**
DIZZY ROOSTER Mike V. (4:30), Jonny Gray (8:00)

DONN'S DEPOT Hotcakes
EDDIE V'S EDGEWATER GRILLE Mark Goodwin Trio (8:00) **A**
ELEPHANT ROOM Tenor Madness (9:30)
EMO'S EAST Dubb Sicks **J**, Phranchyze, Dirty Wormz, Geto Boys (9:00) **R** **A**
FLAMINGO CANTINA Joshua Joseph, Jamiroqueen (9:00)
FRANK The New Day (9:00) **A**
GENUINE JOE COFFEEHOUSE Acoustalyn (7:00)
GIDDY UPS Will Knaak & Ernie Durawa (8:00)
GINNY'S LITTLE LONGHORN SALOON Billy Dee (9:00)
GRUENE HALL Flat Top Jones (1:00), Jonathan Tyler & the Northern Lights (9:00) **R** **A**
HOLY MOUNTAIN Mike Dillon Band, Brownout (9:00)
HOTEL VEGAS Smoking White, Low Times, Holy Wave, Soft Opening (9:00) **R**
HYDE PARK Ordinary Peephole: The Songs of Dick Price
LAMBERTS The Roosevelts, Quiet Corral (10:00)
LUCKY LOUNGE Cize, DJ Black Valentine (8:00)
MOHAWK Letting Up Despite Great Faults, On An On, Geographer (9:00) **R**
NEWORLEDEL Mark Viator & Susan Maxey
THE NORTH DOOR Good Music Club w/ the Nouns, Boy + Kite, San Saba County, the Pons

ONE WORLD THEATRE Blood, Sweat & Tears (7:00, 9:30) **R** **A**
OPA! Beth Lee (1:00), Jan Seides **J** (8:00)
PATSY'S CAFE Piney Grove Ramblers (6:30) **R**
POODIE'S HILLTOP ROADHOUSE Mark Allan Atwood live recording (8:00) **A**
RATTLE INN Roger Wallace (9:00)
RED 7 Progressive Rock Tribute w/ Paul Green School of Rock Music (7:00), Outside: The Wealthy West, Nina Diaz, Max Bemis (8:00); Inside: Wiccans, Women in Prison, Sserpentss, Iron Youth, Kurraka (9:00)
RILEY'S TAVERN The Cornell Hurd Band (9:00)
RUSTY'S Dames of Deception (11:00)
THE SAHARA LOUNGE Gente Boa, Zoumouchi (10:00)
SATELLITE BISTRO & BAR Paula Maya Trio (7:00)
SAXON PUB Bracken Hale (3:00), Sideshow Five, Malford Willigan, Jake Levinson, Hector Ward & the Big Time **J** (6:00)
SCOTTISH RITE THEATER Mozart's 257th Birthday w/ Dr. Rick Rowley, Mela Dailey (5:00)
SFC FARMERS' MARKET DOWNTOWN Mark Hendricks **J** (10:00am)
SHERLOCK'S BAKER ST. PUB & GRILL Mullet Boyz
SHOOTERS BILLIARDS CEDAR PARK Brent Michael Wood (9:00)
THE STAGE ON SIXTH Austin Heat (9:00)
STATESIDE AT THE PARAMOUNT Malford Milligan, Jake Levinson, Hector Ward & the Big Time **J** (8:00)
STRANGE BREW LOUNGE SIDE Connor Patrick, Matt the Electrician **J**, Southpaw Jones **J**, Greg Izor (7:00) **A**
STUBB'S Outside: Dweezil Zappa Plays Zappa (7:00); Inside: Perpetual Groove (9:00) **R**
SWAN DIVE Berkshire Hounds, Bipolar Bears **J** LP Release (9:00)
THE THIRSTY NICKEL Rock Hard (9:00)
TRAILER SPACE RECORDS Kingdom of Suicide Lovers, Coma in Algiers **J**, Dikes of Holland, Creationists CD Release (7:00) **A**

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LOUNGE Estelline, Tiny Purple Fishes
 Sa. 1/26 **OUTSIDE** Shaka, Jimmy Jets TV Set, Alex Roxx, Critical Disorder, Signal Rising
LOUNGE The Hungry Ghosts, The Standoffs
 Su. 1/27 **LOUNGE** Street Alumni presents: "Killing Spree 2" Release Party w/ Stat 1, Die Slo, LNS Crew, Cutta, DJ Chino
 Mo. 1/28 **LOUNGE** Blake Farha, The Last Domino, Stuart Ross, Joe Johnson
 Tu. 1/29 **LOUNGE** One Shot Down, Bat City Surfers
 We. 1/30 **LOUNGE** Norman Base presents Underground Hip-Hop: Q-Maine, Lace Tunes, Stormshadow, Al The Ripa, Neon Hoffa, Slowmoe, MC Syllable

