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Dear Editor,

In a culture that respects—nay, reveres and cherishes—guns as much as ours does, is it any wonder that some individuals will choose to use them for their intended purpose: to kill and maim? I am increasingly of that mind that, as Michael King points out (“Point Austin: Another Night of Blood,” News, Oct. 6), the only thing that will prevent gun deaths and mass murder is a “cultural sea-change” in our attitudes toward guns and implicit acceptance of violence.

Marina Hench

OFF WITH HIS HEAD!

Dear Editor,

Your review of the Killers’ 10/8/17 show is absurd (“ACL Review: Killers,” Daily Music, Oct. 9). Obviously it was someone that doesn’t like indie rock. I think the article should be pulled! The person doesn’t sound like they attended the same concert I attended. I saw the crowd going crazy and people screaming the lyrics. I didn’t see anyone leaving either. I have video to prove it. If you see most of the comments agree. The Killers were the best show of ACL in three years of ACL. The Chronicle needs to do a better job than this. Then I see that you have a positive article about Gorillaz (“ACL Review: Gorillaz”). What the hell is wrong with this newspaper?

John Patriarca

OOPS:

Last week’s story “Help Us Get This Right” incorrectly spelled the last name of Neighborhood Housing and Community Development Department staffer Erica Leak.
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- Master Pancake
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- Philip Soper (Bonhomie, My Name Is Joe Coffee Co.)

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- Sarah Preto (Barley Swine)
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**MUSIC**
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- Pecan Street Festival
- Sound on Sound

**MUSEUM**
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- The Bullock Texas State History Museum
- The Contemporary Austin
- The Thiryker

**LOCAL APP**
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- Ken Herman
- Caleb Pritchard (Austin Monitor)

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- Joe Gross
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**LOCAL NEWS**
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- Dudley and Bob with Matt (KLBJ)
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- Ginger Snaps
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- Ruby Lamb

**RADIO**
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- Latino 102.7
- Jim Spencer (KXAN)

**WEATHERPERSON**
- Kirk Watson
  - (Austin Monitor)
  - (Austin Monitor)
  - (Austin Monitor)

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- P. Terry’s
- The Hideout Theatre & Coffeehouse

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- Radio Coffee & Beer
- Uchi

**LOCABILY**
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- Do512
- Camille Styles
- Do512
- Austin Towers

**ARRIVAL**
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- Sally Hernandez (KXAN)
- Villa Sippin’ (WFAA)
- Zilker Bark

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- Radio Coffee & Beer
- Uchi

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**FINE DINING**
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Postponing the Code

CODENEXT REWRITE GENERATING INEXPLICABLE PANIC

I can’t have been the only one who noticed a disturbance in the Twitterverse on Tuesday during City Council’s work session, when council members discussed the question of delaying the current April 2018 deadline for their vote on CodeNEXT. The nominal subject was a proposed increase to the CodeNEXT consultants’ contract (Opticos Design) – another $2.3 million, bringing the current price tag to about $8.5 million – but the conversation quickly devolved into the larger question of the entire project: of entirely rewriting Austin’s land use code.

The cost increase became the least of it. The day before, Council Member Leslie Pool wrote to her colleagues, “I would ask that we consider adjusting our current timeline and adopt a new goalpost, such as Winter 2018, Spring 2019, or another timeframe that Council finds acceptable.” Whatever you think of CodeNEXT, the thought that City Hall and the Austin public – or at least its policy-wonkiest denizens – would spend yet another year arguing hyperbolically over arcane zoning regulations should not make your heart leap in eager anticipation. (Hence the predictable tremors online.)

Whatever else a year’s delay might do – and city staff has been working on revising the land use code in accordance with the 2012 Imagine Austin comprehensive plan for roughly five years – it certainly won’t lower the cost. But perhaps we should be happy that today (Oct. 12) Council will only be contemplating a year’s delay. One of the groups opposing CodeNEXT altogether (“Community Not Commodity”) is circulating a petition that would push the effective date of any land use code revision until at least June 2019 – that is, “until the June 1st following the next regularly scheduled council elections after Council adopts CodeNEXT,” to be followed by a public vote on the code at “the next available municipal election.”

I would imagine even the strongest partisans would be tired of talking about all this by November of 2019 (or November 2020?). But the opponents would have succeeded in their real aim, which is to abandon code revision altogether and stop the entire process in its tracks.

Modest Proposals

To be certain, there was immediate Council pushback to Pool’s proposal, beginning with the fairly obvious objection that April 2018 is “not tomorrow,” as Jimmy Flannigan put it. Indeed, today remains mid-October, and by my finger-count April remains six-and-a-half months away. Nor will any
Deadline? Whose Deadline?  
CODENEXT: “WE’VE GOT TO FIGURE THIS OUT”

CodENEXT continues to rol at the city land use commissions. The latest twist on the land development code rewrite, coming out of the Planning Commission meeting Tuesday night, Oct. 10, was a proposal to essentially decouple for now the mapping and text-writing parts of the project. As championed by PC Chair Stephen Oliver (who is Mayor Steve Adler’s appointee, it’s worth noting, so his opinions may carry extra behind-the-dais weight), the plan is to concentrate efforts on getting the code itself right, before moving on to the more thorny issues involved in applying the code to specific parcels in the mapping. In essence, Oliver argued, it’s fruitless to debate which zones ought to be applied where, if they don’t yet really know what all those zones mean.

This was met with some skepticism by the commission’s density hawks, notably Greg Anderson and Chito Vela, but as a couple of other commissioners pointed out, the shift could well serve another proposal Vela put forward: that the planners present a range of scenarios rather than a single map, so that commissioners and the public can compare the benefits and drawbacks of alternate policies. A shift in focus to pin down lingering major questions and inconsistencies in the code text could give mappers the chance to do that scenario-building that they’ve thus far been unable to produce, while the zones themselves remain in flux. Remember, the Zoning and Platting Commission has passed a unanimous resolution declaring that there are too many zones, and that their structure is illogical (“Public Notice: Deciphering the Code,” Oct. 6). Further work on the map at this point is like trying to do a paint-by-numbers picture when you haven’t yet decided what the numbers mean.

To that end, the PC is plugging ahead with an ambitious and complicated plan for the next joint PC/ZAP meeting, scheduled before the increasingly theoretical deadline for feedback on this draft. The plan for Oct. 24 would begin at 4pm, and include a joint meeting on compatibility, followed by six concurrent breakout sessions covering the major sections of the code – notably excepting the definitions of the zones themselves: Admin/Procedures; General Planning Requirements; Affordable Housing; Subdivision and Site Plans; Building Demolition, and Relocation Permits; and Transportation.

And starting at 9pm, the PC meeting will reconvene to hear reports from the breakouts – including whether each section of code is: 1) acceptable as written; 2) may be recommended but minor adjustments are needed; 3) requires significant changes; or 4) incomplete.

If commissioners make it that far, more power to them, but it won’t nearly be the end of the road. But that’s all right, said Stephen Oliver: “I don’t think this commission should be worried at all about an October 31st deadline. We are going to move methodically through this. We’re going to move section by section, topic area by topic area, in putting things into win columns, and columns that need to be improved to some degree or another. And when we get done with it, we will be done with it. But we’re not going to take our foot off the gas, and we are not going to press on the gas so hard that we can’t see straight. We’ve got to figure this out.”

Meanwhile at Council this week, there’s an item to extend the contract with CodENEXT consultants Opticos Design, to the tune of $2.3 million in additional funding. Normally, such an extension would be approved on consent, but this time, in view of all of the above, there’s been considerable pushback from both sides of the dais, it’s clear that the now-$5.5 million project has been poorly managed, and the current product is far from ready for prime time. (There are still those who believe in the currently published deadlines for adoption; be assured, these are all people who have not actually read any of the code itself.) So it’s not unreasonable to suggest that we stop paying the consultants for a while, clean up the draft they’ve given us, and call them back in if and when we figure out what we want from them, rather than having them throw darts at a swimming board, and then ask how we like the result, which has been pretty much the strategy thus far.

Point Austin

I’m frankly more concerned about yet another renewed cycle of demand for government by petition, in which small groups of activists are using the CodENEXT controversy to push for a Charter revision that would subject virtually every new ordinance to a longer “waiting period” in order to allow and generate more petition-driven repeal efforts. It’s as though none of them recall that just last year, corporate carpathuggers Uber and Lyft spent a large fortune trying to overturn a duly enacted, public-safety-based Council ordinance. Now they want to invite anyone with deep pockets to buy petition signatures to repeal any law that they couldn’t successfully lobby to stop at the dais.

The same folks complaining that the CodENEXT draft is “too complicated” suggest we should abandon Austin’s representative government (and its myriad commission reviews) and submit a voluminous land use code to a public vote in order to force use standards to a code that we decided to revise because absolutely everyone agreed it’s too complicated. I don’t know if Council will vote today to give us all more time to stew in our juices over CodENEXT. But I’m damn certain that delaying the process another year (or more) will not produce a better outcome.
Imagine Austin Five Years Later

Imagine Austin, the city’s comprehensive 30-year plan for an inclusive, safe, livable, affordable, accessible, engaged, and healthy Austin, turned 5 years old on June 15. To celebrate (albeit a bit late), city staff released a progress report of the work accomplished and challenges the effort has faced. At 175 pages, the report card presents a smattering of assessments, relying on 41 project indicators to track Imagine Austin’s eight priority programs: Healthy Austin, Creative Economy, Compact and Connected, CodeNEXT, Water, Environment, Affordability, and Workforce. Of those indicators, 17 show improvement – specifically in the areas of environmental health, community health, and economic vibrancy – and 12 “show movement in the wrong direction.” To the surprise of nobody, affordability and mobility represent the two big areas facing “worsening of conditions.” Of the remaining indicators, 11 show “little to no change” and insufficient data hindering conclusive results for one. The report concludes that “within many indicators, we show consistent inequities along racial, ethnic, and socioeconomic lines.”

Yet the report also touts the plan’s “ability to bring people together across subject areas to collaborate, coordinate, and innovate toward comprehensive solutions.” Of the 237 action plans identified, six have been completed (including the adoption of the Watershed Protection Ordinance, and the development of Urban Trails Master Plan). More have been started, but many will remain in progress for long periods of time due to ongoing efforts or continual need for attention. While mobility hasn’t yet improved, the passage of 2016’s $720 million Mobility Bond represents a major funding accomplishment; while City Council’s pending vote on Codenext (Austin’s ongoing overhaul of the land use code) next April (as well as the implementation of the Strategic Housing Blueprint and a new Community Health Improvement Plan) are expected to have a “substantial impact” on the comprehensive plan. Also beneficial, say staff, by creating the report, city leaders had the opportunity to assess plans that are working, those that aren’t, and barriers to pursuing “impactful solutions,” which in theory will help “improve operations through the next five years” – and ultimately achieve Imagine Austin.

– Sarah Marloff

Say Hello (Again) to Republic Square

Downtown’s historic Republic Square reopened to the public last week, after being closed since last February. Having undergone a series of renovations, the site, one of five public squares designed by Austin’s first mayor Edwin Waller, will once again serve as home base for the Sustainable Food Center’s weekly Saturday farmers’ market, starting this Saturday, Oct. 14. But that’s just the beginning of what’s planned. The official grand opening this spring will mark the completion of a park café and public restrooms. Expect public events and availability for private rentals. In August, City Council approved the square’s programming plans to include concerts and movie screenings, as well as fitness and education events, making Republic Square the “first park of its kind in Austin,” touted Mandi Thomas, development director for the Downtown Austin Alliance, which operates Republic Square as part of a private/public partnership with the Austin Parks Foundation and the city’s Parks and Recreation Department. “Most other cities have these private/public partnerships that fund daily programming – that’s something we don’t have in Austin. The idea is to have this community space where something is always going on.”

– S.M.

Next Up, The Tourniquet Killer

Time is running out for convicted serial killer Anthony Shore. Dubbed the “Tourniquet Killer” due to his predilection for strangling victims between 1986 and 1995, Shore’s most recent appeal to the U.S. Supreme Court was denied on Oct. 2. The Texas Court of Criminal Appeals denied a motion for a last minute stay on Wednesday, Oct. 11, though Shore was only convicted on one count of capital murder in 2004, he confessed to the killing and rape of several other girls, ranging in age from 9 to 21. On Sept. 12, Shore filed an appeal with the CCA that claimed he suffers from brain injuries incurred in a 1981 car accident. The state followed with a motion to dismiss his appeal and stay the request on the grounds that Shore has been diagnosed as a psychopath: That is “what someone is, not what someone becomes,” read the motion. The state also referenced Shore’s childhood history of sexual violence.

Shore was caught nearly a decade after what investigators believe was his last kill; he was arrested in the late Nineties for sexually assaulting his two daughters. But because of Houston’s notoriously dysfunctional crime lab, there wasn’t a CODIS hit on his DNA until 2003, after a sample of one of his victim’s DNA was outsourced to a different crime lab for testing. If Robert Pruett is indeed executed today, Thursday, Oct. 12 (see “Death Watch,” Oct. 6), Shore is in line to be the seventh Texan to be killed this year.

– S.M.

Death Watch is in Bastrop this week to cover Rodney Reed’s most recent hearing. See austinchronicle.com/daily/news for a report on Tuesday’s proceedings.
Visitors Welcome?
CODENEXT, VISIT AUSTIN RETURN TO CITY COUNCIL

For the second week in a row, City Council is contemplating an early adjournment. Only 31 Items are on tap, and not many trigger alarms of marathon arguments. There are a handful of contracts, minimal zoning cases, and only a few Items that appear to bear an aura of controversy.

One might well be Item 6, a $2.3 million bump in the ongoing contract for CodeNEXT consultant firm Opticos Design, with a total now approaching $8.5 million. At Tuesday’s work session, several council members raised questions about the cost and whether the supplement is necessary. The contract issue quickly became a proxy for the CodeNEXT process in general, with some (Leslie Pool, Kathie Tovo) arguing that the standing April 2018 deadline is putting too much pressure on the revision process (Pool raised the possibility of another year’s work), and others (Jimmy Flannigan, Mayor Steve Adler) responding that April remains both achievable and a useful goal toward moving the process along. That argument could be renewed today – and is unlikely to conclude before April.

Also on the hot seat is the return of the budget and marketing plan for the Austin Convention and Visitors Bureau, aka “Visit Austin.” With some hesitation over financial disruption, Council’s decision on approval of Visit Austin’s budget was postponed at the Sept. 28 meeting, after the agency’s staff did a few turns in Council’s barrel of shame over whether the agency had been profligate (or worse) in its spending on marketing and promotion (as alleged in a KXAN report and elsewhere). Visit Austin staff defended the spending on concerts and parties for clients as standard practice within the industry – and provided evidence of considerable return on investment. In a letter to Council, CEO Tom Noonan cited a “return on investment” of $150 million in local economic impact (and related hotel occupancy tax revenues), writing: “All the money invested in sales and marketing by Visit Austin are legitimate and legal uses of hotel occupancy tax revenues), writing:

Some or all of these arguments may be aired out again today, although Visit Austin will still need a decision on its FY 2018 plans and budget in order to continue its work. Opposing the previous delay, Flannigan praised Visit Austin’s success and told his colleagues: “If Austin says there’s a better way to do visitors’ bureaus, and there’s some new way to do it ... which generates more tourism and generates more sales taxes, I don’t think three weeks’ delay is going to be time for us to solve that puzzle.”

Also on the agenda:
• Alternative Sentencing: Municipal Court handles many nuisance offenses, often connected to homelessness; this proposed ordinance (Item 9) would formalize a process for judges to establish sentences other than fines for indigent defendants.
• Saltillo Expansion: Items 17 and 18 would each expand the current Plaza Saltillo Regulating Plan to include more land and more opportunity for affordable housing. Pio Renteria, sponsoring the Item, says Item 18 is more comprehensive and will supersede.

For proclamations, it’s Ronald McDonald House Charities of Change Day, and Pro Bono Week; and the musical honoree is the Band Aid School of Music. – Michael King

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Hunkered Down in Troxclair’s Lair

Friday proved a rare treat for City Council Member Ellen Troxclair, Council’s lone conservative – who for once was afforded the time to stand before a rapt and friendly audience as the keynote speaker at the Local Government Liberty Summit, put on by the Texas Public Policy Foundation. The libertarian think tank is currently suing the city over short-term rental regulations, which it says infringe on individual property rights. The crowd, diverse neither in point of view nor demographics, relished the 30-minute disquisition, which Troxclair opened by discussing the difficulties of being the only right-wing voice on a body full of liberals.

Though personal responsibility and resiliency are hallmarks of TPPF’s brand, and Troxclair herself said several times that she wanted to be positive, it appeared the council member couldn’t help herself: With its taxes, bag bans, composting, and burdensome water restrictions, Austin has quickly become even more of a liberal hellscape than it had been in years past. “Until last year you weren’t even allowed to wash your own car in your own driveway,” she lamented. “I mean, what is more American than spending a Saturday afternoon washing your own car in your own driveway?”

But it gets worse. Council meetings are too frequent and too long, she said. The makeup of Council doesn’t match the overall political views of the city at-large, which she described as roughly 30% Republican (in accordance with 2016 voting totals). Since the last election, when Troxclair lost the com-rader of Don Zimmerman and Sheri Gallo, she can no longer get an easy second on her motions. Zimmerman, in the audience for Troxclair’s speech, had spent the hour before her keynote regaling the foundation’s crowd with tales of his bureaucrat-busting days.

Now that Zimmerman and Gallo are gone, Council is an even less friendly place for Troxclair. “A lot of times I feel like I’m going to Council to bang my head against a wall,” she admitted. “I get a lot of headaches.” But the CM didn’t hint at any newfound strategy moving forward. And she defended her decision to testify at the Capitol earlier this year against several of the city’s positions, telling an appreciative crowd, “I’m sorry, I did not remember giving up my right to free speech when I ran for office.”

Referencing the many Democratic municipal governments throughout the country, Troxclair said it’s important to keep pushing back against the progressive movement. For her part, she said she’ll continue working with the American Legislative Exchange Council’s local offshoot, called the American City Council Exchange, as their national chair. It will be a platform, she said, to advance conservative principles.

“Rick Perry always likes to call Austin the blueberry in the tomato soup,” she said to a chorus of laughs. “That’s an analogy that I’ve always found entertaining, but it’s scary to think that there are more blueberries popping up in our tomato soup of very red Texas. This imbalance is not limited to Austin. Other major cities in the state are pushing a progressive menu of initiative as well.”

Well, bon appétit. – Nina Hernandez

CONTESTED COLUMBIAN TERRITORY

Last week, the City of Austin joined about 60 other U.S. cities (and a few states) in replacing the official celebration of “Columbus Day” with “Indigenous Peoples’ Day,” in recognition of the people who originally inhabited what eventually became the Americas when Christopher Columbus arrived (Oct. 12, 1492). In the local context, the City Council resolution noted, “The area around present-day Austin is one of the longest continually inhabited sites in North America and was home to many different groups, bands, and tribes of Indigenous Peoples for at least 13,000 years.” The popular mythology surrounding Columbus has increasingly come under question in recent decades, although the Oct. 9 Columbus Day declaration from the Donald Trump White House acknowledged only “the skilled navigator and man of faith, whose courageous feat brought together continents and has inspired countless others to pursue their dreams and convictions – even in the face of extreme doubt and tremendous adversity.”

Council voted 9-1-1 to make the change (“Goodbye, Columbus,” Oct. 6). Sources at City Hall report some negative public reaction, but not much. Lieutenant Governor Dan Patrick was quick to use the city’s decision as another occasion to bash Austin “extremists.” “Today is Columbus Day,” he wrote in a fundraising letter. “It’s not ‘some other people’s day,’ regardless of what Austin and some other cities have decided to call it.”

Vincenzo Arcobelli, North American chairman of the Comitato Tricolore per gli Italiani nel Mondo (Tricolor Committee of Italians Around the World) wrote to Mayor Steve Adler and the Council protesting the change, expressing “total disappointment and indignation … regarding the replacement of the holiday which represents the role of and contributions to the United States by Italians and Italian-Americans.” Arcobelli describes the Council action as an affront to all Italian-Americans, but doesn’t address the litany of criticisms of Columbus, except to say: “Actions from 500 years ago cannot be viewed through the prism of today.” He asks that the Council reconsider the decision and requests a response from the mayor.

Asked for any response to the criticisms of the Council’s decision, Adler declined to comment directly, effectively dismissing the controversy with a reference to his recent cameo in a music video promoting the study of math for high school students (“Mo’ Math Mo’ Money”). Through a spokesman, the mayor replied: “You make one rap video, and suddenly you’re a target.” – Michael King
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austinchronicle.com OCTOBER 13, 2017 THE AUSTIN CHRONICLE 19
Out of Jail Already?
FOR PEARL MOEN, HARDLY

Pearl Moen is up for parole Nov. 8, and nobody’s really happy about that – including the assistant district attorney who secured her conviction.

Moen is the Hyde Park teenager arrested last February for the Nov. 14, 2015, stabbing of a woman outside of a friend’s apartment. Moen stabbed the victim 21 times before fleeing back to her house, where, an arrest affidavit filed Feb. 28, 2016, notes, she wrote in her journal: “I’ll start with the exciting bit. I stabbed an innocent woman to death earlier today. … It was absolutely fantastic. Murder gives me a high unlike any other. It feels like this crispy unreality. Flashing & sparking. Adrenaline & shock. Fight or flight mode. How do I even go about describing it. The whole thing was unreal. I’m so proud of myself.”