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Frankie Camaro - New Release: I Dont Remember Tuesday Weld. Available on iTunes, Amazon... Big Guitars reunion at Antones, Valentines Day, Thursday February 14 Moto Music - motomusic.com



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MON 1/28 **DERIK KROEZE**

TUE 1/29 **BILL FINCH**

WED 1/30 **HOOKA HEY** (RESIDENCY), BUENOS DIAZ, BEN SANDERS

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CLUB LISTINGS

FROM SATURDAY

TRIPLE CROWN Chasca ♪, the Organics, Girling (10:00)
WAR HORSE John McDonough, Audiolight, Orchestra of Fools (7:30)
WATERHOLE SALOON W.C. Clark (9:00)
WINE SENSATION Randy Stern

SUNDAY

BAT BAR Amber Lucille ♪, Sam Pace (7:00)
BB ROVERS Open Mic (7:00) A
B.D. RILEY'S IRISH PUB Joe Gee (noon), Irish Tunes Session (9:00)
BEAUTY BALLROOM Holley's Hope Benefit w/ Radiostar, Bo Porter, Monte Cristo, Tyrone Vaughan, DJ Mahealani (1:00)
BEERLAND Fouled Out, Moron Mountain, Pataphysics, Bloody Knives ♪ (9:00)
BLIND PIG PUB Clay Compania
CHUGGIN' MONKEY Bob Floyd (9:30)
CONTINENTAL CLUB Gallery: Dupree (10:30); In the Club: Planet Casper (3:30); The Wagoneers, Heybale! (7:30)
COTTON CLUB Can't Hardly Playboyz (7:00) A
DIZZY ROOSTER John & Derek (6:00), Jo Hell (9:00)
EDDIE V'S EDGEWATER GRILLE Kris Kimura (7:00) A
ELEPHANT ROOM Time Out (9:30)
EMO'S EAST Eleven Fingered Charlie, Audic Empire, Sublime Tribute w/ Badfish (10:00) B A
FLAMINGO CANTINA Bridging the Music, Songwriter's Showcase (6:30)
FRIENDS J.T Coldfire (5:30), Blues Jam (9:00)
GIDDY UPS Felix Pompa & Old School (3:00)
GINNY'S LITTLE LONGHORN SALOON Sarah Gayle Meech (4:00) B
THE GRAND The Stuffies (10:00)
GREEN PASTURES RESTAURANT Jacques Vilmain (11:00am) A
GRUENE HALL Slim Bawb, Cornbread (noon) A
GÜERO'S TACO BAR Chicken Strut (3:00)
HOUSE WINE Justin Landers (6:00)
HYDE PARK Ordinary Peephole: The Songs of Dick Price
LAMBERTS Ephraim Owens Duo (7:00)

LUCKY LOUNGE Golf With Your Friends, World Racketeering Squad (9:00)
MOHAWK The Please Please Me, Second Lovers, Black Market Club (9:00) B
THE NORTH DOOR Chalkboards (8:00)
NUTTY BROWN CAFE Java Jazz (11:00am) A
ONE WORLD THEATRE Montreal Guitar Trio, California Guitar Trio (6:00, 8:30) B A
OPAI Dylan Goodhue (3:00), Blue Bear ♪ (6:00)
POODIE'S HILLTOP ROADHOUSE Tessa Lou Williams & the Shotgun Stars (4:00), Bracken Hale (7:30) A
RATTLE INN Backstage Jam w/ George Devore (7:00)
THE SAHARA LOUNGE Sami Grisafe, Mindz of a Different Kind of Cipher ATX (8:00) B
SATELLITE BISTRO & BAR Hot Club Soda (11:30am)
SAXON PUB John Gaar, the South Austin Moonlighters (3:00), the Resentments (7:30), Kem Watts, Jordann Mitchell (10:30)
SPEAKEASY Adam Rodgers (10:00)
STRANGE BREW LOUNGE SIDE Chop Shop, Matt Butler Quartet (3:00); Jeff Lofton, Brannen Temple (7:00) A
STUBB'S New Soul Invaders (11:00am) B
THRICE Bob Hoffman & Chris Vestre (7:00)
TRIPLE CROWN Open Mic w/ Grant Ewing, Holly Aiken, Nate Hinds
WAR HORSE Whiskey Church w/ Mandy Rowden (6:00)
WATERHOLE SALOON Stephen Doster & Tommy Elskes (5:00)
Z'TEJAS Javier Chaparro & Salud (6:00) B