Except she didn’t actually murder anybody. The victim, a nurse whose name has been intentionally left out of all reports on the attack, even when she’s being interviewed, made it to a hospital and underwent emergency surgery to save her life. (Subsequent procedures would treat a collapsed lung and permanent damage to several nerves and tendons, according to APD’s affidavit.) Moen went on living her life for another three months, until she got herself into what police describe as a “disturbance” with her mother, which resulted in bodily injury – and her mother, having recently seen a flier posted about the stabbing with a description of the suspect, called APD to say her daughter owned “many knives” and at one point “made a joke to them about the stabbing incident by taking out a knife and pretending to stab” her boyfriend. Detective Robert Holsonback obtained a search warrant for the home, where Moen was found and arrested on a family violence charge. Investigators combed through the house and found her journal: “I’ll start with the exciting bit. I stabbed an innocent woman to death earlier today. … It was absolutely fantastic. Murder gives me a high unlike any other. It feels like this crispy unreality. Flashing & sparking. Adrenaline & shock. Fight or flight mode. How do I even go about describing it. The whole thing was unreal. I’m so proud of myself.”

Frederick thought attempted murder was a more appropriate charge than aggravated assault. Had he gone with aggravated assault, Moen wouldn’t be up for parole until August 2023.

Texas has a statute in its Code of Criminal Procedure that’s commonly known as “3G” – that is, Article 42.12(3)(g) of the lengthy code. It designates crimes that the state deems to be “very serious.” Capital murder is listed here, as is aggravated kidnapping, injury to a child, sexual assault, criminal solicitation, or “any felony where a deadly weapon was used or exhibited during the commission of the crime or during the flight from the crime.” Code stipulates that those found to have committed 3G crimes be ineligible for parole until half of their sentence has been served, “good time” or not. Non-3G crimes allow convicts to be up for parole 1/4 of the way through their sentence, minus good time, which could ultimately reduce one’s time spent between incarceration and their first parole hearing from 1/4 of their sentence to 1/8.

Oddly, attempted murder does not rise to the level of a 3G crime, unless there’s an affirmative finding that a deadly weapon was used. Frederick did not know that when he offered the plea bargain. In fact, as he explained quite candidly last Friday, he didn’t actually realize the peculiarity until early on this summer, when Moen’s victim contacted him to ask why Moen was due for a hearing.

“Had I known it wasn’t a 3G, I would never have gone for attempted murder,” he admitted between mea culpas.

Frederick called the state’s Board of Paroles and Paroles this summer to encourage a delay on Moen’s hearing, to no avail. He’s since filed a protest of her eligibility, and on Friday called her “highly dangerous.” Meanwhile, neighborhood groups in Hyde Park have sent letters to the BPP requesting Moen’s parole be denied. (Such letters were due Oct. 7.)

Both Frederick and D.A. Moore were adamant this week that Moen’s eligibility in no way portends her actual parole, and anecdotally between neighbors and media coverage of the case, it does seem as though there’s some conflation between the reality of a hearing and the likelihood of an approval. (Said Moore: “We think the likelihood of her being paroled is very low.”) The BPP posted a 34% approval rate last year, with violent aggravated non-sexual cases drawing 36% and those classified as violent non-aggravated non-sexual registering at 27%. (Moen’s case would be classified as non-aggravated.) Commissioners employ an in-depth, 16-point scoring system to determine if individuals should be granted their parole, considering age (both current and at the time of the offense), offense, criminal history, disciplinary records, and efforts made toward rehabilitation.

Moen is currently being housed at the state’s Hilltop Unit in Gatesville, about an hour northwest of Georgetown. The prison offers mental health rehabilitation, but a PIO for the Department of Criminal Justice said he couldn’t discuss what sort of treatment Moen was receiving; doing so would violate the terms of HIPAA.

— Chase Hoffberger
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MEET & GREET
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Election security, especially when it comes to electronic voting, is not just a matter of trust. Following last year’s elections, and reports that Russian intelligence agencies probed and tested U.S. election systems, it’s now also a matter of national security. Yet last week, Travis County Clerk Dana DeBeauvoir told county commissioners that she was canceling an initiative to give local voters a revolutionary and trustworthy system because no firm would step up to design and implement the software and infrastructure it would require.

That system is called STAR-Vote: an open-source electronic voting machine with the kind of verifiable and independently auditable paper trail that transparency groups have for years demanded. Prior to 2001, Travis County shipped every single paper ballot from every polling station in the county to a central location, then put them through an optical scanner— a process that Rice University professor and STAR-Vote team leader Dan Wallach called “a logistical nightmare.” In 2001, the county became one of the first in Texas to adopt the Hart InterCivic eSlate system, picking it over the biggest competitor, the Diebold TSx. That’s proven a wise choice in hindsight; the TSx later faced accusations of being disturbingly easy to hack.

The STAR-Vote initiative began in 2009, when the county elections division convened a work group on electronic voting. Two years later, DeBeauvoir’s office started looking at a replacement for the eSlate; nothing on the market fit their needs. So rather than replace eSlate with an inferior product, DeBeauvoir got proactive about the next generation of voting machines. Wallach met DeBeauvoir around that time at an elections technology conference. “She stood in front of an audience of mostly computer technology people and said, ‘I want your help. We need to make something better,’” Wallach remembers. “And that’s not a message that people in my field normally hear.”

In 2012, at DeBeauvoir’s behest, Wallach assembled a team of cryptographers, statisticians, and developers to explore what a secure, cost-effective, and robust system should look like. A year later, at the USENIX Electronic Voting Technology Workshop in Washington, D.C., Wallach presented the group’s initial criteria. First, the system had to use cost-effective, off-the-shelf equipment. (At the time, an electronic voting machine cost around $3,000, versus $1,000 for a tablet.) Second, the voter registration database must be online so voters could cast their ballot in any precinct, but the voting machines must also work offline to guard against any hacking. Third, the machines must run reliably for an entire election day. Finally, and most importantly, the machine must create a simple, clear, and verifiable paper ballot, and provide the voter with a receipt that will allow them to verify their ballot later. The 2013 document was just the starting point, said Wallach, as the team
entered “the much more difficult and involved process” of turning a 12-page academic paper into a 200-page plan of action.

Wallach’s group was the think tank. It would require external firms to build the system. In 2015, the county issued a request for information, asking potential vendors for their input. Then, last year, DeBeauvoir’s office issued a request for proposals, and received a total of 12 bids. But as she told county commissioners on Oct. 3, that’s where STAR-Vote fell apart.

The RFP broke the bid down into five modules, so that even if one vendor couldn’t develop and supply the entire system, several vendors could form a consortium to build a joint project. Unfortunately, when DeBeauvoir looked through all the bids, key components were always missing. Without those sections, STAR-Vote could not happen in Travis County, and her office was going to have to look to the existing and established market for a replacement system. The plan right now is for a new system to be purchased, put in place, and tested before the 2020 presidential elections. However, DeBeauvoir said, “The main things that we were going to get from STAR-Vote, a paper trail and better security, are non-negotiable.”

Wallach doesn’t blame DeBeauvoir for ending the initiative – instead, he says she should be lauded for not only seeing the need for secure elections, but also working so hard to implement change. “It’s not her job to build the dream election system,” he said. “It’s her job to keep the trains on time, and make sure that elections happen.” If he’s frustrated with anyone, it’s the handful of major players in the electronic voting machine market for not implementing these changes themselves. Those companies, Wallach said, are too wedded to their current business model of selling expensive equipment – Travis County calculated that STAR-Vote would cost $10-12 million to implement, compared to $14-16 million for a standard product – and long-running support contracts. “They could have read our paper in 2013,” he said. “There’s no patent. There’s no intellectual property protection. They could have been working on it for years, but they didn’t.”

However, STAR-Vote is already having an impact on the national discourse. In September, the U.S. Election Assistance Commission issued a new set of voluntary voting system guidelines that included many of the precepts upon which the Travis County system was to be built – particularly, the requirements for a verifiable, independently auditable paper trail. DeBeauvoir said, “I’m not sure that being ahead of our time has been helpful, but it has allowed other elections officials to articulate that this is what they want, and this is what the voters want.”

So STAR-Vote isn’t dead. With the basic groundwork done, Wallach is optimistic that another jurisdiction, or even a non-profit or philanthropist, in the U.S. or beyond, will pick up the project. “A good idea is a good idea,” he said.

– Richard Whittaker
REPOSA CAN’T BEAT THE RAP

Bombastic DWI attorney Adam Reposa is currently in custody of the Travis County Sheriff’s Office, held in solitary confinement after being found guilty on five charges of contempt of court last month for defying a court order issued in March by County Judge Nancy Hohengarten. (She found him to be both defiant and disrespectful to the gathered jury and the court.) On Sept. 20, Reposa was sentenced to 180 days in jail by Hon. Paul Davis, the retired judge of the 200th District Court brought back to oversee the case. His attorneys filed a motion requesting a personal recognizance bond, which Davis denied on Oct. 2.

Things got sort of wild after that: Davis issued an order for Reposa to turn himself in to TSCO, but apparently never served Reposa with that order. Reposa skirted off to Williamson County, where he filed a motion for leave and stay of sentence with that county’s 368th District Court, pending a hearing. Judge Rick Cannon granted the motion and issued Reposa a personal recognizance bond on Monday, Oct. 2. Reposa and I spoke on the phone the following Thursday: He said he’d been effectively swept out of Travis County until TCSO published a warrant, and that Davis had ordered that order to not do so. Reposa was arrested outside of a WilCo YMCA on Friday, Oct. 6 – picked up by Williamson County deputies at the behest of Travis County and brought to a county courtroom for a hearing, which he sat through in his workout clothes, blue mesh shorts and a white T-shirt. TSCO deputies whisked him away to the county jail from there.

This is not the first time Reposa has gone to jail for being held in contempt of court, and his reputation as a bothersome figure around the local criminal justice circuit is well-documented. Nevertheless, legal experts herald him as one of the more effective DWI attorneys in the city, and fellow defense attorneys have banded together in his defense. More than 100 have signed a letter alleging unfair treatment and abuse of government officials (particularly Davis and Robert Chody, the Williamson County sheriff), and at 11am today, Oct. 12, they plan to gather outside the county jail Downtown for a press conference in Reposa’s defense. “The extreme punishment imposed on Adam Reposa will certainly have a chilling effect on our defense bar and our clients, in that it seeks to prevent defense lawyers from providing zealous representation of their clients,” said David Schulman, an attorney now part of the Ad Hoc Committee to Free Adam Reposa. “This cannot be allowed to stand.” – Chase Hoffberger

ICE: “A Propaganda Machine”

According to a heavily redacted cache of emails revealed last week by The Intercept, Immigration and Customs Enforcement officials in Austin sought – largely unsuccessfully – to drum up a narrative to bolster the Trump administration’s claims that retaliatory immigration raids carried out in February were actually meant to protect the public. Agents were instructed to compile the “three most egregious cases” – and if three couldn’t be found, they could include a case from another city. It became clear public safety was a facade when ICE arrested mostly noncriminals in Austin; the claim was further eroded when Judge Andrew Austin disclosed that the arrests were in fact payback for the immigration policy Sheriff Sally Hernandez adhered to before parts of Senate Bill 4 went into law.

The emails also reveal ICE agents monitoring elected officials’ social media, including Congressman Joaquin Castro and City Council member Greg Casar, and scheming about how to respond. “Team, Please be careful … Austin City councilmember Greg Casar is saying ICE has taken action in the North Lamar/Rundberg areas arresting people for ‘standing up for our values against people like Abbott and Trump,’” a public affairs officer wrote to staff in response to a Facebook post.

“It’s terrifying and not normal that a federal law enforcement agency is deliberately acting as a propaganda machine for the Trump administration,” Casar told me after the Intercept story made the rounds. “They are not an advocacy organization – they’re a federal agency funded by taxpayers to provide public safety. Instead they are misleading the public and the media. … The emails show they were working hard to discredit our totally accurate statements.”

Casar said ICE’s local payback was just the start of similar attacks across the country. Indeed, when California Gov. Jerry Brown passed a statewide “sanctuary cities” policy on Oct. 5, ICE’s acting director Tom Homan threatened to step up immigration raids in California neighborhoods and work sites the very next day, dropping the public safety facade altogether.

– Mary Tuma

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Too Close for Comfort
Danny Fetonte learned the hard way that police and Democratic Socialist progressives rarely mix

BY MARY TUMA

At their national conference in Chicago in early August, the Democratic Socialists of America – the largest socialist organization in the country – elected longtime Austin activist Danny Fetonte to their National Political Committee. The leadership spot at the burgeoning DSA, an organization (not a political party) that’s risen to 25,000 members following both the ascent of self-avowed socialist Bernie Sanders and the Trump election, was a feat for Fetonte and a win for the growing local chapter. Fetonte is credited with spurring growth at the Austin DSA, which after years of dormancy gained a resurgence in 2014, ballooning from 17 members to more than 700 today. Fetonte was also instrumental in pumping up the Sanders campaign in Texas; his 30-plus years of union and political organizing had hit a zenith, it appeared.

But a few weeks later, Fetonte abruptly resigned from his position at DSA, and encouraged others to question their membership with the group. It had come to light that Fetonte, amid his years of organizing, had worked as an organizer for the Combined Law Enforcement Associations of Texas (CLEAT), the state’s most influential and powerful law enforcement union. That didn’t sit well with a group who, during the same conference, passed a resolution that called for the “abolition of prisons and the police,” saying they pose an “existential threat” to socialism and social justice movements. The attacks, circulating on social media, began on Fetonte’s flight home from Chicago, beginning with the false rumor Fetonte was himself a cop.

Local DSA chapters, including those in San Francisco and New York City, were quick to condemn Fetonte’s past employment, and asked him to resign. “Mr. Fetonte’s continued presence on the NPC has the potential to do significant damage to DSA’s organizational efficacy,” wrote the NYC Steering Committee. “It has already created a considerable amount of intra-organizational discord.” The DSA Veterans Working Group hosted an online petition crafted by some DSA members that threatened to withhold membership dues until Fetonte resigned, charging that his presence on NPC would harm DSA’s partnerships with allies like Black Lives Matter and the overall fight against racist oppression. Amid the “unprecedented” problem, the National DSA officially censured Fetonte for “uncomradely and misleading behaviour,” though a majority failed to vote him off of the committee. (The National DSA declined an interview request for this story.)

The criticism against Fetonte is three-pronged: It’s not merely that he worked for CLEAT, it’s his alleged concealment of that involvement. And, as some explain, it’s Fetonte’s behavior following the fiasco, including his failure to disavow the police organizing work specifically – even if those attacking that work may not know what it entailed specifically. Moreover, the controversy has now left the local chapter – as well as the national organization – grappling with an equally controversial and complex consideration moving forward: Within their struggle to win rights for workers, will social justice movements include or leave behind those who have at one point aligned with police unions, which can easily count themselves among the most powerful labor bodies in the country?

GUILTY BY ASSOCIATION
Austin DSA co-chair Châu Ngô shared her leadership role with Fetonte before he made his departure, and says it was never any secret that her former colleague worked for CLEAT. In fact, it was widely known and when he campaigned for the same national post in 2015 Fetonte’s election materials directly referenced that work. Yet this year, those materials “glossed over” that history, said Ngô, leading some to believe the omission was a calculated move designed to increase his chances of winning over the police-leery crowd. “He didn’t explicitly say he had worked for CLEAT at the convention – that’s true – but having known Danny I can confidently say he didn’t intentionally leave it out or try to mislead anyone,” Ngô said. Fetonte’s resignation came as a “surprise” to her. She believes it will be “difficult to fill the void.”

Jim Tourtelott, a three-year member of Austin DSA, is among those who recently left the organization as a result of the Fetonte flare-up. He stresses that Fetonte was upfront about his time with CLEAT. “The first thing Danny will tell almost anyone is that he organized for CLEAT,” said Tourtelott. “He didn’t deceive people or try to cover anything up.” Tourtelott says he’s “sickened and saddened” by the Fetonte fallout, and feels like the Austin DSA family has “shattered”: “We didn’t want him to leave but understood why he felt compelled to. I mean, would you like a bucket of shit poured over you for six weeks?”

Tourtelott continued: “We’ve got a terrible police culture that largely inflicts harm on communities of color and it needs radical change. Saying that is not the same as saying every single person who wears a police uniform is a racist or that anyone who organizes a police union is personally responsible for that culture of brutality.”

Another Austin DSA member, who wishes to remain anonymous, said that during meetings Fetonte became increasingly “angry and paranoid,” even toward other members. “His response was really poor. He routinely rejected our help on messaging and attempts to rehab his image,” he said. The behavior capped off with a Sept. 8 letter announcing his resignation and urging other members to take a hard look at the local chapter. “I can’t express how hurtful that letter was for those who were proud to have worked with him for so long.” In it, Fetonte alleged that the national DSA has been overtaken by “extremists and factionalists” who now want to infiltrate the local chapter by secretly tapping and editing meetings. “The lack of ethics and simply not knowing right from wrong dominate at the national level and has now crept into Austin,” he wrote.

Fetonte refused an interview request, telling the Chronicle he doesn’t “want to talk about it anymore,” but has spoken publicly and written about the issue. In a defensive response posted to the online publishing platform Medium, he chastised the national DSA for lacking “moral courage,” and refuted accusations of deception about CLEAT. Fetonte openly details his involvement with the umbrella organization, which provides legal representation, labor negotiation assistance, and lobbying for some 20,000 members across Texas: He started working with CLEAT while organizing for the Communication Workers of America. After retiring from CWA in 2008, he started helping CLEAT train law enforcement officers to become organizers. He highlights his work helping an “almost all-white” association begin organizing people of color, women, and LGBT officers, and coordinating an immigrant rights contingent for a Brownsville march. Beyond the four to six years he spent at CLEAT, Fetonte cites his 34 years of activism stretching from time spent in high school with the Student Nonviolent Coordinating Committee to an arrest this summer at theBrownsville march. Beyond the four to six years he spent at CLEAT, Fetonte cites his 34 years of activism stretching from time spent in high school with the Student Nonviolent Coordinating Committee to an arrest this summer at the Brownsville march.

Continued on P.28
An Austin favorite since 1980.

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Law enforcement officers have been busy this summer representing Breaion King as reasons for creating an $35,000 payout. CLEAT celebrated that success resulted in the officer’s settlement and Adler of interfering with due process – likely a mistake and repair the damage he may have caused. “He doubled down and responded with defensiveness instead of admitting his mistake,” said Wilkison. “I don’t believe Fetonte or the organization,” said Wilkison. “We need to be really careful about putting people in the margins within the margins. I mean, we can’t talk about better policing if we can’t include the police in those possibly difficult conversations.”

“REAL MAINSTREAM TEXAS”

CLEAT Executive Director Charley Wilkison couldn’t help but chuckle when he mentioned the activists who convinced Fetonte as some sort of double agent due to his time spent at the cop union. “I would say he wasn’t pro-police or pro-law enforcement,” he said, dismissing the censure lodged by critics. “I don’t believe Fetonte or I ever want him working back at CLEAT.”

The two didn’t see eye to eye politically, which caused friction. (Wilkison remembers Fetonte shouting at staff one time because he wanted the organization to endorse more Democrats.) Moreover, Fetonte cast a wider-than-typical net with his recruiting, lobbying for police departments’ janitors, cooks, and civilian employees to become a part of the massive union – a direction not particularly in alignment with Wilkison’s own. In fact, it was Wilkison who strongly encouraged Fetonte to retire from CLEAT in 2014.

“He was a nice man, but his focus was ‘my way or the highway’ mentality that’s dangerous in my view,” said Austin Justice Coalition co-founder Chas Moore, who sought (somewhat unsuccessfully) to work with the group on legislative issues this past session.

CLEAT lobbyists famously helped water down the Sandra Bland Act from one focused on racial profiling to one focused on mental health for those in custody. Locally, the group has been just as influential; just see the ongoing stalemate over the inclusion of police oversight in the Austin Police Association’s negotiations with the city over a new contract. More famously, their outsize role in the case of Geoffrey Freeman, who shot and killed 17-year-old African-American David Joseph in 2016 – accusing Mayor Steve Adler of interfering with due process – likely resulted in the officer’s settlement and $35,000 payout. CLEAT celebrated that success by publicly ding Adler for mentioning the Freeman case and the violent arrest of Breacon King as reasons for creating an anti-racism task force. Former CLEAT president and current special counsel Ron DeFord, who’s been busy this summer representing the Austin Police Association in negotiations, literally wrote the book on how police unions should handle media when it comes to racially charged police shootings (Law Enforcement, Police Unions, and the Future: Educating Police Management and Unions About the Challenges Ahead). In one chapter he writes, “If the incident has racial undertones make the message that the debate is about criminals and not race.”

Amid the string of unarmed black men and women being killed by law enforcement, and the subsequent inequitable punishments, police unions and contracts often exacerbate institutional problems by shielding officers from discipline. A January investigation by Reuters found that the majority of examined police union contracts provide a “pattern of protections” for officers, including scrubbing disciplinary records, which makes it difficult to fire officers with a history of abuse. Austin’s own police contract has long been under scrutiny for its lack of transparency and accountability. “After years of misconduct and deadly force against mostly black and brown people they have the audacity to want more money to be held less accountable,” charges Moore.

Moore recognizes the nuance necessary to wade through the Fetonte backlash. “We can’t just hit Danny with a scarlet letter because of his work with CLEAT,” he said. “We need to be really careful about putting people in the margins within the margins. I mean, we can’t talk about better policing if we can’t include the police in those possibly difficult conversations.”

“WHEN WE TALK ABOUT ORGANIZING COPS, WE AREN’T JUST TALKING ABOUT GETTING HEALTH CARE, WE AREN’T TALKING ABOUT PUTTING POLICIES IN PLACE THAT MAKE IT HARDER FOR COPS TO BE FIRED, AND HARDER FOR THE COMMUNITY TO HOLD THEM ACCOUNTABLE WHEN THEY VICTIMIZE MINORITIES.”

PAM STARSIA

But others see his police organizing work as an obvious mistake. Pam Starsia and her husband, both members of Austin DSA, left Charlottesville for Austin just before the white supremacist-led violence erupted in August. Starsia, an attorney who assisted the anti-fascist protesters remotely, found Fetonte’s work with CLEAT “deeply problematic” and said it’s hard to believe it was simply an innocent omission. “When we talk about organizing cops we aren’t just talking about getting health care, we aren’t talking about putting policies in place that make it harder for cops to be fired, and harder for the community to hold them accountable when they victimize minorities,” she said. “We’ve seen all over the nation how problematic that can be.”

“LARGER QUESTIONS LOOMING”

Austin’s DSA is now tasked with sorting out how to move forward post-Fetonte. On Sunday, Oct. 8, as part of an emergency-called, unscheduled general meeting, members spoke freely about their outgoing colleague, and expressed concern over the way he handled the situation, according to four-year member Mark McKim. (Fetonte was not present at the meeting.) While “disappointed” to learn of his work with CLEAT, McKim didn’t automatically write Fetonte off during our conversation, and made clear that he respects Fetonte’s years of activism. It was the lack of “open dialogue” about the issue immediately after the controversy hit that bothered him the most.

Similarly, despite her criticism, Starsia declined to cast Fetonte as irredeemable, saying that everyone is complicit in the system, one way or another. She pointed to Fetonte’s failure to call the CLEAT work a mistake and repair the damage he may have caused. “He doubled down and responded with defensiveness instead of humility,” she said.

The Fetonte controversy has sparked larger questions that the local – and national – bodies, as well as other social justice groups, must soon address: Is including those who organize for police unions consistent with the progressive movement? Can police officers, targeted as perpetrators of white supremacy, be truly considered in concert with the working class? Starsia notes the hypocrisy there. “If you consider yourself an anti-racist organization you have to assume you will be helping or participating in campaigns where police are the target,” she said.

McKim said Sunday’s meeting was designed to get that conversation started and put the necessary questions on the table – but the answers are far from being resolved. Ngô noted that there are active law enforcement members in DSA, and said Wilkison’s claims are echoed by Mike Sheffield, a retired APD detective and past president of the Austin Police Association, who remembers Fetonte as being more interested in workers’ rights than the promotion of a pro-cop agenda. Sheffield said, “He thought all individual workers should be given the right to fair treatment by employers, whether that’s the guy stacking your groceries or an electric worker or a police officer.”
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NOTICE OF BOND ELECTION
ORDER CALLING BOND ELECTION

THE STATE OF TEXAS §

COUNTY OF TRAVIS §

WHEREAS, the Commissioners Court (the “Commissioners Court”) of Travis County, Texas (the “County”), finds and determines that it is advisable to hold an election for the purpose of ascertaining whether the Commissioners Court shall be authorized to issue the bonds of the County for the purposes set forth herein; and

WHEREAS, the Commissioners Court finds and determines that said election shall be held on a uniform election date established by section 41.001(a), Texas Election Code, as amended, as required by Texas law; and

WHEREAS, the Commissioners Court wishes to proceed with the ordering of such election:

THEREFORE, BE IT ORDERED, ADJUDGED AND DECREED BY THE COMMISSIONERS COURT OF TRAVIS COUNTY, TEXAS:

Section 1. Findings. The statements contained in the preamble of this Order are true and correct and are hereby adopted as findings of fact and as part of the operative provisions hereof.

Section 2. Election Ordered; Date; Propositions. An election (the “Election”) shall be held for and within the County on Tuesday, November 7, 2017 (“Election Day”), a uniform election date established by Section 41.001(a) of the Texas Election Code, as amended (“the Code”), which date is seventy-eight (78) or more days from the date of the adoption of this Order. At the Election, the following propositions (the “Propositions”) shall be submitted to the qualified voters of the County in accordance with law:

TRAVIS COUNTY, TEXAS - PROPOSITION A

SHALL THE COMMISSIONERS COURT OF TRAVIS COUNTY, TEXAS, BE AUTHORIZED UNDER ARTICLE III, SECTION 52, OF THE TEXAS CONSTITUTION TO ISSUE AND SELL, AT ANY PRICE OR PRICES AND IN ONE OR MORE SERIES OR ISSUES, THE BONDS OF THE COUNTY IN THE AMOUNT OF $93,445,000 MATURING SERIALLY OR OTHERWISE WITHIN 40 YEARS FROM THEIR DATE OR DATES, AND BEARING INTEREST AT SUCH RATE OR RATES (FIXED, VARIABLE OR OTHERWISE), NOT TO EXCEED THE MAXIMUM INTEREST RATE NOW OR HEREAFTER AUTHORIZED BY LAW, AS SHALL BE DETERMINED WITHIN THE DISCRETION OF THE COMMISSIONERS COURT AT THE TIME OF ISSUANCE, FOR THE PURPOSES OF CONSTRUCTION, MAINTENANCE AND OPERATION OF MACADAMIZED, GRAVELLED OR PAVED ROADS AND TURNPIKES, OR IN AID THEREOF, INCLUDING ACQUIRING LAND AND RIGHTS-OF-WAY THEREFOR, ROAD DRAINAGE, BIKE LANEs, SIDEWALKS AND SHARED USE PATHs, AND REPLACEMENT AND IMPROVEMENT OF ROAD BRIDGES AND CULVERTS, WITH RESPECT TO THE FOLLOWING ROAD IMPROVEMENT PROJECTS:

Bicycle Safety Projects
- Circle Drive/Thomas Springs – SH 71 to US 290 W, add bike lanes
- Fitzhugh Road – US 290 W to Travis County Line, add bike lanes
- Old San Antonio Road – Austin City Limit to Hays County Line, add bike lanes
- Old Lockhart Road – Slaughter Lane to Thaxton Road, add bike lanes
- Elroy Road – within the right-of-way of SH 130, add sidewalk
- FM 973 – Moore’s Bridge Road to Elroy Road, add a shared use path
- North Walnut Creek Phase 3B – Sprinkle Road to Old Manor Road, engineering and right-of-way for shared use path

Drainage / Stream Crossings Projects
- Spicewood Springs Road Low Water Crossing #1 Only – bridge to replace undersized box culvert
- Great Divide at Little Barton Creek – bridge to replace undersized culverts
- Gregg Lane at Wilbarger Creek – replace undersized bridge
- Ed Akin Road at unnamed tributary to Dry Creek – drainage structure to replace undersized culvert
- Tumbleweed Trail at tributary to Lake Austin – drainage structure to replace undersized culvert
- Wydwood Road at Slaughter Creek and tributary – bridges to replace undersized culverts
- Tom Sassman Road at Maha Creek – bridge to replace undersized culverts
- Bitting School Road at unnamed tributary to Wilbarger Creek – drainage structure to replace existing culverts

Pedestrian Safety Projects
- Decker Lane/ Hog Eye Road Sidewalk — Decker Lake Road to Hog Eye Road then Decker Ln to Community First Village, construct sidewalk
- Springdale Road Sidewalk — Ferguson Lane to US Hwy 290, construct sidewalk
- Sidewalk Safety and ADA Upgrades — construct new / reconstruct non-compliant sidewalks
- Westminster Glen Sidewalk – City Park Road to Narrow Ridge, construct sidewalk

Roadway Capacity Projects
- Bullock Hollow Road at FM 2769 Intersection Improvements – add right turn lane on west bound Bullock Hollow Road at FM 2769
- Grand Avenue Parkway – construct new 4 lane divided roadway with bike lanes and sidewalks from Bratton Lane to Crissom Lane and add two additional lanes from Crissom Lane to 350 feet north of Roller Crossing
- Harold Green Extension – construct new 2 lane roadway with bike lanes and sidewalks from SH 130 to Austin’s Colony Boulevard
- William Cannon Extension – engineering and right-of-way acquisition only for a new 4 lane divided roadway with shoulders from US 183 at William Cannon to FM 973
- South Pleasant Valley Road – construct new 4 lane divided roadway with bike lanes and sidewalks from FM 1327 to Bradshaw Road approximately 1,000 feet south of River Plantation Drive
- TxDOT right-of-way – right-of-way for State road projects,

AND IN PROVIDING FOR THE ABOVE PROJECTS, THE COMMISSIONERS COURT SHALL HAVE THE DISCRETION TO PRIORITIZE SUCH PROJECTS AND TO APPLY BOND AUTHORIZATION IN ACCORDANCE WITH SUCH PRIORITY, AND TO LEVY TAXES, WITHOUT LIMIT AS TO RATE OR AMOUNT, UPON ALL TAXABLE PROPERTY WITHIN THE COUNTY ANNUALLY SUFFICIENT TO PAY THE INTEREST ON THE BONDS AS IT ACCRUES AND TO CREATE A SINKING FUND TO PAY THE PRINCIPAL OF THE BONDS AS IT MATURES?

TRAVIS COUNTY, TEXAS - PROPOSITION B

SHALL THE COMMISSIONERS COURT OF TRAVIS COUNTY, TEXAS, BE AUTHORIZED TO ISSUE AND SELL, AT ANY PRICE OR PRICES AND IN ONE OR MORE SERIES OR ISSUES, THE BONDS OF THE COUNTY IN THE AMOUNT OF $91,495,000 MATURING SERIALLY OR OTHERWISE WITHIN 40 YEARS FROM THEIR DATE OR DATES, AND BEARING INTEREST AT SUCH RATE OR RATES (FIXED, VARIABLE OR OTHERWISE), NOT TO EXCEED THE MAXIMUM INTEREST RATE NOW OR HEREAFTER AUTHORIZED BY LAW, AS SHALL BE DETERMINED WITHIN THE DISCRETION OF THE COMMISSIONERS COURT AT THE TIME OF ISSUANCE, FOR THE PURPOSES OF CONSTRUCTING AND IMPROVING COUNTY PARKS AND THE ACQUISITION OF LAND AND INTERESTS IN LAND IN CONNECTION THEREWITH, INCLUDING THE ACQUISITION OF OPEN SPACE PARK LAND, AND ACQUIRING CONSERVATION EASEMENTS ON LAND FOR ANY AUTHORIZED PURPOSES, INCLUDING, WITHOUT LIMITATION, TO RETAIN OR PROTECT NATURAL, SCENIC, OR OPEN-SPACE VALUES OF REAL PROPERTY OR ASSURE ITS AVAILABILITY FOR AGRICULTURAL, RECREATIONAL, OR OPEN-SPACE USE, PROTECT NATURAL RESOURCES, MAINTAIN OR ENHANCE AIR OR WATER QUALITY, OR CONSERVE WATER QUANTITY OR QUALITY WITH RESPECT TO THE FOLLOWING PROJECTS:

Parks
- Gilleland Creek Greenway Parkland Acquisition – acquire parkland for a 19-mile Gilleland Creek greenway between Northeast Metro Park and the Colorado River
- Strategic Parkland Acquisitions – acquire land or interests in land in the Pedernales River watershed to improve the boundary configuration of an existing park
- Bee Creek Sports Complex – build a sports complex with synthetic turf fields, sports lighting, hiking, biking, and walking trails, picnic areas, playgrounds, and other site improvements
- Onion Creek Greenway Improvements – construct trailhead park at the US 183 and Onion Creek park site and build a hiking, biking, and walking trail to Barkley Meadows; construct restrooms, water and waste water services, and a loop trail around Barkley Meadows
- Gilleland Creek Greenway Improvements – plan, design and engineer the 19-mile Gilleland Creek greenway between Northeast Metro Park and the Colorado River
- Eastern Travis County Parkland Acquisitions – acquire parkland for greenways, Colorado River corridor parks, and parks in the Post Oak Savannah region
- Arkansas Bend Park Phase II – construct overnight facilities and associated site improvements
- Northeast Metro Park Soccer Field Improvements – convert four (4) soccer fields to synthetic turf, install sports lighting, and build associated site improvements

Conservation Easements
- Execute conservation easement agreements to protect water resources, working farms and ranches, wildlife habitat, critical environmental features, and other natural and cultural resources,

AND IN PROVIDING FOR THE ABOVE PROJECTS, THE COMMISSIONERS COURT SHALL HAVE THE DISCRETION TO PRIORITIZE SUCH PROJECTS AND TO APPLY BOND AUTHORIZATION IN ACCORDANCE WITH SUCH PRIORITY, AND TO LEVY TAXES, WITHIN THE LIMITS PRESCRIBED BY LAW, UPON ALL TAXABLE PROPERTY WITHIN THE COUNTY ANNUALLY SUFFICIENT TO PAY THE INTEREST ON THE BONDS AS IT ACCRUES AND TO CREATE A SINKING FUND TO PAY THE PRINCIPAL OF THE BONDS AS IT MATURES?
Section 3. **Official Ballot.** The official ballot shall be prepared in accordance with the Code so as to permit the voters to vote “FOR” or “AGAINST” the Propositions which shall be set forth on the ballot in English and in Spanish in substantially the following forms:

**TRAVIS COUNTY, TEXAS – PROPOSITION A**

- **FOR**
- **AGAINST**

**TRAVIS COUNTY, TEXAS – PROPOSITION B**

- **FOR**
- **AGAINST**

Section 4. **Persons Qualified to Vote.** All resident, qualified voters of the County shall be eligible to vote at the Election.

Section 5. **Election Precincts, Voting Locations and Voting Hours on Election Date.** The polls shall be open for voting on Election Day from 7:00 a.m. to 7:00 p.m. at the regular County designated polling places identified in Exhibit A attached hereto, at countywide polling places authorized by the Code, or as adopted by subsequent orders of the Commissioners Court, in each of the County election precincts which have been herefore established and described by natural or artificial boundaries or survey lines by an order adopted by the Commissioners Court and on file in its minutes; provided, however, such times and locations may be changed if so directed by Dana DeBeauvoir, Travis County Clerk (“County Clerk”), without further action of the Commissioners Court. The County Clerk is hereby authorized and directed to make such changes in polling locations as may be necessary for the proper conduct of the Election without amendment of this Order. The Election shall be conducted at each polling place by the officers appointed by separate order of the Commissioners Court in accordance with applicable provisions of the Code.

Section 6. **Early Voting Locations, Dates and Times.** (a) Early voting by personal appearance shall be conducted by the Travis County Clerk at 5501 Airport Boulevard, Austin, Texas 78751, which is hereby designated as the main early voting polling place for said election. The County Clerk is hereby appointed as Early Voting Clerk for the election. Deputy early voting judges/clerks will be appointed as needed to process early voting mail and to conduct early voting. Early voting by mail shall be conducted in conformance with the requirements of the Code. Ballot applications and ballots voted by mail shall be sent to: Dana DeBeauvoir, Travis County Clerk, P.O. Box 1748, Austin, Texas 78767, or 5501 Airport Boulevard, Austin, Texas 78751, and the ballot applications may also be sent by electronic mail to eballot@traviscountytx.gov.

The County Clerk is hereby authorized to appoint the members of the Early Voting Ballot Board and the presiding judges and alternate judges in accordance with the requirements of the Code and/or by separate order of the Commissioners Court. Early voting shall be conducted by the Early Voting Clerk at the main early voting polling location listed above; provided, such location may be changed or additional early voting locations may be added by the County Clerk, without further action of the Commissioners Court and without amendment of this Order, as is necessary for the proper conduct of the Election.

(b) In addition to the main early voting polling location, voters may vote at all early voting polling locations, including mobile voting locations, designated and maintained by the County as listed in Exhibit A attached hereto or as adopted by subsequent orders of the Commissioners Court.

(c) Early voting by personal appearance shall begin on Monday, October 23, 2017, and shall end on Friday, November 3, 2017, and shall be held at the locations on the dates and at the times set forth in Exhibit A attached hereto or as adopted by subsequent orders of the Commissioners Court.

Section 7. **Notice of Election.** Notice of the Election shall be given by: (i) publishing a substantial copy of this Order, in English and Spanish, on the same day of each of two (2) successive weeks not earlier than the thirtieth (30th) day nor later than the fourteenth (14th) day prior to the date set for the Election, in a newspaper of general circulation in the County, (ii) posting a copy of this Order, in English and Spanish, at the County courthouse on the bulletin board used for posting notices of the meetings of the Commissioners Court and at three (3) other public places within the County, not later than the twenty-first (21st) day prior to the date set for the Election and (iii) posting a copy of this Order, in English and Spanish, on the County’s website, prominently and together with the notice of the Election and the contents of the Proposition, not later than the twenty-first (21st) day prior to the date set for the Election through Election Day. Additionally, on Election Day and during early voting by personal appearance, this Order shall be posted in a prominent location at each polling place. For each precinct that is combined to form a consolidated precinct under Section 42.008, Election Code, not later than the tenth (10th) day before election day, notice of each precinct’s consolidation and the location of the polling place in the consolidated precinct shall be posted at the polling place used in the preceding General Election and such notice shall remain posted continuously through Election Day.

Section 8. **Conduct of Election.** (a) The Election shall be conducted under the jurisdiction of the County Clerk.

(b) Election judges, alternate judges and clerks shall be paid, as determined by separate order of the Commissioners Court, for their service in the Election.

(c) The voting system or equipment heretofore adopted by the Commissioners Court for elections shall be used for the Election.

(d) The Election shall be held and conducted in compliance with the Code except as modified by other applicable provisions of law.

(e) The election officers shall make returns for the Election in the manner required by law, and the ballots that are properly marked in conformance with the provisions of the Code for votes cast by mail during the period of early voting and on Election Day shall be counted in the manner required by law.

Section 9. **Additional Information Required by Section 3.009 of the Election Code.** (a) As of the October 1, 2016, the first day of the County’s current fiscal year, the aggregate principal amount outstanding of tax-supported debt of the County was $708,984,155 and the aggregate amount of outstanding interest on such tax-supported debt was $179,950,455. The County’s ad valorem debt service tax rate for the current fiscal year is $0.0616 per $100 of assessed valuation of taxable property in the County.

The County intends to issue the bonds authorized by the Proposition over a period of years in a manner and in accordance with a schedule to be determined by the Commissioners Court based upon a number of factors, including, but not limited to, the then current needs of the County, demographic changes, prevailing market conditions, assessed valuations in the County and management of the County’s short-term and long-term interest rate exposure. Market conditions, demographics and assessed valuations vary based upon a number of factors beyond the County’s control, and therefore, the County cannot and does not guarantee a particular interest rate or tax rate associated with the bonds authorized by the Proposition. As such, the information contained in this paragraph is provided solely for illustrative purposes and does not establish any limitations or restrictions or create a contract with the voters. The County currently estimates that, if the Propositions are approved and the bonds proposed herein are authorized and issued in accordance with the County’s currently projected plan of finance, the maximum interest rate of the bonds is not expected to exceed 5.00%.

(b) Any additional information required by Section 3.009 of the Code is contained in Sections 2 and 3 of this Order.

Section 10. **Necessary Actions.** The County Judge and the County Clerk, in consultation with the County Attorney and bond counsel, are hereby authorized and directed to take any and all actions necessary to comply with the provisions of the Code, including particularly, Chapter 272 of the Code pertaining to bilingual requirements, and, to the extent applicable, the Federal Voting Rights Act, in carrying out and conducting the Election, whether or not expressly authorized herein, including making changes or additions to polling places or procedures to the extent required or desirable or as may become necessary due to circumstances arising after the date of this Order.

Section 11. **Severability.** If any provision, section, subsection, sentence, clause or phrase of this Order, or the application of same to any person or set of circumstances is for any reason held to be unconstitutional, void, invalid, or unenforceable, neither the remaining portions of this Order nor their application to other persons or sets of circumstances shall be affected thereby, it being the intent of the Commissioners Court in adopting this Order that no portion hereof or provision or regulation contained herein shall become inoperative or fail by reason of any unconstitutionality, voidness, invalidity or unenforceability of any other portion hereof, and all provisions of this Order are declared to be severable for that purpose.

Section 12. **Effective Date.** This Order shall take effect immediately upon adoption.

Section 13. **Open Meeting.** It is hereby officially found and determined that notice of the meeting at which this Order is adopted was given as required by the Texas Open Meetings Act, Chapter 551, Texas Government Code, and that such meeting has been open to the public at all times when this Order was discussed and acted on.

PASSED AND APPROVED the 15th day of August, 2017.

ATTEST:
/s/ Dana DeBeauvoir, County Clerk
Dana DeBeauvoir
County Clerk and Ex-Officio Clerk of the Commissioners Court of Travis County, Texas

/s/ Sarah Eckhardt, County Judge
Honoroble Sarah Eckhardt
Travis County Judge
AVISO DE ELECCIÓN PARA LA EMISIÓN DE BONOS
ORDEN CONVOCANDO A UNA ELECCIÓN DE BONOS

EL ESTADO DE TEXAS §

§

CONDADO DE TRAVIS §

CONSIDERANDO QUE, la Corte de Comisionados (la “Corte de Comisionados”) del Condado de Travis, Texas (el “Condado”), concluye y determina que es aconsejable tener una elección para determinar si se autorizará a la Corte de Comisionados a emitir los bonos del Condado para los propósitos aquí establecidos; y

CONSIDERANDO QUE, la Corte de Comisionados concluye y determina que dicha elección será realizada en una fecha de elección uniforme establecida por la sección 41.001(a), del Código de Elecciones de Texas, y de acuerdo a sus enmiendas bajo las leyes de Texas; y

CONSIDERANDO QUE, la Corte de Comisionados desea proceder con la orden de dicha elección:

POR LO TANTO, LA CORTE DE COMISIONADOS DEL CONDADO DE TRAVIS, TEXAS, DETERMINA, ORDENA Y DECRETA:

Sección 1. Conclusiones. Las declaraciones contenidas en el preámbulo de esta Orden son verdaderas y correctas y por tanto se adoptan como fundamentos de hecho y como parte de las disposiciones operativas del presente documento.