CONTINENTAL CLUB Gallery: Church on Monday, Marshall Hood (8:30); In the Club: The Peterson Bros. (6:30), Sarah Gayle Meech (10:00) B
DIZZY ROOSTER Colt Landon (4:30), Lloyd Miller (9:00)
THE DOGWOOD Aaron Navarro (8:00)
DONN'S DEPOT Chris Gage
THE DRISKILL HOTEL Driskill Bar: Patricia G. (6:00)
EDDIE V'S EDGEWATER GRILLE Kris Kimura (7:00) A
ELEPHANT ROOM Austin Jazz Band (6:00), Jazz Jam w/ Freddie Mendoza (9:30)
EVANGELINE CAFE Charles Thibodeaux & the Austin Cajun Aces (6:30) A
FLIPNOTICS COFFEESPACE Bottom Dollar String Band, the Bluegrass Outfit (7:00) A
FRIENDS Dave Scher, Eric Tessmer (7:00)
GRUENE HALL Bret Graham (6:00) A
HALCYON Roberto Riggio (10:00) A
HOLE IN THE WALL Mother Merrey & the Black Dirt, Austin Steamers, Ramsay Midwest (8:00)
HOLY MOUNTAIN Chris Cubas (9:00) B
HYDE PARK Ordinary Peephole: The Songs of Dick Price
LA PALAPA Baby Dallas
MOHAWK Drunken Spelling Bee (9:00)
MOZART'S COFFEE ROASTERS John Wilson (8:00) A
NASTY'S DJ Mel
NEWORLEDEL Open Mic w/ MT Hellton (6:00)
THE NORTH DOOR Dorkbot 40 (7:00)
OPAI Jason Stone & Juliette Buck (7:00)
POODIE'S HILLTOP ROADHOUSE Songwriters Night w/ W.C. Jameson, Michael O'Connor A
RATTLE INN Brennen Leigh (9:00)
THE SAHARA LOUNGE Mala Madre, Gossamer Frontier, After Hours (9:00) B
SAXON PUB Lonelyland, the Leavers, James Bullard (8:00)
THE SCOOT INN Statue of Liberty, These Mad Dogs of Glory, Carpetbagger (8:00) B
SHERLOCK'S BAKER ST. PUB & GRILL Brent Michael Wood
SPEAKEASY Clay Compania (9:00)
STRANGE BREW LOUNGE SIDE Jodi Adair, Scrappy Jud Newcomb, Comfort Woman (6:00) A

MONDAY

ANTONE'S Blue Monday w/ Derek O'Brien, Malford Milligan, Palacios Brothers (7:00) A
B.D. RILEY'S IRISH PUB Open Mic (8:00)
CAROUSEL LOUNGE Open Mic w/ Matthew & Daniel (7:00)
CEDAR STREET Open Mic
CHEATHAM STREET WAREHOUSE John Evans, Adam Carroll, Hayes Carll (10:00)
CHEZ ZEE Rich Demarco (6:30) A
CHUGGIN' MONKEY the Bomb Squad (9:00)

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CLUB LISTINGS


STUBB'S Lauren Shera, Augustana (9:00) **R**
THE THIRSTY NICKEL Sonny Wolf (9:00)
TRIPLE CROWN For Elise (6:00); Chief & the Doomsday Device, DJ Notion (9:00)
VARSITY BAR The Union League Sessions (9:00) **A**
VICTORY GRILL Open Pro Blues Jam w/ Matthew Robinson, Harold McMillan (9:00)
W HOTEL Danny Malone (7:00)
WATERLOO RECORDS Terry Allen (5:00) **R A**


TUESDAY

AUSTIN JAVA CAFE & BAR Open Mic w/ Marc Dulong (8:00) **A**
BAT BAR Colt Landon, Phil Luna, Danny Smith (4:00)
B.D. RILEY'S IRISH PUB Suzanne Smith (7:00)
BEAUTY BALLROOM DJ Czech One, DJ Notion (9:00)
BEERLAND Migrant Kids, Easy Tiger, Coed Pageant, Shortwave Party (9:00) **R**
BLIND PIG PUB Nothing Left
BROKEN SPOKE Debra Peters' Accordion Roundup, Weldon Henson (6:00)
CEDAR STREET The Chris Castaneda Project
CHEATHAM STREET WAREHOUSE The Band of Heathens, Ed Jurdi & Gordy Quist, The Band of Heathens
CHUGGIN' MONKEY Sonny Wolf (9:00)
CONTINENTAL CLUB Gallery: James McMurtry, Ephraim Owens Experience (8:30); In the Club: Toni Price (6:30), Barfield, Hard Proof Afrobeat (10:00)
DIZZY ROOSTER Aaron Navarro (4:30), Tish & Misbehavin' (9:00)
DONN'S DEPOT Donn & the Station Masters
EDDIE V'S EDGEWATER GRILLE Kevin Lovejoy Trio (7:00) **A**
ELEPHANT ROOM Stanley Smith (6:00), Denny Freeman w/ Jon Blondell (9:30)
ELYSIUM Revenge of the 90's (10:00)
FIREHOUSE LOUNGE The Love Leighs (10:00)
FLIPNOTICS COFFEESPACE Erik Hokkanen's Laboratory (9:00) **A**
FRIENDS Erin Jaimes, Clay Compania (7:00)
G&S LOUNGE Alan Haynes (10:00)