Sección 2. Elección Ordenada: Fecha; Propuestas.
Se hará una elección (la “Elección”) en el Condado el martes 7 de noviembre de 2017 (“Día de la Elección”), una fecha de elección uniforme establecida por la Sección 41.001(a) del Código de Elecciones de Texas, de acuerdo a sus enmiendas (el “Código”), fecha que es setenta y ocho (78) días o más a partir de la fecha de adopción de esta Orden. En la Elección, se presentarán las siguientes propuestas (las “Propuestas”) a los electores calificados del Condado en cumplimiento con la ley:

CONDADO DE TRAVIS, TEXAS – PROPUESTA A

DEBE LA CORTE DE COMISIONADOS DEL CONDADO DE TRAVIS, TEXAS, SER AUTORIZADA BAJO EL ARTÍCULO III, SECCIÓN 52, DE LA CONSTITUCIÓN DE TEXAS PARA EMITIR Y VENDER, A CUALQUIER PRECIO O PRECIOS, EN UNA O MÁS SERIES O EMISIONES, BONOS DEL CONDADO POR LA CANTIDAD DE $91,495,000 CON VENCIMIENTO SERIAL U OTRO EN LOS 30 AÑOS SIGUIENTES A PARTIR DE SU(S) FECHA(S) Y CON LA TASA DE INTERÉS (FIJA, VARIABLE U OTRA), SIN EXCEDER DE LA MÁXIMA TASA DE INTERÉS, AUNQUE EN LO SUcesivo, SEGÚN LO AUTORICE LA LEY, ASÍ COMO SER DETERMINADA A DISCRECIÓN DE LA CORTE DE COMISIONADOS AL MOMENTO DE SU EMISIÓN, PARA PROPOSITOS DE LA CONSTRUCCIÓN, MANTENIMIENTO Y OPERACIÓN DE CAMINOS Y VIAS DE COMUNICACIÓN DE TERRITORIO, ASFALTADAS, DE GRAVA O PAVIMENTADAS Y DE CUOTA, O PARA AYUDAR EN LA MISMA, YA SEA A TRAVÉS DE LA ADQUISICIÓN DE TERRENOS Y DERECHOS DE VÍA DE LOS MISMOS, DRENAJE DE CAMINOS, CARRILES PARA BICICLETAS, ACERAS Y CAMINOS DE USO COMPARTIDO, ASÍ COMO REEMPLAZO Y MEJORA DE PUENTES DE TRANSITO Y ALCANTARILLAS, CON RESPECTO A LOS SIGUIENTES PROYECTOS DE MEJORA DE LOS CAMINOS:

Proyectos de seguridad para bicicletas
• Glorieta/Thomas Springs – SH 71 a US 290 W, agregar carriles para bicicletas
• Fitzhugh Road – US 290 W a Linea del Condado de Travis, agregar carriles para bicicletas
• Old San Antonio Road – Límites de la Ciudad de Austin a la Línea del Condado de Hays, agregar carriles para bicicletas
• Old Lockhart Road – Slaughter Lane a Thaxton Road, agregar un camino de uso compartido
• North Walnut Creek Phase 3B – Sprinkle Road a Old Manor Road, ingeniería y derecho de vía sólo para el camino de uso compartido

Proyectos de Drenaje / Cruces de arroyos
• Cruce de agua de bajo nivel en Spicewood Springs Road #1 solamente – puente para reemplazar una alcantarilla de cajón de tamaño reducido
• Great Divide en Little Barton Creek – puente para reemplazar alcantarillas de tamaño reducido
• Gregg Lane en Willbarger Creek – reemplazar puente de tamaño reducido
• Ed Acklin Road en un tributario sin nombre de Dry Creek – estructuras de drenaje para reemplazar alcantarillas de tamaño reducido
• Tumbleweed Trail en el Lago Austin – estructura de drenaje para reemplazar alcantarilla de tamaño reducido
• Wyldwood Road en Slaughter Creek y tributario – puentes para reemplazar alcantarillas de tamaño reducido
• Tom Sassman Road en Maha Creek – puente para reemplazar alcantarillas de tamaño reducido
• Bitting School Road en tributario sin nombre de Wilbarger Creek – estructura de drenaje para reemplazar las alcantarillas existentes

Proyectos de seguridad para peatones
• Aceras en Decker Lane/ Hog Eye Road – Decker Lake Road a Hog Eye Road y de Decker Ln a Community First Village, construir acera
• Banqueta en Springdale Road Sidewalk – Fergusson Lane a US Hwy 290, construir banqueta

Proyectos de capacidad de caminos
• Mejoras en la intersección de Bullick Hollow Road con FM 2769 – agregar carril de vuelta derecha en Bullick Hollow Road con FM 2769 hacia el oeste
• Grand Avenue Parkway – construir nuevo camino de 4 carriles con carriles para bicicletas y aceras de Bratton Lane a Crissom Lane y agregar dos carriles adicionales de Crissom Lane a 350 pies al norte de Roller Crossing
• Extensión de Harold Green – construir nuevo camino de 2 carriles con carriles para bicicletas y aceras de SH 130 a Austin’s Colony Boulevard
• Extensión de William Cannon – sólo ingeniería y adquisición del derecho de vía para una nueva vía de 4 carriles con bordes de 183 USD en William Cannon a FM 973
• South Pleasant Valley Road – construir una vía nueva de 4 carriles con carriles para bicicletas y aceras de FM 1327 a Bradshaw Road aproximadamente 1,000 pies al sur de River Plantation Drive
• derecho de vía de txDOT – derecho de vía para proyectos de caminos estatales,

Y AL PROPORCIONAR LOS PROYECTOS ARriba MENCIONADOS, LA CORTE DE COMISIONADOS TENDRÁ LA DISCRECIÓN DE DAR PRIORIDAD A Dichos PROYECTOS Y APLICAR LA AUTORIZACIÓN DE LOS BONOS DE ACUERDO CON DICHAS PRIORIDADES, ASÍ COMO COBRAR IMPUESTOS SIN LÍMITE DE TASA O CANTIDAD, SOBRE TODOS LOS INMUEBLES GRAVABLES DEL CONDADO, Y PARA FUAR ANUALMENTE LA TASA DE INTERÉS QUE SEA SUFICIENTE PARA PAGAR AL INTERÉS DE LOS BONOS, A MEDIDA QUE SE ACUMULE Y PARA CREAR UN FONDO DE AMORTIZACIÓN PARA PAGAR LA CANTIDAD PRINCIPAL DE LOS BONOS, A SU VENCIMIENTO?

CONDADO DE TRAVIS, TEXAS – PROPUESTA B

DEBERÁ LA CORTE DE COMISIONADOS DEL CONDADO DE TRAVIS, TEXAS, SER AUTORIZADO PARA EMITIR Y VENDER, A CUALQUIER PRECIO EN UNA O MÁS SERIES O EMISIONES, BONOS DEL CONDADO POR LA CANTIDAD DE $39,445,000 CON VENCIMIENTO SERIAL U OTRO EN LOS 30 AÑOS SIGUIENTES A SU FECHA O FECHAS, Y CON INTERÉSES A DICHA TASA, O DICHAS TASA(S), (FLA, VARIABLE U OTRA), SIN EXCEDER LA MÁXIMA TASA DE INTERÉS, AUNQUE EN LO SUcesivo, SEGÚN LO AUTORICE LA LEY, ASÍ COMO SER DETERMINADA A DISCRECIÓN DE LA CORTE DE COMISIONADOS AL MOMENTO DE SU EMISIÓN, PARA PROPOSITOS DE LA CONSTRUCCIÓN, MANTENIMIENTO Y OPERACIÓN DE CAMINOS Y VIAS DE COMUNICACIÓN DE TERRITORIO, ASFALTADAS, DE GRAVA O PAVIMENTADAS Y DE CUOTA, O PARA AYUDAR EN LA MISMA, YA SEA A TRAVÉS DE LA ADQUISICIÓN DE TERRENOS Y DERECHOS DE VÍA DE TERRENOS Y EN RELACIÓN CON LOS MISMOS, INCLUIDO LA ADQUISICIÓN DE TERRENO PARA PARQUES EN ESPACIOS ABIERTOS, Y ADQUIRIENDO DERECHOS DE PASO PARA CUALQUIER PROPOSITO AUTORIZADO, INCLUIDO, DE MANERA ENUMINATIVA, MAS NO LIMITATIVA, LA CONSERVACIÓN O PROTECCIÓN DE VALORES NATURALES, ESCÉNICOS O DE ESPACIO ABIERTO DE INMUEBLES, O GARANTIZAR SU DISPONIBILIDAD PARA USO AGRÍCOLA, RECREATIVO, O DE ESPACIO ABIERTO, PROTEGER LOS RECURSOS NATURALES, MANTENER O MEJORAR LA CALIDAD DEL AIRE O EL AGUA, O CONSERVAR LA CANTIDAD O CALIDAD DEL AGUA, CON RESPECTO A LOS SIGUIENTES PROYECTOS:

Parques
• Adquisición de terrenos para parque en Gilleland Creek Greenway – adquirir terrenos para parques en un área verde de 19 millas de Gilleland Creek entre Northeast Metro Park y el Río Colorado
• Adquisiciones estratégicas de terrenos para parque – adquisición de terrenos o intereses en terrenos en la cuenca del Río Pedernales para mejorar la configuración de los límites de un parque existente
• Complejo deportivo en Bee Creek – construir un complejo deportivo con campos de pasto sintético, iluminación para zonas deportivas, senderos para excursion, bicicleta y caminata, áreas para picnic, áreas de juegos y otras mejoras en el sitio
• Mejoras en las áreas verdes de Onion Creek – construir un parque con senderos en el parque de US 183 y Onion Creek, y senderos para excursión, bicicleta y caminata hacia Barkley Meadows; construir banos, servicios de agua y desechos, así como un sendero circular alrededor de Barkley Meadows
• Mejoras en las áreas verdes de Gilleland Creek – planear, diseñar y desarrollar las 19 millas de áreas verdes de Gilleland Creek entre Northeast Metro Park y el Río Colorado
• Adquisición de terrenos para parques al este del Condado de Travis – adquirir terrenos de parques para áreas verdes, parques de corredores del Río Colorado y parques en la zona de Post Oak Savanna
• Arkansas Bend Park Fase II – construir instalaciones para pasar la noche y mejoras asociadas en el sitio
• Mejoras en el campo de fútbol al noreste de Metro Park – convertir cuatro (4) campos de fútbol a pasto sintético, instalar luminarias para deportes y construir mejoras asociadas

Derechos de paso para conservación
• Celebrar contratos de derecho de paso para conservación, para la protección de recursos de agua, granjas y ranchos en operación, hábitat de vida silvestre, elementos ambientales críticos, así como otros recursos naturales y culturales,
Sección 3. **Boleta oficial.** Se preparará la boleta oficial de acuerdo con el Código, con la intención de permitir que los votantes voten “A FAVOR” o “EN CONTRA” de la Propuesta, que se mencionará en la boleta, en inglés y en español, de la siguiente manera:

**BOLETA OFICIAL**

**CONDADO DE TRAVIS, TEXAS – PROPUESTA A**

- **A FAVOR**
- **EN CONTRA**

DE LA EMISIÓN de $93.445.000 en BONOS PARA LA CONSTRUCCIÓN, MANTENIMIENTO Y OPERACIÓN DE CAMINOS, VÍAS DE LAVADO, AGUA POTABLE, ALMACENAMIENTO DE AGUA, BOMBAJE DE AGUA, LÍNEAS DE ENERGÍA ELECTRICA, LÍNEAS DE GAS, SISTEMAS DE AIRE ACONDICIONADO, ALMACENAMIENTO DE TRÁNSITO, Y OTROS PROYECTOS QUE SEAN NECESARIOS PARA EL DESARROLLO Y EL CRECIMIENTO DEL CONDADO, DE CONFORMIDAD CON LAS DISPOSICIONES DEL CÓDIGO, DIRIGIRÁ LA ELECCIÓN.

**CONDADO DE TRAVIS, TEXAS – PROPUESTA B**

- **A FAVOR**
- **EN CONTRA**

DE LA EMISIÓN de $91,495,000 en BONOS PARA LA CONSTRUCCIÓN Y MEJORA DE LOS PARQUES DEL CONDADO, Y LA ADQUISICIÓN DE TERRENOS, INTERESES EN TERRENOS, EN CONDICIÓN CON LOS MISMOS, INCLUYENDO LA ADQUISICIÓN DE TERRENOS PARA PARQUES DE ESPACIOS ABIERTOS, Y LA ADQUISICIÓN DE DERECHOS DE PASO DE CONSERVACIÓN EN TERRENOS PARA CUALQUIER PROPIÓSITO AUTORIZADO, INCLUYENDO, DE MANERA ENÚNITICA, MAS NO LIMITATIVA, LA RETENCION O PROTECCIÓN DE VALORES NATURALES, ESCENICOS O DE ESPACIO ABIERTO DE LOS Bienes, O ASEGURAR SU DISPONIBILIDAD PARA USO AGRÍCOLA, RECREATIVO O DE ESPACIO ABIERTO, PROTEGER LOS RECURSOS NATURALES O MEJORAR LA CALIDAD DEL AIRE O EL AGUA, O CONSERVAR LA CANTIDAD O LA CALIDAD DEL AGUA, ASÍ COMO COBRAR IMPUESTOS COMO PAGO DE LOS MISMOS.
**Travis County Election Day Polling Locations**

Tuesday, November 7, 2017 (by precinct)

**LEGAL NOTICE**

<table>
<thead>
<tr>
<th>Polling Station</th>
<th>Address</th>
<th>Combined Precincts</th>
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</thead>
<tbody>
<tr>
<td>010</td>
<td>Bailey Middle School</td>
<td>14000 Nestle St</td>
</tr>
<tr>
<td>011</td>
<td>Copperfield Elementary</td>
<td>7215 Thompson Dr</td>
</tr>
<tr>
<td>012</td>
<td>District 6</td>
<td>17311 Sawgrass Drive</td>
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<tr>
<td>013</td>
<td>Manor ISD Aiken Rd</td>
<td>10355 Mayfield Rd</td>
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<tr>
<td>014</td>
<td>Oak Ridge High School</td>
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<tr>
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<td>7200 New Sweden Church Rd</td>
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<td>016</td>
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<tr>
<td>017</td>
<td>Rouse Elementary</td>
<td>1901 Rouse Rd</td>
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<tr>
<td>018</td>
<td>Round Rock Elementary</td>
<td>3200 T YELLOWSTONE</td>
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<td>019</td>
<td>J. J. Smith Library</td>
<td>7161 Angell Rd</td>
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<tr>
<td>020</td>
<td>结石 Road Elementary</td>
<td>1295 Southlake Rd</td>
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<tr>
<td>021</td>
<td>Austin Heights High School</td>
<td>11000 Tomasville Blvd</td>
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<tr>
<td>022</td>
<td>River Crossing Elementary</td>
<td>5055 Sunset Lake Dr</td>
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<td>023</td>
<td>Travis Co Airport</td>
<td>5055 Airport Dr</td>
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<tr>
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<td>Mueller Elementary</td>
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<tr>
<td>030</td>
<td>Anderson High School</td>
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<td>031</td>
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<tr>
<td>032</td>
<td>Parmer Middle School</td>
<td>12200 Plum Ln</td>
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<tr>
<td>033</td>
<td>Oak Hill Middle School</td>
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<td>Travis County Retirement Center</td>
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<tr>
<td>036</td>
<td>Travis Co Criminal Justice</td>
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<tr>
<td>042</td>
<td>Southside Elementary</td>
<td>11100 Youngs Rd</td>
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</tbody>
</table>

**LEGAL NOTICE**
Travis County Early Voting for the November 7, 2017 Election

Early Voting begins Monday, October 23 and ends Friday, November 3
Monday—Saturday (7am—7pm), Sunday (Noon—5pm)
lunes—sábado (7am—7pm), domingo (mediados—5pm)

Sitios de Votación Adelantada del Condado de Travis, para la Declaración, del 7 de Noviembre
La votación adelantada empieza el lunes, 23 de octubre y termina el viernes, 3 de noviembre

LEGAL NOTICE

EARLY VOTING LOCATIONS

<table>
<thead>
<tr>
<th>Austin Area Urban League</th>
<th>8013 A Cameron Rd</th>
<th>Austin</th>
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<tbody>
<tr>
<td>Carver Branch Library</td>
<td>1163 A Cynamon</td>
<td>Austin</td>
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<tr>
<td>Dan Ruiz Branch Library</td>
<td>5803 Nickols Crossing Rd</td>
<td>Austin</td>
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<tr>
<td>Disability Rights Texas</td>
<td>2222 W Braker Ln</td>
<td>Austin</td>
</tr>
<tr>
<td>Fiesta Central - Delwood Shopping Center</td>
<td>3905 North IH-35</td>
<td>Austin</td>
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<tr>
<td>Fiesta Mart Stanney</td>
<td>5510 South IH-35</td>
<td>Austin</td>
</tr>
<tr>
<td>Gardner Betts Annex</td>
<td>2901 S Congress at Longhorn Rd.</td>
<td>Austin</td>
</tr>
<tr>
<td>Howson Branch Library</td>
<td>2500 Exposition Blvd</td>
<td>Austin</td>
</tr>
<tr>
<td>Old Quarry Library</td>
<td>7625 Village Cir</td>
<td>Austin</td>
</tr>
<tr>
<td>Randalls Ben White and Manchaca</td>
<td>202 W Ben White Blvd.</td>
<td>Austin</td>
</tr>
<tr>
<td>Randalls Brodie and Slaughter</td>
<td>9011 Brodie Ln</td>
<td>Austin</td>
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<tr>
<td>Randalls Lakeway</td>
<td>2301 RR 620 S at Lomax</td>
<td>Austin</td>
</tr>
<tr>
<td>Randalls Research and Broker</td>
<td>10800 Research Blvd</td>
<td>Austin</td>
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<tr>
<td>Randalls Steiner Ranch</td>
<td>5145 N FM 620 at N. Quinlan Park Rd.</td>
<td>Austin</td>
</tr>
<tr>
<td>Randalls Flagship - West Lake Hills</td>
<td>3000 Bee Caves Rd</td>
<td>Austin</td>
</tr>
<tr>
<td>Travis Co Airport Blvd</td>
<td>5501 Airport Blvd</td>
<td>Austin</td>
</tr>
<tr>
<td>Travis Co Granger Blvd</td>
<td>314 W 11th St</td>
<td>Austin</td>
</tr>
<tr>
<td>UT Flaws Academic Center</td>
<td>2400 Inner Campus Dr</td>
<td>Austin</td>
</tr>
<tr>
<td>Bee Cave City Hall</td>
<td>4000 Cathedral Pkwy</td>
<td>Bee Cave</td>
</tr>
<tr>
<td>Del Valle ISD Administration Bldg</td>
<td>5301 Ross Rd</td>
<td>Del Valle</td>
</tr>
<tr>
<td>Manor ISD Administration Bldg</td>
<td>1034 S Hwy 290</td>
<td>Manor</td>
</tr>
<tr>
<td>County Tax Office, Pflugerville</td>
<td>15822 Foothill Farms Loop</td>
<td>Pflugerville</td>
</tr>
<tr>
<td>Hartfield Performing Arts Center</td>
<td>5000 McNeil Dr</td>
<td>Round Rock</td>
</tr>
</tbody>
</table>

www.traviscountyelections.org
(512) 263-4571 (Elections)
Elections@traviscountytx.gov

Early Voting by Mail: Votación anticipada por correo:
Applications for ballots by mail must be received no later than the close of business (5:00 p.m.) on Friday, October 27, 2017. Applications for ballots by mail must be received no later than the close of business (5:00 p.m.) on Friday, October 27, 2017. A subs laterizar atenar a antigens actitudes (5:00 p.m.).

Attention:
Travis County Early Voting Clerk
PD Box 19325
Austin, Texas 78714-9325

austinchronicle.com OCTOBER 13, 2017 THE AUSTIN CHRONICLE 35
OCTOBER 12-19

RECOMMENDATIONS FOR THE WEEK-MINDED

THURSDAY

THE WOLVES
Hyde Park Theatre, 8pm

LITERA: Chicon Street Poets: Anthology
Party Spider House Ballroom, 7pm-12mid
COMMUNITY: Science Under the Stars
Brackenridge Field Laboratory, 7pm
FILM: Belle de Jour AFS Cinema, 7:30pm
FILM: RWBY Volume 5 Premiere
Various theatres, 7:30pm
THEATRE: Vampyre The Vortex, 8pm

FRIDAY

“BUILD HOPE NOT WALLS”
Big Medium, 7-10pm

FILM: Cinema Touching Disability Film Festival
Alamo Village, Friday-Saturday
VISUAL ARTS: “My Mourning Tis of Thee”
Co-Lab Projects, 7-11pm
FILM: Three Ages AFS Cinema, 7pm
MUSIC: Drums & Tuba Threadgill’s WHQ
MUSIC: KMFDM Mohawk
MUSIC: Austin Corn Lover’s Fiesta
ABGB/Lost Well, Friday/Saturday

SATURDAY

SACRED SPRINGS POWWOW
Meadows Center, San Marcos, Saturday-Sunday

MUSIC: Tape Meet ATX Space 24 Twenty
GAY PLACE: GAYCL Cheer Up Charlie’s, 7pm
VISUAL ARTS: “Libros” Stephen L. Clark Gallery, 6-9pm
CLASSICAL MUSIC: Fast Forward Austin: Spare the Rod
Museum of Human Achievement, 7pm
MUSIC: Baby Robots, Boan Swan Dive, 8:30pm

SUNDAY

YOGA WITH ADRIENE LIVE
Fair Market, noon

CLASSICAL MUSIC: Return of the Red Violin
Bates Recital Hall, 3pm
GAY PLACE: It Came From Lady Bird Lake
University Baptist Church, 4pm
THEATRE: Hughie & Krapp’s Last Tape
BookPeople, 5pm
MUSIC: Williams Night Threadgill’s WHQ
MUSIC: Rick Reed & Kjell Bjergeengen
Museum of Human Achievement

MONDAY

SAMURAI JACK:
PREMIERE MOVIE EVENT
Various theatres, 7pm

CIVICS 101: CodeNEXT Open House Central
Austin Austin High School, 6-8pm

TUESDAY

ZOE QUINN:
CRASH OVERRIDE
BookPeople, 7pm

COMMUNITY: Quiz for a Cause
Lustre Pearl East, 7pm
FILM: I Know What You Did Last Summer
Violet Crown, 8:30pm
MUSIC: Alvvays Mohawk

WEDNESDAY

EXPERIMENTAL RESPONSE CINEMA’S HALLOWEEN SHOW
Museum of Human Achievement, 7:30pm

GAY PLACE: RuPaul’s Drag Race: Werq the World
Paramount Theatre, 8-11pm
COMEDY: Mac Blake Cap City Comedy Club, 8pm
MUSIC: Lords of Acid, Combichrist Elysium

THURSDAY

BLACKALICIOUS
Empire Control Room

CLASSICAL MUSIC: LOLA: A Pockeitful of Purcell
4th Tap Brewing, 8pm
MUSIC: King Crimson Bass Concert Hall
MUSIC: JD McPherson, Nikki Lane Scoot Inn

austinchronicle.com/calendar

SUBMIT! For FAQs about submitting a listing, contact info, deadlines, and an online submission form, go to austinchronicle.com/submit.
If you like current, trendy, and designer fashion but hate paying retail, you’ll love Uptown Cheapskate. Get the brands you love and vintage at up to 90% off the original retail.