GINNY'S LITTLE LONGHORN SALOON Evan Christian Band (9:00)
HALCYON Dwight Smith (10:00) **R A**
HOLE IN THE WALL Travis Green, Warplanes, Chris Douthitt & the Glyphs (10:00)
HOLY MOUNTAIN Bryce Clifford (9:00)
HOTEL VEGAS Wil Cope (10:00)
HYDE PARK Ordinary Peephole: The Songs of Dick Price
LA PALAPA Baby Dallas
LUCKY LOUNGE Brian Pounds & Austin Gilliam (9:00)
MOJOE ROOM BAR & GRILL Love & Harmony Open Mic (9:00) **A**
ONE-2-ONE BAR Treetop Sailors, Skirt the Issue, Half Grand, the Moonshiners, Treetop Sailors (7:00)
OPA! Treachery of Others (7:00)
POODIE'S HILLTOP ROADHOUSE Kem Watts (4:00) **A**
RED 7 Sam Lachow, Wax Tailor (9:00) **R**
RILEY'S TAVERN TJM Songwriters Showcase (9:00)
RUSTY'S Country Dance, Open Mic (9:00)
THE SAHARA LOUNGE Dana Wheeler, Black Cadillac (8:00)
SAXON PUB David Grissom (6:00), Bruce Hughes & the All-Nude Army, Possum Posse CD Release (8:00)
SHERLOCK'S BAKER ST. PUB & GRILL Acoustic Austin, Acoustic Austin
SPIDER HOUSE 29TH ST. BALLROOM Austin Mic Exchange Hip Hop Open Mic (11:00)
STRANGE BREW LOUNGE SIDE Durawa, Apostles of Manchaca, Miles Zuniga (7:00) **A**
THE THIRSTY NICKEL Mike V. Trio (9:00)
TOM'S TABOOLEY Open Mic w/ Jesse Gregg (7:00) **A**
TRAILER SPACE RECORDS Clearlight Research, Favored Demise (7:00) **R A**
TRIPLE CROWN Tony Taylor (6:00); Fine Fellows, Ashley Monical (9:00)
WAR HORSE Fond Kiser, Mark Allan Atwood & Brimstone (7:00)
WATERLOO RECORDS Bill Carter (5:00) **A**
WHIP IN Vana Mazi (9:30) **A**
ZTEJAS Tameca Jones (6:00)

WEDNESDAY
ACL LIVE AT THE MOODY THEATER Diana Ross (6:30) **R**
AMAYA'S TACO VILLAGE Johnny Gonzales (5:00)
ANDERSON MILL TAVERN The EarlyByrds (7:00)
ANTONE'S MilkDrive; Peter Rowan Twang & Groove w/ Mike Morgan & Jamie Oldaker, Darrald Commander, Carter Arrington, Peter Rowan (8:00) **R A**
BAKER ST. PUB & GRILL Julie Nolen & Telling Stories
BAT BAR John Reynolds, Jenna G., Kevin & the Krawlers (9:00)
B.D. RILEY'S IRISH PUB Mark Henricks, Robbe Brunner (10:00)
BEERLAND Leslie Sisson, Black Forest Fire, Skeleton Coast, John Wesley Coleman (9:00) **R**
BERNADETTE'S Lizzy Caroloke (9:00)
BLIND PIG PUB MC80
BROKEN SPOKE Armadillo Road, Dance Lessons, Mike & the Moonpies (6:00)
CEDAR STREET The Spazmatics (9:30)
CHEATHAM STREET WAREHOUSE Kent Finlay's Songwriters Circle (11:00)
CHUGGIN' MONKEY Aaron Navarro (9:00)
CONTINENTAL CLUB Gallery: Barbara K; Trube, Farrell & Sniz (8:30); In the Club: Hot Club of Cowtown (6:30), Jon Dee Graham, James McMurtry (10:00)
DIZZY ROOSTER Stephen Hernandez (4:30), the Bomb Squad (9:00)
THE DOGWOOD Jonny Gray (8:00)
DONN'S DEPOT Frank & the Station Masters
THE DRISKILL HOTEL Driskill Bar: Bruce Smith (8:00)
EDDIE V'S EDGEWATER GRILLE James Speer (8:00) **A**
ELEPHANT ROOM Jazz Pharoahs (6:00), Blue Mambo (9:30)
END OF AN EAR Sweet Talk (6:00)
FLAMINGO CANTINA Mau Mau Chaplains (8:30)
FRIENDS Swamp Sauce, J.T. Coldfire (8:00)
G&S LOUNGE Jason Allen (10:00)
GIDDY UPS Singer-Songwriter Night w/ Shad Blair, Darren Senn (7:00)
GINNY'S LITTLE LONGHORN SALOON Alan Haynes (9:00)



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SUN 1/27 GOLF WITH FRIENDS WORLD RACKETEERING SQUAD 9PM
TUE 1/29 BRIAN POUNDS & AUSTIN GILLIAM 9PM
WED 1/30 SEC HAPPY HOUR ONE RESISTANCE 8PM
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sat 26	Roger Wallace 9p, Billy Bright and Geoff Union 11p-1a
sun 27	Ray's Backstage Jam hosted by George Devore 9p-12a
mon 28	Brennen Leigh and Friends 9-11:30p
wed 30	Shawn Nelson and The Good Buds 9:30p-12a

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CLUB LISTINGS

FROM WEDNESDAY

GRUENE HALL Warren Hood w/ Casper Rawls & Marvin Dykhuis (6:00) **A**

GÜERO'S TACO BAR Larry Monroe Radio Show (6:30)

HALCYON KaStacion Clark (10:00) **A**

HOLE IN THE WALL These Mad Dogs of Glory, the Sweet Nuthin' (10:00)

HOLY MOUNTAIN Adam Torres, Hillie Lyman, Summer Swells, Ali McGinley (9:00) **A**

HOTEL VEGAS Void Strider, Lark's Tongue, Communion (9:00) **A**

HYDE PARK Ordinary Peephole: The Songs of Dick Price

LAMBERTS The Jitterbug Vipers (7:30)

LUCKY LOUNGE SEC Happy Hour (6:00), One Resistance (8:00)

MOHAWK Driver Friendly, the Front Bottoms (9:00) **A**

NEWORLDELI Guilia Mallanta

ONE-2-ONE BAR Karl Morgan ♪, Black Red Black, 1UP (7:00)

OPA! Roger Len Smith (7:00)

THE PARISH Three Leaf ♪, Hello Wheels, Shakey Graves (9:00)

PATSY'S CAFE Lucky Tomblin (6:30)

PEDRO'S PLACE La Moña Loca (9:30)

POODIE'S HILLTOP ROADHOUSE No Bad Days Open Mic w/ Mark Allan Atwood (6:00) **A**

RATTLE INN Shawn Nelson & the Good Buds

REALE'S PIZZA & CAFE "Frankly" Singing w/ Ken Kruse (6:30)

RED 7 Destroyer of Light, Cabra, Pocari Shred, Skyacre (9:00) **A**

RILEY'S TAVERN Mike Ethan Messick (9:00)

THE SAHARA LOUNGE Mayeux & Broussard, Obscured by Echoes, Paraguay, Space Elevators (7:00)

SAM'S TOWN POINT Open Blues Jam w/ Breck English (8:40)

SAXON PUB Johnny Nicholas & the Heilbent w/ Cindy Cashdollar (6:00), Walt Wilkins & the Mystiqueros, Will Sexton, Shannon McNally, Amy Lavere, Amanda Cevallos (9:00) **A**

SHENANIGANS DJ Rob, DJ Trick

SHERLOCK'S BAKER ST. PUB & GRILL Blue Finger Disco

SPEAKEASY Colt Landon Baker (9:00)

STRANGE BREW LOUNGE SIDE Will Knaak & Kacy Crowley, Alex Ruiz & the Night Mothers (7:00) **A**

THE THIRSTY NICKEL Nothing Left (9:00)

TRIPLE CROWN Little Boy Blue (6:00); Dry River Religion, Landon Bullard (9:00)

VARSITY BAR Jack Higginbotham (9:00) **A**

WAR HORSE Stephanie Bradley, Rick Droit (7:00)

WATERHOLE SALOON Natalie Zoe ♪ (6:00)

WATERLOO ICE HOUSE The Soul Supporters (10:00)

Z'TEJAS Stephen Doster (6:00)

THURSDAY

ACL LIVE AT THE MOODY THEATER Drinks & Ink w/ DJ Ravidrums (8:00)

AMAYA'S TACO VILLAGE Johnny Gonzales (5:00)

ANTONE'S William Clark Green, Cory Morrow (8:00) **A**

BAR LOUIE Tish & Misbehavin' (9:00)

BAR MIRABEAU Paula Maya ♪ (7:00)

BAT BAR John Frischer, Phil Luna (4:00)

BEERLAND DJ Vomitoise, Burnt Skull, Nazi Gold, the Flesh Lights, Sweet Talk CD Release (9:00)

BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton ♪ (6:00)

CACTUS CAFE Ethan Azarian (8:30) **A**

CAROUSEL LOUNGE Norm Ballinger ♪ (7:00)

CHEATHAM STREET WAREHOUSE Bri Bagwell

CHUGGIN' MONKEY Mike V. Trio (9:00)

CONTINENTAL CLUB Gallery: Dan Dyer ♪, Tameca Jones (8:30); In the Club: The Whiskey Sisters (6:30), Shawn Nelson, Shinyribs, Graham Wilkinson (10:00)

DIZZY ROOSTER John Chavez (4:30), Aaron Navarro (8:00)

DONN'S DEPOT Murphy's Inlaws

EDDIE V'S EDGEWATER GRILLE James Polk (8:00) **A**

ELEPHANT ROOM Violet Crown Revue (6:00), Brannen Temple Underground (9:30)