**Vintage plus designer brands we love:**
- Anthropologie
- Free People
- Urban Outfitters
- Levis
- Project Social
- Ralph Lauren
- Dooney & Bourke
- Nike
- Lululemon
- Madewell

**UPTOWN CHEAPSKEATE**
3005 S. LAMAR BLVD
IN AUSTIN | 

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**TAKE AN AGAVE ADVENTURE!**

**OCTOBER 19, 2017**
FAIR MARKET
AUSTIN, TX

**SPIRITS OF MEXICO**
TICKETS ON SALE NOW!

**TASTINGS | CULINARY PAIRINGS | LIVE MUSIC | YARD GAMES AND MORE!**
“None of us had any sort of RPG skill set coming into [The Adventure Zone], but we did have an idea of how to play characters and how to make interesting things happen with those characters.”

GM: Yeah, I think so! Especially once we got more comfortable playing the game – like, the idea of role-playing characters with some level of nuance? It took us a while, and I think this is a learning curve that is integral to tabletop role-playing games. If you listen back to the first five or so episodes of [The Adventure Zone], it’s a lot of, “Here’s what a wizard can do, here’s what a fighter can do, this are my stats,” and then as it goes on – and this is one of the most interesting things about the podcast – we move pretty far away from that into the relationships these characters are in and what their backstories are and what drives them. None of us had any sort of RPG skill set coming into it, but we did have an idea of how to play characters and how to make interesting things happen with those characters. So that was definitely informative.

AC: You’re making this work with your family, and we got to see you give these little narrative gifts to your brothers and your dad. Were there any moments where you had a, “Oh, I know he’ll really love this, so I’m gonna try and find space for XYZ”? GM: Throughout, I knew what kind of beats everything. I was the one in charge of taking it in this direction; if it didn’t work out, I would feel responsible for ruining the whole thing. Then in the final episode of “The Stolen Century,” all three of them were like, “No, we got you. We’re going to make sure all of this stuff pays off.” That episode coming together was one of the most joyous creative experiences of my life.

On another note – you talk about creative gifts – because of The Adventure Zone and because of the success we’ve had and the listenership we’ve found, Dad got to retire from his job and now is doing this full time and spearheading the graphic novel adaptation of [The Adventure Zone]. Having the creative work we made is great, but knowing that we are, because of the thing we made, responsible for our dad’s new career and success is something else entirely.

AC: You’ve talked on the podcast about the pieces of art and media that you pulled inspiration from. Are there any parts of Austin that informed your work?

GM: I’m the happiest I’ve ever been, living in Austin. A lot of that is because this is where I met my wife and I have a big group of friends here. But there is just this feeling in the creative community here of, “Go ahead and try whatever you want, and if it fails, there isn’t going to be a lot of judgment for it.” Before I moved to Austin, I lived in Chicago for a year and I didn’t really know anybody and it snowed 13 months out of the year and I was kind of bummed out. And then I lived in Cincinnati with Travis and we lived really far out from the city and I didn’t know many people and I was kind of sad there. I don’t think this is a story I could have made if I was bummed out all the time. Living in Austin has made me – I can’t imagine never living in this city.

AC: Any specific thing you’re looking into the future and really excited for?

GM: I’m mostly worried about the experimental Adventure Zone episodes. I think they’re going to be really cool, and we’re going to come out of it knowing exactly what we need to make for season 2. Also, we’re asking people who have been listening to one thing for close to 80 hours to be patient with us, because when we do episode 1 of these mini-arcs, they are not going to be these rich worlds that we developed over the course of three years. But I was talking to Rachel about this yesterday – I don’t do very well when I have nothing to do! When I have a workday where I’m home alone and I don’t have, like, music or stuff to write for The Adventure Zone or something else to make, I get kind of antsy. So I’m excited to not be antsy anymore.

For an extra interview with Griffin McElroy about the inside workings of The Adventure Zone, visit austinchronicle.com/daily/arts.
**COMING SOON to BookPeople**
AUSTIN’S COMMUNITY BOOKSTORE since 1970

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/17</td>
<td>Zoe Quinn speaking &amp; signing CRASH OVERRIDE 7PM</td>
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<tr>
<td>10/19</td>
<td>Nate Blakeslee speaking &amp; signing AMERICAN WOLF 7PM</td>
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**FRI 10/20 7PM**
ATTICUS - LOVE HER WILD

**SUN 10/15 2PM**
CHAD S. CONINE - TEXAS SPORTS

**MON 10/16 7PM**
EDITH EGER - THE CHOICE

**WED 10/18 7PM**
JOYCE MAYNARD - BEST OF US

**FRI 10/20 7PM**
ATTICUS - LOVE HER WILD

**SAT 10/21 6PM**
MICHAEL HURD - THURSDAY NIGHT LIGHTS

**SAT 10/21 2PM**
MASHA GESSEN - THE FUTURE IS HISTORY

**MON 10/23 7PM**
ALAN JACOBS - HOW TO THINK

**TUES 10/24 7PM**
CHRIS GUILLLEBEAU - SIDE HUSTLE

**WED 10/25 7PM**
CHRIS GUILLLEBEAU - SIDE HUSTLE

**FRI 10/13 7PM**
MUHAMMAD YUNUS - A WORLD OF THREE ZEROS

**SUN 10/15 2PM**
LAURA WILSON - WATT MATTHEWS OF LAMBSHEAD

**MON 10/16 7PM**
MASHA GESSEN - THE FUTURE IS HISTORY

**TUES 10/24 7PM**
CHRIS GUILLLEBEAU - SIDE HUSTLE

Can't make an event? You can pre-order signed copies via bookpeople.com!
Erzsebet Bathori is hungry. For beauty, for life, and for blood. If you’re unfamiliar with the history of the 16th century “Bloody Countess” (Guinness World Record holder for most prolific female serial killer), I suggest some research to enhance your Halloween spirit. Ethos and the Vortex Repertory Company spin a fictional history of Company’s killing spree into a thumping gothic opera – part folk legend and part demonic fairy tale, all a delightful macabre assault on the senses.

If Ann Marie Gordon’s set design is the show’s body, Jason Amato’s lighting is the circulatory system. A giant dragon’s wing dominates most of the stage, housing a suggested mirror nearly large enough to hold the Countess’ vanity. A twisted tree climbs skyward, and both are impressively lit; the nerves, blood, and bone that make the stage feel eerily alive. Lighting seems to come from everywhere, even from inside the floor of the Countess’ torture chamber, often casting the characters in the perfect balance of light and shadow. The music and libretto are the show’s heart, pumping its lifeblood into us. Composer Chad Salва’s throbbing, menacing, and melodic electro-synth score pulses throughout – a character unto itself, as the deep vibration of bass provides tactile discomfort in all the right moments.

The soul, then, must be the performances. Director Bonnie Cullum assembles a fierce, passionate cast of women whose performances – prodding dark corners and exposing themselves (often literally) – are born where angels fear to tread. Leading the charge is Vortex Managing Director Melissa Vogt who brings a commanding presence and powerful voice to the role of Bathori, capturing beautifully the maniacal and methodical Countess as she murders her way through a swath of local maidens in the belief that their deaths (and more importantly, their blood) will keep her young and beautiful forever. Rumor of these atrocities spreads throughout the countryside, which prompts Bathori’s cousin, Count Thurzo (played honestly by Eryn Gettys, who provides a bit of welcome comic relief), and Hungary’s King Matthias (a stern, composed turn by Chelsea Manasseri) to visit Bathori’s castle to rouse a confession (on Christmas Eve, unless I misunderstood). The cast is rounded out by strong and rather daring performances. Amanda Clifton and Micah Gause play multiple roles – from maidens to myths – and are at least partially nude from curtain to curtain. Betsy McCain Bromley plays Stephen Hapsburg, the Countess’ lesvian lover who poses as a man. And Hayley Armstrong is simply chilling as Darvulia, a devilish sorceress from the mountains.

Each stellar performance is complemented well by intricate and beautiful costume design by Salva and Stephanie Dunbar, along with props and blood design by Helen Parish. And there’s plenty of blood, trust me. There’s a lot more going on than I’ve mentioned, leaving me cursing my own word limit for these pages, as I could go on at length about each individual element. Some moments draw inspiration from classic fairy tales, others are as titillating as they are terrifying. I’d rather leave you with the overall tone (dark, twisted, and gorgeous) than spoil specific scenes, most of which must be experienced to truly be appreciated – the final scene in particular.

Vampyress is a violent, bloody tale, made for mature audiences. It may not be everyone’s cup of holy water – the two patrons directly in front of me and the two directly to my left did not return after intermission. However, at least two audience members were on their feet before the lights came up at the end. I am joined by most of the rest, myself included.

As the season of ghosts and ghouls approaches, Vampyress is the perfect treat – sensual and spooky. With the final image of the “Bloody Countess” burned into the brains, audiences may find themselves asking, “Vlad who?”
THE BEST MBAs ARE COMING TO TEXAS.

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TopMBA.com/Texas
AUSTIN SYMPHONY ORCHESTRA: FEAST OF VOICES

Dell Hall at the Long Center, 701 W. Riverside
www.austinsymphony.org
Oct. 7

Combination was the theme of an evening of gorgeous, sensual, and sometimes hall-shaking music by the Austin Symphony and Chorus Austin, which offered everything from the barely audible sigh of a yearning lover to the bursting entreaties of the devout.

Four selections interwove overlapping elements. A pair of pieces by Anton Bruckner, two adapted orchestrations, and two works that hearkened the listener to fields and flowers imbued musical moments that built from the wistful to the erotic to the full-bore pas de deux adapted orchestrations, and two works that hearkened the listener to fields and flowers.

Benjamin Britten’s arrangement of Gustav Mahler’s What the Wild Flowers Tell Me (the second movement from his massive Symphony No. 3 in D minor) offered another pretty piece for the ASO, whose plucked strings and undulating, swaying melody complemented a movement of un-Mahler-like lightness.

Three relatively quiet selections were swept aside by Bruckner’s opening salvo of his Te Deum, unleashing the chorus with a sonic boom, a wall of sound. Mostly a joyful setting of sacred text, there were moments of darkness — a palpable sense of threat drove the Aeterna fac cum sanctis — resolved in an ultimate outpouring of emotion. The chorus earned a well-deserved thumbs-up from its director, Ryan Heller, for a controlled, nuanced, passionate performance.

Ralph Vaughan Williams’ Flos Campi (Flower of the Field), followed, featuring the delightful Bruce Williams on viola. The singers of Chorus Austin added an ethereal backing to the violist and a pared-down orchestra. Standing atop risers set far, far upstage, the chorus sang sounds, not words, sometimes creating vastness without loudness, other times combining with the musicians to fill the auditorium with a sensuality so intense and delicate that it was as if the artists were not even playing.

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Hats off, too, to oboist Ian Davidson, who provided minor combinations of his own, notably the opening and closing duets with violist Williams in Flos Campi, as lead-in to the Mahler/Britten, and teasing pleasurable notes in the Te Deum. Plus, if you ever wondered how to tune your orchestra, seek out the oboist. — Robi Polgar

COMEDY

IN THE CLUBS

CAP CITY COMEDY CLUB
8120 Research #100, 512/467-2333, www.capcitycomedy.com
ALINGON MITRA
This Mitra’s been knocking ‘em out on TV and at all the biggest festivals and is a recent “Funniest Comic in New England” champion — and surely the good citizens of Boston, Mass., couldn’t be as contemptuously wrong as they are historically Irish. Thu. 12-14, Thu., 8pm; Fri.-Sat. 8 & 10:30pm.

MAC BLAKE
Winner of the Funniest Person in Austin contest in 2013 and always one of the funniest people in the town. Blake’s brought total comedic devastation on crowds at Moontower, at SXSW, at Montreal’s Just For Laughs, at hell, anywhere he opens his gob and says something, pretty much. And that Danny Palumbo’s part of this show, too, so how can you lose? Wed., Oct. 18, 8pm. $14-19.

DONELL RAWLINGS
As funny as a human can be and will play Day-By-Day Price on The Wire, right? From Ashy to classy, courtesy of that Chappelle, yes? Now Rawlings is back in Austin to rock the four-ee stage. Oct. 19-21, Thu.-Fri. 8pm, Sat. & 10:30pm. $18-23.

COLDTOWNE THEATER
4803-B Airport, 512/814-8696. www.coldtowntetheater.com
Thursday showcase longtime house improv troupe, the rightfully celebrated Frank Mills, and follow that with Side Quest, a show that’s perfectly matched to this Issues cover story. And then there’s the laugh-laughing ladies of Loverboy going all Kiss and Tell on Fridays; that Live at ColdTowne stand-up showcase hosted by Carina Magyar on the same night, and don’t miss The Church of Man on Saturday, uncovering a contentious cover of “men’s rights”-ian problems. Katie Stone eviscerates the talk-show paradigm with One Hour Till Air. And then, Midnight Society! Oh, and Sunday’s Stool Pigeon! See website for more.

ESTHER’S FOLLIES
525 E. Sixth, 512/320-0553. www.esthersthefollies.com
FALL FEST AT THE FOLLIES
Music and comedy show with the bustling backdrop of Sixth Street on view through the stagefront window! Austin’s lawmakers are skewered with those who evoke the zaniest — as lead-in to the extemporaneous donnybrook of the biggest people in the town, Blake’s

THE HIDEOUT THEATRE & COFFEEHOUSE
2301 Manor Rd., 512/443-3698. www.thehideouttheatre.com

THEustin CHRONICLE Support FREE, INDEPENDENT PRESS. Read us, follow us, advertise with us.

variety show — and the Outhouse Sketch Comedy Competition, and Friday brings the return of The Franchise and the return of Naughty Bits with Katie Stone and Nikita Redkar, whereas Saturday’s stage is bright with TMM’s most celebrated sketch show, The Neighborhood, and around the popular Megaphone Show that night do its public-pleasing thing, too. And on Sunday, the — ah, see website for more shows and details.

VELVETEA ROOM
521 E. Sixth, 512/766-8358. www.thevelvetearoom.com
CARINA MAGYAR
She might be as funny as she is smart, and she’s now-a-level smart, which is why crowds tend to lose their shit laughing when this woman — and, OK, occasional Chronicle contributor — takes the mic to standupland.

BUT WAIT — THERE’S MORE!

JOHN MULANEY: KID GORGEOUS
The wildly popular and almost exasperatingly funny Mulaney brings his best stuff to Austin for two shows at the Bass. You need know nothing more, citizen. Thu., Oct. 12, 7 & 10pm; Bass Concert Hall, 2350 Robert Redman, 512/471-2786. $37-37.

EDDIE IZZARD
The man’s doing some stand-up here, centering on promoting his new book. And singing some home songs. And — oh, you’d have loved this Izzardly night of “pathos, authenticity, and entertainment.” — but the show’s already SOLD OUT. Thu., Oct. 12, 8pm. Paramount Theatre, 713 Congress, 512/472-5470.

HOW’S YOUR MOM ‘N’ THEM? And here’s where all-star improv troupe Big Shed takes over the beer garden of Live Oak Brewing for an hour of comedic inspired by family reunions, back-woods encounters, and your mom’s text messages. It’s a brew-fueled family picnic under green trees brought to you by ColdTowne Theater and En Route Productions. Through Oct. 13. Fridays, 8pm. Live Oak Brewing Company, 1615 Czosz, 512/365-2299. $10.

DANCE

TAPESTRY DANCE COMPANY: JUST TAP!
Witness some of the best rhythm tap dance has to offer, featuring Aclat Fray and the only full-time, professional, repertory tap-dance company in the world. Wed., Oct. 12-22, Thu.-Fri., 8pm; Sat., 2 & 8pm; Sun., 2pm. Long Center for the Performing Arts, 701 W. Riverside, 512/474-5664. www.tapestry.org.

LOOKING FOR DANCE CLASSES? Swing? Ballet? Tango? Pole-dancing? We’ve got myriad classes listed online, with schools willing to get your feet firmly on the floor — or soaring through the air — to joyful moves.

CLASSICAL MUSIC

LETS MAKE A SCENE: BERNSTEIN AT 100

ARADHANA: A SPIRITUAL JOURNEY

FAST FORWARD AUSTIN: SPARE THE ROD
We may be a day late and a dollar short, but Gay Place is still celebrating yesterday’s National Coming Out Day (Oct. 11). Why? Because if you know me, you know how much I cherish my queerness and the community around me, and that’s always worth celebrating. We’ve all come out at one point or another, and some of us come out again and again. We come out for our mental health, to build community and grow the most beautiful of chosen families. We come out so that others know: It’s okay to be gay, queer, trans, nonbinary, bi, and/or pan — in fact, it’s f*cking great. We make the world better, braver, and certainly sexier — to hell with politicians and religious extremists who’d like to erase us. You can’t undo magic. Some of us chose to be here, some of us are born this way, so if you’re reading this, thinking “maybe these are my people,” but you’re scared or uncertain, take your time. We’re here, waiting with welcome arms (and glitter). This week, from GayCL to WERQ (a Drag Race affair) there’s lots of ways to get yer gay on and bask in the glow of this fabulous qmmunity.

**GAYDAR**

**GAYME NIGHT AT THE O** Callin’ all game-ers for a night of dice rolling and game playing.


**L&B SECOND FRIDAY LADIES’ NIGHT** Friday night, ladies’ night. Lesbians & the Boss get the dance floor moving. 9pm. Sellsers Undergound, 213 W. Fourth. Free. www.fb.com/lesbutanteandtheboss.

**FRIDAY THE 13TH SLASHER PARTY** The Bear goes B-rate for slasher films. Get into the theme and come as yer fave killer (Ghostface) or victim. (Casey Becker? Glen Lantz? You get bonus points if and come as yer fave killer (Ghostface) or victim. (Casey Becker? Glen Lantz? You get bonus points if)


**CURSE MACKEY, SCORPIO**

**BIZET**

Carmen

Sat., Nov. 11 7:30 PM
Thu., Nov. 16 7:30 PM
Sun., Nov. 19 7:30 PM

**AUSTIN OPERA**

512-472-5992

**AUSTIN SYMPHONY’S BUTLER POPS SERIES PRESENTS:**

**AIDS WALK AUSTIN 20TH ANNIVERSARY**

For 30 years this 2.5-mile walk has helped folks liv

**AUSTIN SYMPHONY’S BUTLER POPS SERIES PRESENTS:**

**GAYLY AHEAD**

**AUSTIN PRIDE CELEBRATION 2017** Better late than never, and those possibly cooler temps won’t make this fest any less hot. Performers include: Lisa Lisa, Betty Who, Mykki Blanco, L’Trix, Cynthia Lee Fontaine, Trixie Mattel, Miss Austin Pride 2017 Nadine Hughes, Mr. Austin Pride Sya Nye, and lots of local loves! This year’s beneficiaries include TENT and the proposed LGBT Center, plus Harvey support. Sat., Oct. 21, noon-10pm. Fiesta Gardens, 2101 Jesse E. Segovia St. 512-257. www.austinpride.org.

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“MARTA LEE & ANIKA STEPPE: KIND OF ABOUT MICHIGAN”
UT Visual Arts Center, 23rd & Trinity, www.utvacc.org
Through Oct. 20

Familiarity breeds abstraction. Handwriting mutates into barely legible strings, longtime friends create an ever-abbreviating verbal shorthand that at times elides the verbal altogether, and memories of long summers at your grandparents’ house distill down to and span work into remembrance by the pattern of their couch set. A shared road trip necessitates one kind of familiarity, and the return to places from your childhood uneathars another. For “Kind of About Michigan,” two friends and University of Texas MFA students take on both. For the project, Marta Lee and Anika Steppe went on a summer road trip to adolescent memory pit stops in Michigan and chronicled alongside one another what they saw. The results are a touching collaboration that explores and ruptures the sentimentality of those intimacies.