EMO'S EAST Wale (9:00) **A**

FLAMINGO CANTINA California Feetwarmers (9:00) **A**

FRANK Key Party, the Schisms, Powersquid (9:00) **A**

GIDDY UPS Open Mic w/ Greg Duffy (8:00)

GINNY'S LITTLE LONGHORN SALOON Alvin Crow (9:00)

GÜERO'S TACO BAR Barzai Project (6:30)

HOLE IN THE WALL Canned Beets, Big Britches (10:00)

HOLY MOUNTAIN End Wave, Watch Out for Rockets, Les Rav, Scan Hopper (9:00)

LAMBERTS Masumi & the Gentlemen (7:30), Grace Park & the Deer, Nori (10:00) **A**

LUCKY LOUNGE Ian McLagan & the Bump Band, the Lost Project, Casino Clocks (6:00) **A**

MIMI'S CAFE Kim Kafka (6:30)

THE NORTH DOOR The Knights, Super Thief (11:00)

ONE-2-ONE BAR Omarr Awake (7:00), Progress, Dahebebees (9:00)

ONE WORLD THEATRE Frankie Gavin & De Dannan (7:00) **A**

THE PARISH Patch, Broken Bass Box, the Baker Family, the Hereticks (9:00)

PATSY'S CAFE Harmony Brothers (6:30)

POODIE'S HILLTOP ROADHOUSE Texas K.G.B., Jordann Mitchell (8:30) **A**

RILEY'S TAVERN Beverly Hensley (9:00)

THE SAHARA LOUNGE My Exotic Other, Parish Festival, Blue Squeeze Box ♪ (7:00)

SATELLITE BISTRO & BAR Soul Wagon (7:00)

SAXON PUB Eightysixxed (6:30), Patrice Pike, Cari Hutson (8:00)

SCOTTISH RITE THEATRE The Residents (9:00) **A**

SHERLOCK'S BAKER ST. PUB & GRILL Encore

SPEAKEASY The Vurdick (9:00)

THE STAGE ON SIXTH Jonny Gray (9:00)

STRANGE BREW LOUNGE SIDE Van Wilks, Garrett LeBeau, Working Man's Revival (7:00) **A**

STUBB'S Matt Cline, Rodney Hayden (8:00) **A**

SWAN DIVE Louise Monroe, Burgess Meredith, Blue Bear ♪

THE THIRSTY NICKEL Mike V. Trio (4:30), Next Exit (9:00)

TRIPLE CROWN Erickson (6:00); Are You Crazy?, Dangerous Animal, Relief, Swimming with Bears (9:00)

WATERHOLE SALOON Open Mic w/ Mark Allan Atwood (7:30)

WATERLOO RECORDS Ryan Bingham (5:00) **A**

WINE SENSATION Mylon English

Z'TEJAS The Brew (6:00)

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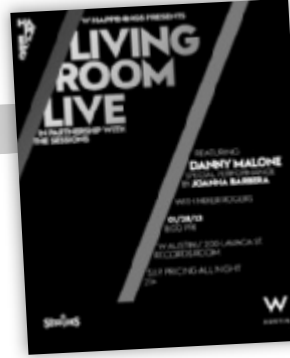
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SAXON PUB GIANT

New Year's Eve, Saxon Pub Giant - loved dancing with you. Not many men can flip a 6' women up in the air. Great muscles. Would love to meet you. **When: Monday, December 31, 2012. Where: Saxon Pub. You: Man. Me: Woman. #905714**

VERONICA, MIAMOORE, AVA

You were regulars with the Amazing organization and I would love to meet up with you again. Hope to hear from one of you soon. **When: Friday, March 14, 2008. Where: Northwest Austin. You: Woman. Me: Man. #905713**

CENTRAL MARKET

You: car troubles at Central Market. I offered to help. You paid sweet compliment. I didn't know how to continue conversation. I've NEVER posted something like this before, why not give it a shot! **When: Sunday, December 30, 2012. Where: Central Market. You: Man. Me: Woman. #905712**

I LOST YOU

My heart beats against the wardrobe I hear the closing door Beats against the window Tell me how long, tell me how long **When: Monday, December 3, 2012. Where: Austin. You: Woman. Me: Woman. #905711**

TRACING COMETS

On a cool night, we lay gazing into the open sky full of stars and possibilities. Does such beauty disappear or is it out there waiting to be found again? **When: Thursday, November 1, 2012. Where: Everywhere. You: Woman. Me: Woman. #905710**

JODI FROM PENNSYLVANIA

We met in line at Target. You liked my shoes, we talked. It felt so comfortable I almost asked for your number but shook your hand instead. Was something there? **When: Sunday, December 23, 2012. Where: Target. You: Woman. Me: Woman. #905709**

POLAR BEAR SWEETIE

Long black hair, cute polka dot bikini with a sissy ruffle. I didn't want to interrupt your picture taking. Coffee? **When: Tuesday, January 1, 2013. Where: Barton Springs. You: Woman. Me: Man. #905706**