The works often block off space in rectangular patches, bringing to mind a quilt and the comfort that comes with one. Photographs and paintings of buildings are composed such that they are patched together by bricks and peeling squares of layered paint. Cabin rooms and exteriors are color-blocked into rectangles of textile patterns, windows, grass, doorways, and blocks of sky. A tiny acryla-gouache painting by Steppe serves as a key. From Aunt Ter’s Quilt: North America as seen by Anika, age 7 shows in a few square inches a painted rendering of a literal quilt patch with a child’s warped sketch of the Michigan state outline. This outline is roughly repeated in Steppe’s photograph Mapping Michigan by Hand, which captures two individuals using hands to map the bipartite state, as many a Michigander has done. This resourceful shorthand for mapping the state alights on what the project is about, kind of about Michigan, but really about what place means and how one’s familiarity with it wars over time, loses specificity and becomes a general outline to fill with memory.

A favorite coupling is a photograph and painting, both titled Esther’s Bathroom. Displayed side-by-side, the works beautifully and distinctly show the same space, a bathroom wall with a mirror, delicately patterned over with the shadow of a fern outside. Lee’s pastel-hued painting features a robe on a hanger, perhaps hung in front of the mirror also seen in Steppe’s black-and-white photograph, though it is more difficult to identify it as a mirror in the painting. The two tweaked, slightly hazy personal perspectives inform and clarify one another, as continues to be true throughout the exhibition.

The show brushes up against but succeeds in stopping short of sentimentality, because the artists are frank about a significant component of such a project and summer: boredom. There are endless anonymous buildings and wastelands; time-killing games represented occasion too literally (a life-size replica of a playing card feels off); and a goofy choreographed music video, the type you make with a friend you’re deeply comfortable with when you’ve run out of everything else to do. — Melany Jean
LA CATRINA: SUGAR SKULL WORKSHOP Learn the history and meaning behind these Dia de los Muertos creations and make a skull of your own, abetted by artists Christina Barboza and Mary Rae Arvizu. Sat., Oct. 14, 1pm. The Belmont, 305 W. Sixth, 512/476-2100. Donations accepted. lacatrinapresents@gmail.com.


LITERA


ALICE HOFFMAN: THE RULES OF MAGIC “For the Owens family, love is a curse that began in 1620, when Maria Owens was charged with witchery for loving the wrong man.” Hex me not: Meet the author and get your book signed tonight. Thu., Oct. 12, 7pm. BookPeople, 603 N. Lamar, 512/472-5050.

MAJOR JACKSON The award-winning poet reads from his work, courtesy of the literary boosters at UT’s Michener Center. Thu., Oct. 12, 7:30pm. Ayaya Auditorium (ACES 2.302, UT campus), www.michener.utexas.edu.

CHELSEY CLAMMER AND TATIANA RYCKMAN Here’s a night of sharp literary celebration in which Clammer presents Circadian, her award-winning collection of essays, and Ryckman, the editor of AWST Press, offers her novella, I Don’t Think of You Until I Do. Sat., Oct. 14, 6pm. BookPeople, 603 N. Lamar, 512/472-5050.


EDITH EGER: THE CHOICE The author, a psychologist whose own experiences as a Holocaust survivor help her treat patients, presents her memoir and practical guide to healing. Mon., Oct. 16, 7pm. BookPeople, 603 N. Lamar, 512/472-5050.

THE BROKEN SPOKE BOOK It’s Donna Marie Miller’s chicken-fried, whiskey-dappled, joyously shit-kicking book about the legendary Texas honky-tonk right here in our own river city, presented by the author and James and Annetta White, with musician Ben Stafford Rodgers. Tue., Oct. 17, 6:30pm. Austin History Center, 810 Guadalupe, 512/974-7436.


EDUARDO LALO: USELESSNESS This event, hosted by César A. Salgado, features a bilingual reading from Lalo’s most recent book and a reading from his work-in-progress, Intemperie – with Sean Manning reading the English parts – and more. Wed., Oct. 18, 7pm. Malvern Books, 613 W. 29th.

ANDERSON TERRACE FALL MARKET
Browse fresh produce, jewelry, the work of local artists, romp through the pumpkin patch, and sip on some wine. The kids can paint a pumpkin. Wednesdays in Oct., 3-30pm. Anderson Terrace Event Venue, 1150 Anderson Mill Rd. Free.

INTERWOVEN COMMUNITY WEAVING PROJECT
These weaving workshops are free and open to the public. Wednesdays in October. Rosewood-Zangosa Neighborhood Center, 2800 Webberville Rd. www.batikbydesign.com.

COMMUNITY WELLNESS HOUR
An hour of wellness and selfcare with free acupuncture, mindfulness exercises, and more. Thu., Oct. 12, 12-4:15pm. AOMA Graduate School of Integrative Medicine, 4700 West Gate Blvd. Free. www.aoma.edu/wellness-hours.

ARTICULTURE ARCHI-TALKS

AMERICAN GATEWAYS PRESENTS THE GATEWAY AWARDS GALA

EASTSIDE POP-UP NIGHTS

SCIENCE UNDER THE STARS
Tours and displays open Fri., 7pm, kids’ activities at 7:30pm, and a talk on “A closer look at embryos in the animal kingdom” by B. Thu., Oct. 12, 7pm. Brackettville Field Laboratory, 2907 Lake Austin Blvd. Free. www.scienceunderthestars.org.

#DOFARROW’S Stevenson Dance Upon Injustice
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GOGAMES360

FALL FESTIVAL

AUSTIN DOLL COLLECTORS SHOW & SALE

THE AUSTIN FLEA

UNIQUE GROUND COVER PLANTS CLASS
This talk will cover new and unique ground covers that are resource efficient alternatives to the typical species used. Sat., Oct. 14, 10am. Natural Gardener, 8668 Old Bee Caves Rd., 512/288-6113. Free. www.naturalgardeneraustin.com.

THE LITTLE DARLIN’ SWAP MEET

TAPE MEET ATTIX
Cassettes are back in vogue and this event (on Cassette Store Day) gathers collectors and labels with limited-edition items, new releases, live performances, cassette only DJs, and more. Sat., Oct. 14, 7-2pm. Space 24 Twenty. 2420 Guadalupe, 512/472-1621.

XIANG YUN TEMPLE OPEN HOUSE

DITCH THE FEST FEST
This fest, in its seventh year, brings together a great lineup of local music, comedy, and art to offer as an alternative to that other fest in town. Oct. 14, Spider House Ballroom, 2906 Fruth, 512/522-5872. $5. www.rawpank/ink/ditch-the-fest-201.
HALLOWEEN & Día de los Muertos

HAUNTED HOUSES
HAUNTED HALLOWEEN TRAILS
Walk along the shadowy trails of Pioneer Farms where evil is sure to lurk ... and some history too. Two trails with various levels of scares await. Hiding among the buildings will be storytellers, pumpkins, food, and ne’re-do-wells for kids and adults alike. Fri.-Sat., Oct. 13-28, 7-10pm. Pioneer Farms, 10621 Pioneer Farms Dr, 512/837-1215. $15. www.pioneerfarms.org/halloween.

HOUSE OF TORMENT
Named the No. 1 haunted house in America by Hauntworld Magazine (a trusted publication in haunting circles), HoT celebrates their 15th year of scaring the bejesus out of you with a dark carnival-themed, fire shows, “Escape the Room” games, and more gore. Not recommended for kids under 12. See website for calendar and hours of operation. 2632 Ridgepoint Dr. $20-33. www.thehouseoftorrent.com.

KIDS
BETHANY LUTHERAN PUMPKINPATCH

BOO AT THE ZOO
See what the animals get up to at night and take a ride on the haunted train running every 20 minutes. Costumes make it more fun. Tickets are limited. Fri.-Sat. through October. $3-5 per person. Austin Zoo & Animal Sanctuary, 10808 Rawhide Tr. 512/288-1490. $17.50. www.austinzoo.org.

FAMILY FESTIVAL PUMPKIN PATCH
Grab a pumpkin, get up, enjoy the live music, visit the petting zoo, and take in the carnival games. Just a few of the options at this kid-friendly event. Sat.-Sun, in October. Proof & Cooper, 18710 Hamilton Pool Rd., Dripping Springs, 512/264-1014. www.proofandcooper.com.

HALLOWEEN BLOCK PARTY
Halloween fun for all ages with music, face painting, dancing, food, door prizes, bounce house, and more. Sat., Oct. 14, 11am-3pm. 2110 White Horse Tr. $5. kayla@danzversity.com.

OUT OF TOWN

CRAZY WATER FESTIVAL

TEXAS PHOTO FESTIVAL
Photographers of all levels can shoot pictures of sets, models, and historic Smithville while enjoying music, speakers, and vendors. Fri.-Sat., Oct. 13-14. Smithville.

SCARECROW FESTIVAL

HILL COUNTRY RANCH: ARTISAN AND CRAFT FAIRE

SACRED SPRINGS POWWOW

BUTCHER’S BALL
If you like meat plus music, adult beverages, and cooking then this is the place to be as local carnivores gather to celebrate the finer points of culinary delights. Sat., Oct. 21, Rockin’ Star Ranch, Brenham. Prices start at $100. www.butchersball.com.

CHRISTOPHER MCGUIRE/ALLEGRO
TRIO CONCERT
As a master of the classical guitar, McGuire has a musical intensity that is welcoming and captivating. Sun., Oct. 15, 3pm. United Methodist Church, Fredericksburg. By donation. www.fredericksburgmusicclub.com.

Soccer Watch

BY NICK BARBARO

It seemed unthinkable as late as Tuesday evening. Surely the U.S. would qualify for next summer's World Cup. To be knocked out for the first time since 1986, the U.S. would have to lose to last-place Trinidad & Tobago, and have both Panama and Honduras upset group leaders Mexico and Costa Rica. Well, that unlike trifecta came to pass, and now Panama will have their first WC entry ever. So will tiny Iceland, the smallest nation ever to play in a WC (334,252 as of Tuesday), and one of the darlings of last year's Euro Cup. But there's no joy here in Mudville – it will be interesting to track the decline in watch parties and media interest next summer.

The kids are all right, though: the U.S. is off to its best start ever at the 2017 U-17 World Cup, being played in India. They won their first two games, and have already clinched a place in the knockout round. If seedings work out as expected, the U.S. may play at 6:30am, Oct. 18 and 21, with those games and some others shown live on FS2.

Up next: The European Champions League group stage continues next Tue.-Wed., Oct. 17-18, with games both days at 1:45pm on Fox Sports 1 & 2.

The UT Longhorns slipped a couple of notches in both the national rankings and the Big 12 standings, after being held to a 1-1 draw by TCU. They're on the road the next couple of weeks, before the home finale, Oct. 27 against league-leading Oklahoma State...
We All Scream for (Dairy-Free) Ice Cream

AUSTIN BOASTS FOUR VEGAN FROZEN DESSERT SHOPS

Ice cream is practically a dietary staple in a city plagued with triple-digit temps for entirely too many months of the year. For vegans, there was only one option for local frozen desserts until recently. Austin is now home to four storefronts offering only vegan ice cream, taking the city from one of the vegan food capitals of the country to one of the vegan ice cream capitals of the country, just like that.

While Sweet Ritual – Austin’s first dedicated vegan ice cream parlor – has long been a local favorite with the dairy-free community, a new pack of vegan ice cream parlors has popped up. Vicecreme showed up this spring, opening its doors on Earth Day and impressing the public with house-made soft serve blended from bananas. It’s dairy-free, gluten-free, and the banana base is even fat-free, so you can indulge without wrecking your diet. They’ve got a case full of NadaMoo! flavors to boot.

While you won’t find any bold signs declaring the hip and modern shop’s veganism, rest assured that everything in it is dairy- (and cruelty-) free. Owner Michael Limongelli simply wants customers to discover for themselves how good vegan ice cream can taste, without the stigma that vegan ice cream is too “healthy” or not “normal.” As if anyone could concoct a logical excuse for not eating a donut-topped ice cream cone or a homemade Klondike bar. He’s just trying to make a difference – and negate ice cream as a reason for people not adopting a vegan lifestyle. “It’s up to our generation to make that change regarding where our planet is headed,” says 27-year-old Limongelli.

Milky Way Shakes was born after best friends Rachel Horesovsky and Moni Burgin converted a food truck and ran a successful Kickstarter campaign. Austin’s first dairy-free frozen dessert truck opened in September, offering creative, delectable milkshakes with homemade coconut ice cream. Milkshakes like Oreo Borealis boast chocolate fudge, mint, and Oreos (Yes, they’re vegan. No, that’s not cream in the center.), and their Strawberry Lemon Cloud features lemon curd and vegan meringue made of aquafaba, the viscous water in which beans have been cooked. Burgin’s fave – chocolate cayenne – is the spiciest shake you’ll ever sip. The best part? The truck is right around the corner from Arlo’s at funky Spider House Cafe, so you can polish off that Bac’n Cheeze Burger with a shake.

The third storefront to open this September was Yummi Joy. It’s owned by the same folks as Toy Joy, so you know the atmosphere is going to be fun and playful, and is practically a reopening, as the current owners are returning to the storefront roots as a candy store and vegan ice creamery. Shelley Meyer, co-owner of Yummi Joy and Toy Joy, has been hearing from customers for years about how they missed that component of the shop, so they jumped at the chance when the space next door opened up. They’re offering two kinds of their own vegan soft serve, but customers can also find Sweet Ritual flavors in the case (“unicorn poop,” anyone?), which is entirely appropriate because it’s where Sweet Ritual co-owner Amelia Raley got her start in vegan ice cream. If that’s not enough, an espresso machine means vegan affogatos – ice cream drowned in espresso – are on the menu, too.

All of these new businesses are scattered across the city, making dairy-free ice cream within reach no matter what side of I-35 you’re on: Vicecreme is located on Lake Travis, Yummi Joy opened up right next to Toy Joy on East Second, and Milky Way Shakes is parked at Spider House Cafe.

If that sounds like a significant amount of competition, fear not. All the businesses are thrilled to be part of a growing industry in a city ecstatic to have – and frequent – their shops. “It means people are becoming aware of what they’re putting in their bodies,” says Limongelli. “There’s really no competition in the vegan world because we all stand for the same thing. We’re all trying to make a positive impact.”

“The culture is growing,” Meyer agrees. Summer may have ended, but vegan ice cream season is far from over in Austin.
Feeding the 5000

Food that would have otherwise gone to the landfill will be used to make a communal feast for 5,000 people. The event is designed to increase awareness of food waste: 40% of food produced is wasted and 1 in 6 people in the United States are food insecure.

Thu., Oct. 19, 11am-2pm. Texas State Capital, South Lawn.

AUSTIN TORTILLA POP-UP DINNER This dinner will feature a full menu by chef Brendan Nomura and preview his new venture, the Austin Tortilla Company.
Thu., Oct. 12, 7pm. Swoop House, 3012 Gonzales, 512/467-6600. $50.

SPIRIT PAIRING DINNER WITH CANNON + BELLE AND PEPE ZEVADA Z TEQUILA Join Cannon + Belle, located in the Hilton Austin, for a special spirit pairing dinner with Z Tequila. In addition to a five-course dinner from Chef Yesi and cocktail pairings using a variety of Z Tequilas, owner/founder Pepe Zevada, will be in attendance.
Fri., Oct. 13, 6:30pm. Cannon + Belle, 500 E. Fourth. $70.

THE BUTCHER’S BALL Watch Texas chefs compete for the Golden Cleaver while enjoying a day of tastings, discussions, and demonstrations.

FOURTH ANNUAL TASTE OF CEDAR PARK Sip on local beer and wine while strolling through the Cedar Park Sculpture Garden listening to live music and tasting food from local restaurants.
Tue., Oct. 17, 6-9pm. Cedar Park Sculpture Garden 1435 Main Street Cedar Park, Texas 78613. $40. info@cedarparkchamber.org.

ONE LAMB, FIVE WINES: KERMIT LYNN WINE DINNER This exclusive dinner features the wines of Kermit Lynch Wine Merchant, with an entire lamb from Windy Hill Farms, and five wines paired with five special lamb dishes prepared just for this occasion.
Tue., Oct. 17, 6:30-9:30pm. Italic, 123 W. Sixth, 512/660-5390. $85.

SOUTHERN FOODWAYS ALLIANCE COCKTAIL RECEPTION Celebrate the release of The Southern Foodways Alliance Guide to Cocktails with Olamaie’s crafted snacks and cocktails from the book.
Wed., Oct. 18, 5-7pm. $40-60.

AUSTIN BEERWORKS BEER DINNER The Hightower and Austin Beerworks are teaming up for a five-course paired beer dinner that will include ABW and the Hightower’s collaborative brew, a biere de garde named Garde Tower, and other limited edition ABW brews. The five-course paired dinner will feature New Texan Cuisine, and the spent materials from Garde Tower will be incorporated into the dishes.
Wed., Oct. 18, 6:30-9pm. The Hightower, 1209 E. Seventh, 512/524-1448. $80.

SPIRITS OF MEXICO This year’s annual competition also features tequila and mezcal tastings, hand-crafted cocktails, Mexican cervezas, and culinary pairings curated by local chefs including Clinton Kendall, Nicolas Yanes, and Ben Runkle. The event will also feature live music and yard games.
Thu., Oct. 19, 7-10pm. Fair Market, 1100 E. Fifth, 512/494-9093. $75.

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Rescue Remedy

As the city strives for zero waste, where does food fit in?

It’s Saturday morning and Allen Schroeder is fitting boxes of produce into his packed Ford Explorer with the finesse of a veteran Tetris player. Several bright yellow bunches of bananas crown a parcel loaded with shiny apples; cartons of berries commingle with sweet potatoes, asparagus, and bunches of herbs. Schroeder isn’t preparing for the farmers’ market, but rather his weekly delivery to Casa Marianella, an East Austin shelter housing 50 recent immigrants and asylum seekers.

According to Austin’s Office of Sustainability, 17% of Austin’s population is considered food-insecure. “We depend on a lot of donations, particularly fruit and vegetables,” says Jennifer Long, Casa Marianella’s director for the past 19 years. “We’re pretty much a bottomless pit of need for produce. That box of apples will be gone in a day, which is wonderful because everyone who comes here is malnourished. A big box of apples is like nirvana.”

After visiting Wheatsville Co-op and Fresh Plus to rescue things like imperfect produce, day-old bread, and dairy – 3,000 pounds of food that would otherwise be composted – Schroeder, the food donation specialist for Break It Down, distributes the goods to neighborhood centers and churches.

Larger nonprofit organizations have the bandwidth and infrastructure to bring in much larger quantities. Keep Austin Fed saves over 55,000 pounds of food each month, and of the 38 million pounds of food Central Texas Food Bank distributed in the 2015-16 fiscal year, 19 million pounds were rescued from restaurants, retailers, distributors, and farms. H-E-B donated 5 million pounds of food to the CTFB last year through their Perishable Rescue Program. This summer, Whole Foods Market’s Southwest Region joined the Food Donation Connection, which facilitates donations between food businesses and local nonprofit organizations. Austin City Limits Festival donates all its leftover food to CTFB, and the University of Texas stadium just began recovering game day leftovers for food bank pickup. Still, not all businesses are so quick to jump on board with food rescue. Some refuse to donate because of hygienic concerns, despite the fact that all food donors are protected by a Good Samaritan Act. “More than anything, we try to further educate people in the food world about the fact that it is legal and protected to donate unsold food,” says Tyler Markham, CTFB’s agency retail specialist.

Schroeder has heard some companies say that donating excess would cheapen their brand, and others are waiting for external leadership to enforce procedures. “Some just don’t want to deal with the logistics – a relatively small change in the population of the business,” he says. “They would rather throw it in the dumpster than create a system for diversion.”

Schroeder, who has over 24 years of grocery experience, delved into food recovery while working for Wheatsville in 2008. Around the same time, he joined the Austin-Travis County Food Policy Board’s food recovery working group – a think tank that researched and presented the city’s need for food rescue while Austin Resource Recovery worked on a waste diversion plan. In 2011, the Resource Recovery Master Plan was launched with the goal of reducing the amount of trash sent to landfills by 90% and achieving zero waste by 2040. Since 85% of the city’s trash and recycling comes from businesses – which all use private haulers – the Universal Recycling Ordinance was the first order of business, phased in over five years’ time, beginning with the largest commercial and multifamily residential properties. As of Oct. 1, 2017, all businesses must provide recycling and submit an annual report, according to the ordinance.

Phase two of the master plan deals exclusively with organic materials, which take up 37% of our city’s costly landfills. In addition to launching a citywide curbside composting collection this month, each Austin food service establishment 5,000 square feet or larger is now required to submit an Organics Diversion Plan aimed at keeping organic materials out of landfills. By October 2018, food service establishments of all sizes will be required to do the same. In this new plan, each business is required to adopt at least two different methods of diversion and prove how they implemented practices. Options include composting, waste reduction, removal of single-use materials (disposables), food waste prevention, food donation, and ongoing food recovery.

Schroeder points out that the new Organics Diversion Plan contains a glaring oversight: Food is lumped together with all other organic material. “The current Organics Diversion Plan is just a composting ordinance,” he says. “There’s no sense of urgency to get food to people. We need to change this ordinance because it’s not saving food.”

Austin Resource Recovery maintains that there are too many unique types of food businesses in Austin to enforce any stricter mandates on food diversion. “Take JuiceLand, for example,” says Susanne Harm, ARR’s public information specialist. “Their organic waste is usually squished-up oranges and fruit pulp. So their specific business would be perfect for donating to farmers, but not necessarily to people for consumption.”

For now, ARR is focusing on educating businesses on waste reduction and organics diversion, and is willing to work one-on-one with them to achieve these goals. Plenty of Austin food businesses have already taken steps on their own to function as close to zero waste as possible, and ARR believes these models – and the customers who support them – will continue to push industry standards. “The customers here in Austin really do hold businesses to a higher standard,” says Harm. “They want businesses to be environmentally friendly.”
FOOD NOT WASTE

Austin’s food policy manager, Edwin Marty, has been focusing on food recovery since joining the Office of Sustainability in 2014. “We, as a city, are in the midst of developing a broad strategy for how to eliminate food waste from our system and how to put food recovery in at a higher level of prioritization than it currently is,” he says.

The Environmental Protection Agency, which reports that Americans produce 4.40 pounds of trash per day, has created an inverted pyramid to describe guidelines for food protection. From the top down, it’s source reduction, feeding hungry people and then animals, using excess food for industrial purposes (like fuel), composting, and then using landfills as a last resort.

“You have food waste as the result of a really broken food system [where] it’s easier to throw it away than it is to refine the system of recovering it,” says Marty. “We are hoping to do some significant research in the next year about the cost benefits of different strategies.”

He points out the cyclical conundrum at hand: Innovation and infrastructure require money, which would create tax increases impacting the very same population who is currently food-insecure. “We are aware that the people we’d like to get recovered food to are the ones who are suffering most from the lack of affordability of our city,” Marty says. “So there’s a really complex philosophical perspective. Does it make sense to increase the cost of living in Austin because we’re trying to get recovered food to hungry people?”

Schroeder contends that the most compassionate route is also the most financially viable. “A measure of food might be worth $100,” he says. “But as fuel, it’s worth maybe $40. As compost, it’s worth $3. How do we maintain the value of food in this process? Keep it as food if at all possible.”

TABLE TO FARM

Since the first phase of the Organics Diversion Plan rolled out two weeks ago, there’s been a heightened public interest in both composting and food recovery services. Like Food Donation Connection, Break It Down is shifting to a for-profit model, and they just entered into a contract with a software company that will enable them to calculate businesses’ tax deductions for food donations. “More food is being moved to the needy – that’s number one,” says Schroeder.

“We’re getting more companies to donate food, and they get a tax write-off, so that’s a win for them. Since there is money to be had, it adds another win to the win-win.”

Food recovery apps like Unsung, Food Cowboy, and Spoiler Alert aim to both solve and monetize this high need. “It’s a really exciting time to be involved with the food recovery initiative because of the amount of innovation happening right now,” says Marty.

This spring, a local start-up beta-launched an innovative new way to keep food from becoming waste. GrubTubs – the brainchild of Robert Olivier, Robert Nathan Allen, and Quinault Childs – upcycles organic restaurant scraps into livestock feed using black soldier fly larvae (“nature’s perfect decomposer,” Allen calls them), then delivers the feed to local farms. As a result, food businesses get rid of their organic waste and farmers get high-quality, low-cost feed.

“This idea isn’t competing with other folks in town already doing good work, but instead it’s complementary,” Allen says. GrubTubs takes scraps most composting companies don’t want (meat trimmings, eggs, fish guts, dairy) and leaves the type of fibrous browns needed for good quality composting. After winning the top WeWork Creator Award this summer, the team is testing the initial concept with restaurants like Otoko, Barley Swine, Eden East, and Le Politique. They hope to add food rescue to their model by offering one tub for grubs and one tub for edible food donations.

“This idea helps bring the farm-to-table idea table-to-farm in a circular system where everybody benefits because we’re no longer wasting valuable food nutrients,” says Allen. “And if our logistics solutions can increase the volume of perfectly edible food to organizations like Keep Austin Fed or Central Texas Food Bank, that’s even more value we bring back to the community.”
A Searing Vision

THE EYESLICER ROADSHOW AIMS TO MELT YOUR BRAIN
by Richard Whittaker

Ever been to a film festival, seen a short film, and cursed that you’ll probably never see it again? That’s why Dan Schoenbrun has created The Eyeslicer, a new platform for low-budget, lo-fi mini-movies that he hopes will give these gems life beyond the festival circuit.

The new online show compiles 10 hour-long episodes, each built around a theme, with shorts by dozens of rising filmmakers bound together with linking material created by the producers. This Tuesday, Schoenbrun will screen two episodes from the first season at AFS Cinema. “The curation process wasn’t easy,” said Schoenbrun, “because we didn’t want to make it feel like a bunch of random shorts thrown together, but there’s just this treasure trove of films lying around.”

In his old day job as Kickstarter’s senior film outreach lead, Schoenbrun learned much about the challenges facing modern low-budget filmmakers: “The internet has done so many good things for art and artists and democratizing great work, but it’s really hard to stand out.” That double-edged sword is particularly brutal for short films: “So many of them are made and released in isolation. If you don’t know to look for them, you’re not going to find them. So that starting idea was to build a home and a brand around a certain kind of adventurous, provocative short.”

He and series co-creator Vanessa McDonnell started with the anthology format of 2016’s collective:unconscious, an audacious project in which five New York filmmakers adapted each other’s dreams. It laid the groundwork for The Eyeslicer: “It was my first experiment in trying to create an umbrella for great work, and for great filmmakers to work within. That was the inspiration to go all-out and say, ‘Instead of doing an hour-and-a-half, five-person film, what if we call up all of our favorite filmmakers and do a 55-person collaborative TV show?’”

Schoenbrun describes the series as “where curation meets complications and community.” Eclecticism is everything: a hand-animated autobiography about bad first relationships is followed by a lo-fi tale of the roommate with zero boundaries, and a cinema verité documentary about Silicon Valley’s homeless. He and McDonnell took their influences from Nineties cut-up culture, like MTV’s 120 Minutes and Liquid Television, but also from the handmade zine scene, and even seminal anthology comic Love and Rockets, which Schoenbrun dubbed “a semi-serialized variety show in comic form.”

The talent roster signed up to contribute includes rising talents like Amy Seimetz (Sun Don’t Shine) and Nathan Silver (Thirst Street), as well as Austin film scene fixtures like Annie Silverstein (“Skunk”), Augustine Frizzell (“I Was a Teenage Girl”), David Lowery (A Ghost Story), and the Zellner brothers (Kumiko, the Treasure Hunter). But don’t call them indie filmmakers. “The term independent film doesn’t really mean anything anymore,” said Schoenbrun, who said The Eyeslicer represents “radical filmmaking … work that is knowingly and deliberately outside the mainstream.”

The Eyeslicer Roadshow (Presented in Smell-O-Vision) screens Tue., Oct. 17, 7:30pm, at AFS Cinema. For tickets and more info, see www.austinfilm.org.

MY OBSESSION BY JOE GIBSON

THE DICK VAN DYKE SHOW: HARBINGER OF HORROR?

September 30, 1964: Viewers of The Dick Van Dyke Show receive an unusual treat. Instead of seeing Rob Petrie navigate some avoidable but relatable social or professional snafu, they get a story about Rob, wife Laura, and fellow Alan Brady Writer Buddy and Sally spending the night in a reputedly haunted cabin. The episode, like most from the series, is full of references to horror, like an outlier so much as a culmination of a zeitgeist, Frankenstein patchwork, of subtextual case here, that the real message was knowingly and deliberately out side the mainstream.

“Dear Mrs. Petrie, Your Husband’s in Jail”: The episode begins with a human eye. It’s the audience’s first substantive clue that anything supernatural is happening. Their first reaction is probably one of confusion, but once you’re attuned to them, you can see these patterns of references to the terrifying or mysterious became so overwhelming, I did something I’d never done: I started a spreadsheet. Here are just a few highlights from my exhaustive, and as far as I know, unprecedented research:

“When a Bowling Pin Talks, Listen”: Richie asks Rob to read him some bedtime stories: “The Tell-Tale Heart” and “The Raven” by Edgar Allan Poe. “The Masterpiece”: Rob buys a tacky clown painting, and when he scrapes away the top layer to see if there’s anything underneath it, the first thing he sees is a human eye.

“The Plots Thicken”: This episode, about Rob and Laura’s parents competing over cemetery plots, gives Rob a chance to do a Boris Karloff impression (which he does several times throughout the series). “Scratch My Car and Die”: Rob gets a fancy new impractical sports car. Its name? “The Tarantula.”

“Dear Mrs. Petrie, Your Husband’s in Jail”: Rob sees a monster triple-feature at the movies – Attack of the Giant Crickets, Dracula’s Grandson, and The Monster Who Ate Anything, but the experience is ruined when the kids in the audience spend the whole show cheering for the monsters.

These are just some of the more interesting examples; I have dozens more. Some of them are just a throwaway line or stray bit of business, but once you’re attuned to them, they have an incredible cumulative effect. Used to be an easy way to use references to a TV writer and his adorable wife becomes part of a zeitgeist, Frankenstein patchwork, of a piece with other TV shows that were on the air at the time – The Twilight Zone, The Adams Family, The Munsters – plus the scary stuff that was swirling around the real world informing pop culture – the Vietnam War, myriad political assassinations (including that of JFK, whose resemblance to Rob Petrie along with Jackie’s to Laura was well known), Charles Manson, not to mention Hitchcock’s Psycho, which gets an explicit shout-out in the season 5 episode “Long Night’s Journey Into Day,” a DVD horror special in its own right.

If I were a skilled TV critic, I’d build a subtextual case here, that the real message of The Dick Van Dyke Show is that in the mid-20th century the only truly safe spaces available to an enterprising person were their home and office. Everywhere else, potential disaster loomed, and even the horror of the outside world had a way of creeping in, like the exposed human eye underneath Rob’s clown painting, or Sally’s mystery boyfriend who turns out to be a mortician. But I’m just a guy with a spreadsheet, so I’ll direct you to what Laura says to Rob in season 4’s “The Impractical Joke”: “There’s a little bit of the monster in you.” Rob responds by doing the Karloff impersonation again, and everybody laughs.
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About Faces
Filmmakers Agnès Varda and JR form an unlikely friendship in this stellar doc

BY MARJORIE BAUMGARTEN

Color me beguiled. This documentary by the unlikely French duo of filmmaking lion Agnès Varda and outdoor installation artist JR is full of discovery, reflection, invention, and transmogrification. The film is a simple endeavor yet a monumental undertaking, a casual riff on some of the faces and places encountered by the artists and a thoughtful meditation on the past and the future of people and their French homeland. The film is personal, playful, soulful, and kind. The only problem with Faces Places is that it ultimately ends, and subsequently breaks the spell.

OPENINGS
Barracuda (NR)
Faces Places (PG)
The Florida Project (R)
The Foreigner (R)
Happy Death Day (PG-13)
Loving Vincent (PG-13)
Lucy (NR)
Marshall (PG-13)
Professor Marston and the Wonder Women (R)
Wasted! The Story of Food Waste (NR)

RATINGS
★★★★★ As perfect as a movie can be
★★★★ Slightly flawed, but excellent nonetheless
★★★ Has its good points, and its bad points
★★ Mediocre, but with one or two bright spots
★ Poor, without any saving graces
★ La bomba
★☆ Recommended

NEW REVIEWS

BARRACUDA
D: Jason Cortlund, Julia Halperin; with Allison Tolman, Sophie Reid, JoBeth Williams, Luis Bordonada, Tanner Beard, Larry Jack Dotson, Monique Straw, Angelo Dylen. (NR, 100 min.)
British newcomer Sophie Reid acts with her chin in the simmering dramatic thriller Barracuda, an aggressive posture that aptly conveys the fearless but slightly unhinged Sinaloa, a socially awkward young woman who might have an axe (or some other sharp object) to grind when she unexpectedly shows up one evening at the doorstep of the Austin home of her half-sister, Merle (Tolman, a dead ringer for actress Melanie Lynskey). Reid’s off-kilter character is super creepy at times — she casually nicks the ear of a blowhard cousin with a pocketknife he just used to filet a catfish, nonchalantly covers her head with dry-cleaning plastic wrap in a momentary act of staged self-asphyxiation — but rarely one-dimensional, eschewing the temptation of Single White Female lunacy for something sympathetic to Sinaloa’s feelings of abandonment and envy. Fathered by a philandering (and long dead) Central Texas country musician she barely knew as a child, and raised by a single mother in Brighton, England, this comely drifter blessed with a beautiful singing voice may aspire to nothing more than simply connecting with the paternal musical legacy long denied her.
Then again, she may have something more sinister in mind as she attempts to ingratiate herself with the members of her second family, a suspicion blatantly harbored by the clan’s less-than-welcoming, lipstick-and-nails matriarch played by a sorely missed JoBeth Williams. This narrative tension, not-so-subtly conveyed at one point by the prolonged imagery of an array of knives hanging on a kitchen wall, sustains your interest in Barracuda, even when the screenplay goes off the rails a bit in the shaky third act when things get a little grisly.
Filmed entirely in Austin and the surrounding area, the film purposely builds with dread as Sinaloa gets weirder and Merle gets wiser, though the saner sibling’s inexplicable employment crisis and abrupt broken engagement to a suddenly unsupportive fiancé (Bordonada) are puzzling plot developments that distract from an otherwise solid storyline. For local viewers, the movie offers a travelogue of familiar sights: the Downtown Hyatt on Lady Bird Lake, the sidewalk outside the Capitol building, roadside wildflowers in the Hill Country, and the rocky terrain of Pedernales Falls, among other things. It also capitalizes on the milieu’s music-lover reputation by featuring several lovely yet intense performances by Reid, as well as appearances by Butch Hancock and Colin Gilmore. In the end, Barracuda may not have the sharp teeth of the Hollywood nail-bitters that have swum before in familiar waters. But if you’re attuned to its slow-burn charm, it still offers some bite.
★★★★ – Steve Davis
AFS CINEMA

THE FLORIDA PROJECT
D: Sean Baker; with Willem Dafoe, Brooklynn Prince, Bria Vinaite, Valeria Cotto, Christopher Rivera, Caleb Landry Jones, Mela Murder, Macon Blair. (R, 115 min.)
Baker trades in the iPhone that he used to great acclaim to shoot his last film Tangerine for the vivid range of 35mm in his new film The Florida Project. The shift in tech-
The focus of the film expands upon Tree’s self-centered worldview to include a picture of female friendship that is catty and destructive, almost to the level of satire, à la 2004’s Mean Girls. Rothe sports a millennial, less-than-thrilled-to-be-here stare, with just a touch of exhaustion to indicate the perpetual Monday morning hangover that she’s doomed to repeat. The setup itself suggests what it means to be a survivor – to persist in reliving the trauma over and over – to keep getting up to repeat. The setup itself suggests what it means to be a survivor – to persist in reliving the trauma over and over again, albeit with slight variations. Although there’s humor and a few “aww” moments, not to mention plenty of by-the-book psycho slasher action (though nothing too bloody or gory – the killing scenes are quickly cut to morning), the quieter moments quickly cut to morning), the quieter moments there take stabs at body-shaming and rape culture. (And is there any subtext in the fact that Tree keeps getting killed by a baby in an age where we are still debating reproductive rights?)

Of course the less subtle message here is: Each day we get a chance to be better, to do better, to face our villains and our flaws: to course correct. Let’s not waste that chance.

*** -- Daniella White
ALAMO LAKELINE, BARTON CREEK SQUARE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROOK, CM SOUTHPAK MEADOWS, CM STONE HILL TOWN CENTER, FLIX BREWHOUSE, HIGHLAND, GATEWAY, IPIC, METROPOLITAN, TINSELTON NORTH, WESTGATE

Loving Vincent
D: Dorota Kobiela, Hugh Welchman. (PG-13, 94 min.)

If there is something that the PR people from the film Loving Vincent want you to glean from the press materials for this hybrid doc on the death of the famous artist Vincent van Gogh, it is this: There were a lot of people painstakingly crafting this film. Seven years of production, 125 artists lovingly rendering every frame, and who knows how many babies were born during that period. The end result, an animated col-

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THE FOREIGNER
D: Martin Campbell; with Katie Leung, Jackie Chan, Rufus Jones. (114 min.)

Not reviewed at press time. Jackie Chan takes a page from Liam Neeson in this thriller about a man whose daughter is murdered in an act of terrorism. Intrigue and revenge ensue.– Josh Kupke
ALAMO LAKELINE, ALAMO SLAUGHTER LANE, BARTON CREEK SQUARE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROOK, CM SOUTHPAK MEADOWS, CM STONE HILL TOWN CENTER, FLIX BREWHOUSE, HIGHLAND, GATEWAY, IPIC, METROPOLITAN, TINSELTON NORTH, WESTGATE

HAPPY DEATH DAY
D: Christopher Landon; with Jessica Rothe, Israel Broussard, Ruby Modine, Rachel Matthews, Charles Aitken, Rob Mello. (PG-13, 96 min.)

Now’s as good a time as any to admit that I never really liked 1993’s Groundhog Day all that much. There’s something frustratingly tedious about living the same day over and over again, albeit with slight variations. Something a little too close to real life, so why would I want to relive it in a movie? Screenwriter Scott Lobdell wasn’t bashful about swiping this premise for horror-comedy reboot Happy Death Day (aka Half to Death, a 2007 project involving Michael Bay and Megan Fox – yeesh), Cool girl Tree Gelbman (Rothe, La La Land) keeps waking up on her birthday in the dorm room of a fellow student she barely knows (Broussard, The Bling Ring). Each night she gets killed by a Michael Myers-esque stalking in a baby-face mask (the school’s sports team is the Bayfield Babies), and each morning she wakes a little bit weaker. Existential crises ensue as Tree tries to solve her own murder before it happens. (“You relive the same day over and over again, you start to see who you really are.”) The reveal is a bit predictable, but a couple of fake-outs keep things interesting along the way.

The focus of the film expands upon Tree’s self-centered worldview to include a picture of female friendship that is catty and destructive, almost to the level of satire, à la 2004’s Mean Girls. Rothe’s sports a millennial, less-than-thrilled-to-be-here stare, with just a touch of exhaustion to indicate the perpetual Monday morning hangover that she’s doomed to repeat. The setup itself suggests what it means to be a survivor – to persist in reliving the trauma over and over – to keep getting up each day even when you know there’s danger, even when you know some people won’t believe you if you tell them what you’ve been through. Although there’s humor and a few “aww” moments, not to mention plenty of by-the-book psycho slasher action (though nothing too bloody or gory – the killing scenes are quickly cut to morning), the quieter moments there take stabs at body-shaming and rape culture. (And is there any subtext in the fact that Tree keeps getting killed by a “baby” in an age where we are still debating reproductive rights?)

Of course the less subtle message here is: Each day we get a chance to be better, to do better, to face our villains and our flaws: to course correct. Let’s not waste that chance.

*** -- Daniella White
ALAMO LAKELINE, BARTON CREEK SQUARE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROOK, CM SOUTHPAK MEADOWS, CM STONE HILL TOWN CENTER, FLIX BREWHOUSE, HIGHLAND, GATEWAY, IPIC, METROPOLITAN, TINSELTON NORTH, WESTGATE

THE AUSTIN CHRONICLE OCTOBER 13, 2017 THE AUSTIN CHRONICLE 57

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If you’re in the market for horror film recommendations to get into the Halloween spirit, I’m your girl.

**Beyond the Gates (Netflix):** While browsing through my local video store as a kid, I was obsessed by the amazing VHS cover art in the horror section. This method of choosing titles introduced me to some of my favorite movies: *The Gate, Phenomena,* and *Halloween,* for starters. *Beyond the Gates* is a throwback to that time period of a certain lovingly visceral artistic style. Two brothers discover a VCR board game (yes, those existed) they have to play in order to save their father’s soul. The pink and purple lighting alongside comical gore transport you back into the nostalgia of Eighties horror. Essentially, it’s *Jumanji* meets old-school horror effects complete with a killer synth score and starring Barbara Fucking Crampton.

**Black Sabbath (Shudder):** Also known as *The Three Faces of Fear,* this 1963 horror film is a low-budget anthology directed by Mario Bava. A certain heavy metal band appropriated their name from this film, and if that doesn’t pique your interest, I don’t know what will.

**Boys in the Trees (Netflix):** Damn, this Australian film gave me all the feels. It’s an emotionally poignant story set on friendship lost and growing up as an outsider. The narrative is creepy yet cathartic, which pairs perfectly with the highly stylized and dreamlike cinematography. Writer/director Nicholas Verso created a beautiful tale mixing juvenile antics on Halloween night as well as paying homage to Ray Bradbury’s novel *The Halloween Tree* and the folklore of the holiday itself.

**Berlin Syndrome (Netflix):** Give me all the ghosts, werewolves, and witches because, frankly, realistic horror freaks me the fuck out. This film is so cringe-inducing and disturbing in its plausibility, I could barely stand it. However, it was refreshing to watch a film tackling the whole “independent girl travels abroad only to get kidnapped” paradigm through the eyes of female director Cath Shortland. This twist on Stockholm syndrome provides a singular serving of tension and suspense that will haunt you long after the credits roll.

--Account Executive Marisa Mirabal

Lage of most of van Gogh’s paintings, lovingly curated by those artists, toiling away, seeks to be an examination of his death. Which, by the way, was of suicide after he shot himself with a gun and then later died in his bed. And I daresay that it is probably the unfortunate task of the film critic to point out that however many days or months or years you spend working on a project, if the end result is unsuccessful, it honestly doesn’t matter.

The plot of *Loving Vincent* is extremely threadbare: the son of a postman is tasked with delivering a letter van Gogh sent to his brother Theo. Much mystery is swirled around whether van Gogh shot himself (There were youths! With guns! In the vicinity!) and the life of the famous (after his death) artist is examined with a degree that might satisfy a survey class of Art History 101, but you may get a C+. But what *Loving Vincent* really is is a love letter to the brushstrokes and the colors that van Gogh saw, that he created on canvas. That is where the film really shines. If this were a video essay tableau of fluid re-creations of the master’s work, I would have been more than happy. But to hang it all on some contrived piece of nonsense that begins as a game of Clue and ends with the frustration of a game of Risk, well, that is doing absolutely no one any favors. As beautiful as *Loving Vincent* may appear, there is nothing behind the brushstrokes.

--Josh Kupeczki

**LUCKY**

**D:** John Carroll Lynch; with Henry Deacon Stanton, Barry Shabaka Henley, Beth Grant, Ron Livingston, David Lynch, Tom Sskrit, Ed Begley Jr., Yvonne Huff, James Darren. (NR, 88 min.)