SWING AT HADDINGTON'S

Minutes to midnight at the end of 2012; we were getting champagne at the end of a bar at a jazz joint on Sixth. I had a coat and tie... **When: Monday, December 31, 2012. Where: Haddington's. You: Man. Me: Man. #905705**

The LUV DOC



LuvDoc,

I have been living with my boyfriend for nearly four years, and in that time he has never had a full-time job. He does work part-time as a bartender, and that brings in some money... just enough to contribute his half of the rent but not much more. He says he doesn't want a full-time job because he needs time to work on his music (he is in a band), but he doesn't really make money on his music and never has. Is there anything I can do to get him to start pulling his weight, or should I just give upon him entirely? - Tired of Going Dutch

“Musicians!”

Dutch:

Is there another type of boyfriend in Austin? If so, no one ever complains about them, so I have to assume that they don't exist. OK, so maybe your boyfriend isn't a highly driven overachiever. Maybe he's not ambitious enough to deal pot to his Frisbee golf buddies... or run a food trailer that only serves breakfast but doesn't open until 10am. That doesn't mean he's a total lost cause. He might be the next Britt Daniel... or what about those guys in Ghostland Observatory? Tell me they didn't meet on the assembly line at ThunderCloud! They didn't? Oh... well... they totally could have. That said, I could totally see that if your boyfriend's musical "career" hasn't taken off within the space of an entire presidential term, you have cause to be pessimistic. I mean, what kind of loser can't get it done in 4 years? Right? Yes, it's kind of cool shacking up with a musician until you find out he's riddled with insecurities, self doubt, depression, and bitterness... a bitterness occasionally obscured by moments of euphoric self absorption. As far as a loving, nurturing relationship? You might as well own a cat. Even still, that doesn't mean musicians lack discipline and aren't trainable. Au contraire! You think Eric Johnson sits around all day watching *Duck Dynasty* and smoking White Widow? Well, maybe, but if he is, he's also practicing his scales - watching entranced as his fingers run up and down the frets like spider monkeys on speed. Now admittedly, these type of skills may not seem easily transferable to the work-a-day world, but the commitment and discipline needed to develop them are. So, feel free to encourage your boyfriend to warmly embrace capitalism and your addiction to it, but know that his priorities may not involve creature comforts like housing, food, and basic health care. If those things are really important to you, maybe he isn't.

**NEED SOME ADVICE FROM THE LUV DOC?
SEND YOUR QUESTIONS TO luvdoc@austinchronicle.com**

COMIX

EVERYBODY
by Sam Hurt

WELL WE MUST BE OFF THIS TIME FOR REAL. ONCE AGAIN, HAPPY BIRTHDAY, OLD PAL.

ACTUALLY, IT'S PAST MIDNIGHT NOW, AND TECHNICALLY NO LONGER HIS BIRTHDAY.

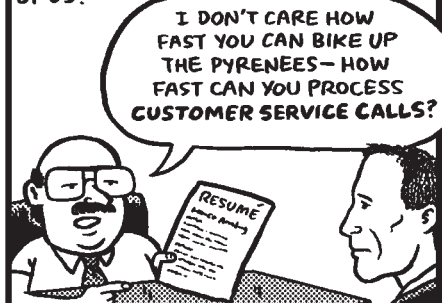
I RECALL THAT IN LAW SCHOOL THEY TAUGHT US "YOU CAN'T UNRING A BELL," AND I BELIEVE A SIMILAR PRINCIPLE APPLIES HERE...

YOU CAN'T UNHUG A DUDE...

JEN SORENSEN

Lance's Harsh Landing

WHAT IF LANCE ARMSTRONG'S TROUBLES FORCED HIM TO LIVE LIKE THE REST OF US?



I'M SORRY, SIR, BUT WITH YOUR HISTORY OF DRUG USE, I'M AFRAID WE CAN'T OFFER YOU HEALTH INSURANCE.



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MR. SMARTY PANTS KNOWS

According to writer Megan Cohen, people in the Middle Ages kept their valuables in a vessel made of pygg - an orange clay jar.

Walt Disney refused to let Alfred Hitchcock visit Disneyland in the early 1960s because he objected to the movie *Psycho*.

According to writer Bryan Garner, the phrase "spitting image," meaning "the exact likeness; an identical duplicate" is actually a corruption of "spit and image," from the notion of God using spit and dust to form the clay to make Adam in his image.

A Canadian dollar coin is called a "loonny," for the common loon shown on the reverse side. The two-dollar coin is a "toony."

Ramin Setoodeh says that 20 years ago, the average running time of the top-five grossing movies of the year was 118.4 minutes. In 2012 that number averaged 142 minutes. Longer movies are now becoming a mainstay of the summer, as well as fall and winter.



At left is information that Mr. Smarty Pants read in a book, a magazine, or the newspaper; heard on the radio; saw on television; or overheard at a party. Got facts? Write to Mr. Smarty Pants at the Chronicle, or email mprants@austinchronicle.com.

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COMPUTER Zilliant, Inc. is recruiting for Austin, Texas for the position of **Pricing Scientist** (Job Code 510668): to analyze the management and operations of enterprise pricing software solution and its implementation into existing client system. For the position of **Engagement Manager** (Job Code 509966): to lead pricing software configuration process employing, Business Intelligence Applications and Analytics. Send resume referencing job code to Zilliant, Inc., 3815 S. Capital of Texas Highway, Suite 300, Austin, Texas 78704

EMPLOYMENT Tired of the daily grind? The rat race? Working for the man? Well, we can't help you with that... but we can help you find a job where they have casual Fridays. *Austin Chronicle* Employment section. It's a start.

DIAGNOSTIC PRODUCT MANAGER position with Asuragen, Inc. in Austin, TX. Duties to include working with Account Managers on technical customer presentations, generation of technical marketing literature, coordination of scientific collaborations leading to posters/publications and new business while simultaneously distilling and packaging scientific information to campaign and increase marketing effectiveness. 25% travel to various locations within the U.S. is expected for purposes of attending industry conferences, and to train or meet with Asuragen customers on company products. To apply for this position, send resume to Hope Duncan, Asuragen, 2150 Woodward Street, Ste 100, Austin, TX 78744 and reference job code 5912. Asuragen, Inc. is an EOE.

TECHNICAL
Hewlett-Packard Company is accepting resumes for **SYSTEMS/SOFTWARE ENGINEER** in Austin, TX. (Ref. #AUSNA2). Perform technical design, configuration, mapping, and development process for end-to-end business process flows using SAP PI. Mail resume to **Hewlett-Packard Company, 5400 Legacy Drive, H1-6F-61, Plano, TX 75024**. Resume must include Ref. #, full name, email address & mailing address. No phone calls please. Must be legally authorized to work in the U.S. without sponsorship. EOE.

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RESEARCH

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To be eligible to participate in the study, your family must:

- Have a child or children between the ages of 3 and 12 years old (all children in the family must be in this age range).
- All members of the family must be present (evening and weekend sessions are available).
- All children need to be the biological or adopted children of both participating adult partners.
- All participants must be fluent in English.

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If interested please contact: Patrick Tennant
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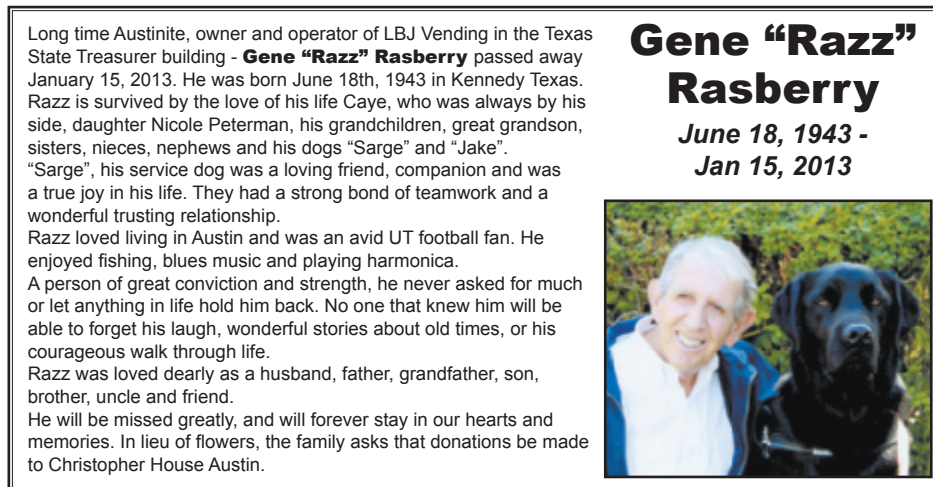
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Long time Austinite, owner and operator of LBJ Vending in the Texas State Treasurer building - **Gene "Razz" Rasberry** passed away January 15, 2013. He was born June 18th, 1943 in Kennedy Texas. Razz is survived by the love of his life Caye, who was always by his side, daughter Nicole Peterman, his grandchildren, great grandson, sisters, nieces, nephews and his dogs "Sarge" and "Jake". "Sarge", his service dog was a loving friend, companion and was a true joy in his life. They had a strong bond of teamwork and a wonderful trusting relationship. Razz loved living in Austin and was an avid UT football fan. He enjoyed fishing, blues music and playing harmonica. A person of great conviction and strength, he never asked for much or let anything in life hold him back. No one that knew him will be able to forget his laugh, wonderful stories about old times, or his courageous walk through life. Razz was loved dearly as a husband, father, grandfather, son, brother, uncle and friend. He will be missed greatly, and will forever stay in our hearts and memories. In lieu of flowers, the family asks that donations be made to Christopher House Austin.

Gene "Razz" Rasberry
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