At 90, Lucky (Stanton) is still sharp, mentally and physically. Motoring around his home in his sagging boxer briefs, he smokes every day with the same routine: brushing his teeth, sticking back his flyaway grays, and setting down his cigarette long enough to do a few minutes of calisthenics. Tracking Lucky’s movements around a sparsely populated desert town, more routines are established: There’s the diner where he does his crossword and trades friendly insults with the owner, Joe (Henley), the bodega where he buys his smokes and gallon of milk, the strict timetable he keeps to so he can get home for his shows. A moment of tingness followed by a fall disrupts that routine. Even with the all-clear from his doctor, this fall, Lucky admits, “rung his bell.” Nine decades on, Lucky is finally getting around to confronting his mortality. Built around vignettes, Logan Sparks and Drago Sumonja’s heavy-handed script walks Lucky through roughly three-fifths of the Kübler-Ross stages: he’s more cranky than angry, and the only bargaining he attempts is to convince the proprietor of his favorite bar (Grant) to let him light up inside. The stagiest, least successful vignettes are the ones set inside that bar, populated with gentle kooks (including David Lynch, Stanton’s long-time friend and creative collaborator) who chew over their lives in long monologues that strain for profundity.

There’s no strain when first-time director John Carroll Lynch – most famous in front of the camera for playing Norm Gunderson in the Coen brothers’ *Fargo* – stays fixed on Stanton, in part, perhaps, because the film feels like such a gift from one character actor to another. In a six-decade-long career benchmarked with the Tennessee Williams dime novel *The Hot Hand, Luke, Alien, Repo Man, Pretty in Pink,* and *The Straight Story,* Stanton played many memorable supporting parts but only rarely got the lead. Here, in one of his final roles before his passing in September, Stanton’s face fills near every frame – a face, famously hangdog even in the bloom of his youth, that is as epic and breathtaking as the desert mountains Lynches lenses at dusk. You feel Lucky’s frustration and gloom, how they burden him, without Stanton opening his mouth. But thank goodness he does, otherwise we wouldn’t get to hear him croon the lover’s lament “Volver, Volver” with a backing mariachi band. The moment is sublime — gawdam, Harry could really sell a song – and piercingly poignant.

--Kimberley Jones

**MARSHALL**

**D:** Reginald Hudlin; with Chadwick Boseman, Josh Gad, Kate Hudson, Sterling K. Brown, Dan Stevens, James Cromwell, Roschash Sharp, Roger Guenveur Smith. (PG-13, 118 min.)

You need look no further than the intersection of Austin’s 12th and Chicon streets — where an inspiring quote from a great man covers the entirety of the northeast corner — to realize that the wisdom of Thurgood Marshall remains ever as relevant today as it did when LBJ nominated him to the Supreme Court in 1967: moreso, perhaps, given the chaotic and downright dispiriting state of race relations in America at the moment. This biopic of Thurgood is wise in its own way, too, focusing as it does on just one of the many NAACP lawyer’s early cases, instead of following the entirety of the man’s considerable lifetime achievements. (He would, of course, go on to argue the landmark 1954 Brown v. Board of Education case, effectively ending the “separate but equal” myth of segregated schooling.)

Black Panther star Boseman gives a silky interpretation of Marshall, simultaneously cocky, philosophizing, and charismatically crazy-smart. It’s 1940 and he’s sent off by the NAACP to Bridgeport, Conn., to defend Joseph Spell (Brown), a black chauffeur accused of raping and attempting to drown his WASPy socialite employer, Eleanor Strubing (Hudson). Once there, the hubristic Marshall finds himself paired with Sam Friedman (Gad), a Jewish local attorney whose legal bread and butter has thus far been limited to insurance and accident cases. This unlikely pairing of two racial and religious outsiders — before America entered the war, anyway — is what could have been a clichéd courtroom suspenser with some fully realized historical context. Friedman is reviled by much of the local Jewish population as a fool bringing unnecessary attention and trouble down on their heads even as extended family members in Warsaw are disappeared by Hitler’s goons. Boseman and Gad have real chemistry, especially after the stern, white Judge Foster (Cromwell) takes Marshall down a peg by making him silent counsel.

Director Hudlin (*House Party*) keeps the attention on Marshall, mainly, as the film cuts back and forth between a he said/she said version of the truth in flashbacks. The screenplay by father-son team Jacob and Michael Koskoff, the latter of whom is also an actual trial lawyer in Connecticut, is tight and lean; even the courtroom scenes are punctuated by honestly unexpected revelations.

But is anyone telling the truth in this particular case? And will the all-white jury in the non-racist-in-name-only upscale Bridgeport even care? Therein lies the rub, and a fine origin story for a real-life superhero (complete with macho foibles) worthy of his own Marvel-esque action figure.

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**PROFESSOR MARSTON AND THE WONDER WOMEN**

**D:** Angela Robinson; with Luke Evans, Rebecca Hall, Bella Heathcote, Connie Britton, J.J. Feild, Monica Giordano, Maggie Castle, Oliver Platt, Auli Gullervani. (R, 108 min.)

If the comic book historian in you skewers Marvel, you may be surprised about the origins of DC’s Wonder Woman, which was created in 1941 by Dr. William Moulton Marston, a psychologist who had his own free-wheeling and avowedly feminist attitudes that came together on the only-a-dime, four-color, pulp pages, but whose forward-thinking notions about the modern American woman eventually ran head on into establishment accusations of perversion, kink, and BDSM-lite -in mutations.

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A sampling of the lineup

Lady Bird
Presented by Hiscox
Writer/director: Greta Gerwig
in attendance

The Current War
Presented by the Lincoln Motor Company
Director: Alfonso Gomez-Rejon
in attendance

Chappaquiddick
In attendance:
Writers: Taylor Alen, Andrew Logan
Director: John Curran
Jim Gaffigan

Opening Night

I, Tonya
Writer: Steven Rogers
in attendance

Centerpiece

CLOSING night

Wasted! The Story of Food Waste
D: Anna Chai, Nari Kye. (NR, 85 min.)

Just a week ago, the city of Austin expanded its pilot composting program to include my neighborhood. Workers dropped off a new plastic cart at every house, along with some informational brochures, and then told us to start putting the carts by the curb every week next to our trash. I'm still getting the hang of which disposables go where, now that a third cart (in addition to the ones for recycling and landfill trash) has been added into my routine. Gradually, I'm mastering the “hows” of gathering compostable materials. The documentary Wasted! The Story of Food Waste could not be more timely.

Wasted! The Story of Food Waste
from the Child Study Association of America in 1945. A real-life shot across the bow of the comics industry presaging the infamous 1954 Senate Subcommittee on Juvenile Delinquency that took down William Gaines from legendary E.C. horror comics.

Director Robinson’s startling biopic opens in 1928 with Marston (the perfectly cast Evans), already a professor-provocateur at Harvard, working alongside his wife Elizabeth (Hall) and comely coed Olive Byrne (Heathcote), wide-eyed and eager to assist the Marstons in their experiments. Seduction of the innocent? Sorry, Dr. Wertham, but Robinson – who also penned the excellent script and is vocal about her own LGBTQ status – renders this trio of pioneers in human sexual studies (akin to Kinsey and co.) some thing deeper than merely their private lives behind the bedroom door and the contributions this trio of heroes made to their field.

Marston’s initial vision of the character of Wonder Woman is sparked by a visit to a necessarily underground BDSM outfitter, who dresses – or undresses, as the case may be – the blond bombshell Olive in an outfit strikingly similar to that of the future Princess Diana of Themyscira. Backlit with a golden corona and holding a menacing coil of rope, the two could be one and the same and, indeed, all that rope-play kink in the early issues of Wonder Woman could only be a necessary prelude in the character of the character of Wonder Woman.

The real story here is less about the actual creation of Wonder Woman the comic book superheroine than it is about the pressures of attempting to live an alternative, three-way lifestyle in buttoned-down wartime America. You need only look to the alt-right and the rise of pseudo-Nazis in our wayward American culture to realize that although much has changed, the status quo is determined not by the best, brightest, and boldest, but by those who can shout the loudest and manipulate the most. As Marston once put it, “Frankly, Wonder Woman is psychological propaganda for the new type of woman who, I believe, should rule the world.” This reviewer concurs.

HHHH
– Marc Savlov
ALAMO SLAUGHTER LANE, ALAMO VILLAGE, ARBOR, BARTON CREEK SQUARE, CM HILL COUNTRY GALLERIA, CM SOUTHPARK MEADOWS, FLIX BREWHOUSE, IPIC, MOVIEHOUSE, TINSELTOWN NORTH

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timely, however. In an entertaining and easily digestible manner, this movie lays out the answers to the “whys” of composting. The answers have everything to do with the survival of the planet.

Food waste is an enormous problem worldwide. Something like 40% of all the food that’s produced becomes waste. And overabundance of toxic methane. Wasted!

The highbrowed 1973 tennis match between Billie Jean King and Bobby Riggs was a duel on the center court between the Libber and the Libber with raquettes as the weapon of choice. For the 55-year-old loud-mouthed Riggs (Carell), a hardboiled hustler edging past his prime, the game served as a way to extend his professional legacy and profit from his theatrical persona as the world’s most pigtale male. For the much younger and at-her-peak King (Stone), the stakes were even higher, given her ongoing crusade for wage equality in the sport and her forced-to-be-secretive affair with hairdresser Marilyn Barnett (Riseborough). With a shag wig and wire-rim glasses, Stone empathetically channels King’s jumble of feelings. While sturdily constructed, Simon Beaufoy’s upbeat direcive from a filmmaker to the critics. I’ll just skirt around the edges of this smart and charged sequel to say that Marlo (Dobrev), and Ray (Luna). Clemons’ nail-biting casualy enlists peers Jamie (Norton), Sophia (Clemons), Mari (Dobrev), and Ray (Luna). Clemons’ nail-biting reads weak; Norton brings zero charm; Dobrev and Luna’s characters failed to convince me that they even like each other. Although the new script notably adds some diversity, it otherwise follows nearly every original plot point, from backstories to depictions of the afterworld (only this time with bad CGI, sterilized set-pieces, and smartphones). This movie is what might happen if Grey’s Anatomy crossed frequencies with What Lies Beneath, but that actually sounds like it might be good, and this is not. No wonder the theatre was empty. (10/6/2017) – Danielle White

Experimental Response Cinema’s Halloween Show

This seasonal event featuring the Super-8 film works of Adam Scovell, presented here for the first time in the U.S. in digital projections. His interests include folk horror, hauntology, and psychogeography. A Q&A with Scovell follows the screening via Skype. @ Museum of Human Achievement, Wednesday, 7:30pm.

FIRST RUNS

American Assassin

D: Michael Cuesta; with Dylan O’Brian, Michael Keaton, Sanaa Lathan, David Satcher, Andyo Jones, Lola Kirke, Jayma Mays, Alejandro Edda, Benito Martinez, Jed Rees. (R, 115 mins.)

American Assassin aims to be the first film in a new action franchise based on the popular Vince Flynn novels about CIA superagent Mitch Rapp (O’Brien). It is something of a排队 that tracks how he became a big-time terrorist fighter 18 months after his girlfriend was killed on a beach in Kenya. Mitch’s brawling capabilities and intimidation skills come to the attention of CIA Deputy Director Irene Kennedy (Lathan), who places him under the tutelage of ex-Navy SEAL instructor Stan Hurley (Keaton). The hotbeaded student reminds Stan of a former pupil (Kitsch), who’s now gone rogue and referred to as Ghost. The plot, which involves missing plutonium and is generally boilerplate, is completely driven by emotions (in a manly sort of way). Keaton is good as the tough-as-nails trainer. Shiva Negar plays a Turkish operative whose only real function in the film is to add some estrogen, along with Lathan who is more memorable elsewhere. In his big-screen debut, Mitch Rapp proves to be no Jason Bourne, but his future in the shadows looks bright. (9/22/2017) – Marjorie Baumgarten

American Made

D: Doug Liman; with Tom Cruise, Domhnall Gleeson, Sarah Wright, Jose Meneses, Caleb Landry Jones, Lola Kirke, Jayma Mays, Alejandro Edda, Benito Martinéz, Jed Rees. (R, 115 mins.)

This accounting of the events between 1978 and 1986 leading up to the Iran-Contra affair may sound historically snoozy, but in director Doug Liman’s hands it becomes a sky-high action comedy that never lets up. Liman reunites with his Edge of Tomorrow star Cruise, who plays a guy who breaks new ground as a pilot Barry Seal. Instead of arresting Seal for his smuggling business, CIA spook Schafer (Gleeson) offers him a job—flying over Latin America and taking aerial photos of the various “Communist-backed” guerilla groups—that grows into a flag of chaos, double-crosses, and skycraft shenanigans. Cruise, still oozing charm, makes Seal into something of a naive chump, a person who bumbles his way through mounting dangers and brushes off the fact that there’s too much cash and gold to hide. For anyone of a certain age, the ending will come as no surprise, but, as always, half the fun is getting there, and cynical though it is, American Made is a whole lot of action-oriented fun. (9/29/2017)

Blade Runner 2049

D: Denis Villeneuve; with Harrison Ford, Ryan Gosling, Ana De Armas, Robin Wright, Dave Bautista, Jared Leto, Mackenzie Davis. (R, 163 mins.)

It’s not often a studio rep reads a pointed, preshow directive from a filmmaker to the critics. I’ll just skirt around the edges of this smart and charged sequel to say that it’s both a worthy companion piece to Ridley Scott’s original and more assured in places. Gosling’s “K” is a blade runner, while hunting down one of the scattered and hid den renegade “old models,” discovers a clue that other runners, while hunting down one of the scattered and hid den renegade “old models,” discovers a clue that other

Vámonos con Pancho Villa

D: Fernando de Fuentes; with Antonio R. Frausto, Domingo Soler, Manuel Tamés, Ramón Villarino. (1936, NR, 92 mins., subtitled) Classic Mexican Cinema. Calling themselves “The Lions of San Pablo,” a revolutionary struggle against the oppressive federal government. @ AFS Cinema, Sunday, 6:30pm.

Battle of the Sexes

D: Jonathan Dayton, Valerie Faris; with Emma Stone, Steve Carell, Andrea Riseborough, Sarah Silverman, Bill Pullman, Austin Stowell, Elisabeth Shue, Alan Cumming, Natalie Morales, Fred Armisen, Jake Johnson, Michael Keaton.

The highly publicized 1973 tennis match between Billie Jean King and Bobby Riggs was a duel on the center court between the Libber and the Libber with raquettes as the weapon of choice. For the 55-year-old loud-mouthed Riggs (Carell), a hardboiled hustler edging past his prime, the game served as a way to extend his professional legacy and profit from his theatrical persona as the world’s most pigtale male. For the much younger and at-her-peak King (Stone), the stakes were even higher, given her ongoing crusade for wage equality in the sport and her forced-to-be-secretive affair with hairdresser Marilyn Barnett (Riseborough). With a shag wig and wire-rim glasses, Stone empathetically channels King’s jumble of feelings. While sturdily constructed, Simon Beaufoy’s upbeat

Flatliners

D: Niels Arden Oplev; with Ellen Page, Diego Luna, Nina Dobrev, James Norton, Kiersy Clemmons, Madison Brydges, Kiefer Sutherland. (PG-13, 108 mins.)

The shifty remake (or reboot, sequel, whatever) of 1990’s Flatliners, which sees cocky med students compete over who can stay dead the longest, has an amateurish acting class vibe. In this, ringleader Courtney (Page) casually enlists peers Jamie (Norton), Sophia (Clemmons), Mari (Dobrev), and Ray (Luna). Clemmons’ nail-biting reads weak; Norton brings zero charm; Dobrev and Luna’s characters failed to convince me that they even like each other. Although the new script notably adds some diversity, it otherwise follows nearly every original plot point, from backstories to depictions of the afterworld (only this time with bad CGI, sterilized set-pieces, and smartphones). This movie is what might happen if Grey’s Anatomy crossed frequencies with What Lies Beneath, but that actually sounds like it might be good, and this is not. No wonder the theatre was empty. (10/6/2017) – Danielle White

It


A Stephen King movie adaptation that actually lives, breathes, and renders you insensate from lack of sleep, just as the source material did? While King’s book was
set in the Fifties, the film loses little in its updating to 1989. Muschietti (Mama) and the film’s three screenwriters have managed the translation to the big screen nearly as well as Bob Reiner did with Stand by Me. The human elements of that far more gentle but equally spellbinding novella and film are there, but it is a white-knuckle horror show blessed with an R rating. The story follows seven teens investigating, facing and then battling Pennywise the Dancing Clown (Skarsgård), who feeds on childhood fears and is the presumable root cause of the town’s unnatural deaths. The whole of the Losers’ Club, as well as the older bullies, have the unmistakable ring of authenticity. King’s book was actually two novels in one. A sequel to It is all but assured, and I welcome it with dreadful anticipation.  

(09/08/2017) 

THE LEGO NINJAGO MOVIE 
D: Charlie Bean, Paul Fisher, Bob Logan; with the voices of Jackie Chan, Dave Franco, Fred Armisen, Kumail Nanjiani, Michael Pena, Abbi Jacobson, Zach Woods, Justin Theroux. (PG, 101 min.) 

Ninjago’s sprawling team of screenwriters—nine credits in all—throw every joke they can at the screen, but few of them stick in your memory. To paraphrase Confucius (yes, I know he was Chinese and ninjas are a purely Japanese construct, but still): “The superior man understands what is right; the inferior man understands what will sell.” Warner Bros. and LEGO, I’m looking at you. (09/22/2017) 

NEW RELEASE 
BARRACUDA OPENS OCT 13 
Q&A with directors Julia Halperin & Jason Cortlund and musicians Butch Hancock & Colin Gilmore, 10/13 

This critically celebrated, Austin-made thriller about musical legacy and a tense reunion between estranged sisters is also an ode to central Texas culture.

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KINGSMAN: THE GOLDEN CIRCLE 
D: Matthew Vaughn; with Taron Egerton, Colin Firth, Mark Strong, Julianne Moore, Pedro Pascal, Elton John, Halle Berry, Channing Tatum, Jeff Bridges, Emily Watson, Poppy Delevingne, Michael Gambon. (R, 141 min.) 

Like its bloody-fun predecessor, everything about the stylized Kingsman: The Golden Circle, based on the comic book series from Mark Millar and Dave Gibbons, teeters just a little over the top: the elegant international production values, the perfectly tailored Savile Row attire, the hyperviolent action sequences, the depiction of something more than just an innocent hint of sex. In this follow-up, young recruit Eggsy (enthusiastically reprised by Egerton) has risen in the ranks after his mentor, Harry Hart (Firth), is shot dead in the first film. But like Lazarus, he lives, and is the presumable root cause of the town’s unnatural deaths. The whole of the Losers’ Club, as well as the older bullies, have the unmistakable ring of authenticity. King’s book was actually two novels in one. A sequel to It is all but assured, and I welcome it with dreadful anticipation. (09/08/2017) 

THE MOUNTAIN BETWEEN US 
D: Hany Abu-Assad; with Idris Elba, Kate Winslet, Dermot Mulroney, Linda Sorensen. (PG-13, 103 min.) 

You’d think pairing Winslet and Elba and then forcing these two wildly gifted actors to ply their skills at 11,000 grueling feet would produce more than this generic bit of survival theatre, but this is not the case. She’s Alex, a photographer late for a wedding, and he’s Ben, a pediatric surgeon racing to save a young patient’s life. Extrovert Alex, for no apparent reason, persuades Ben to hire goofy old coot Beau Bridges and his trusty canine companion to fly them around the incoming storm? Once up in the air, the storm changes direction. One bland plane crash later, the couple plans their descent from Mt. Doom, encountering peril and sharing secrets. Given the setup, director Hany Abu-Assad can’t seem to build up much hardcore drama from a story tailor-made for heartstopping peril and reckless romance. The Mountain Between Us has a distinctly Lifetime movie vibe to it despite its game cast and Mandy Walker’s lovely cinematography. (10/06/2017) 

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THURSDAY 10/12

**Belle de Jour** (1967) D: Luis Buñuel. Catherine Deneuve. One of master director Luis Buñuel’s most wry and elegant films, the tale of the beautiful young bride of a prosperous don who spends her days working in a Parisian brothel. @AFS Cinema, 7:30pm.

**Friday the 13th (1980)** See above. The Rocky Horror Picture Show Sing-Along (1975) Movie Party. @Violet Cinema, 7:30pm.

**RWBY Volume 5 Premiere** (2017) (NR, 105 min.) Fathom Presents. Rooster Teeth’s beloved saga continues. @Alamo Ritz, Tinseltown, Southpark Meadows, CM Hill Country Gallery, 7:30pm.

**Six Below: Miracle on the Mountain** (2017) Fathom Presents. @Alamo Ritz, @Highland, @Highland, 7pm.

**Spaces**

**Shaun of the Dead (2004)** See above. Star Wars Episode IV - A New Hope (1977) featuring the Austin Symphony Orchestra in honor of the film’s 40th anniversary. @Long Center, 7:30pm.

The symbol (*) indicates full-length reviews available online: austinchronicle.com/film

**SUBMISSION INFORMATION:**

The Austin Chronicle is published every Thursday. Info is due the Monday prior to the issue date. The deadline for the Oct. 27 issue is Monday, Oct. 16. Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork. Send submissions to the Chronicle; PO Box 4189, Austin, TX 78765; fax, 512/458-6910; or email. Contact Josh Kupecki (Special Screenings): specialscreenings@austinchronicle.com; Wayne Alan Brenner (OfficeScenes): calendar@austinchronicle.com.

FRIDAY 10/13

Harr-a-Thon Ford: A Ford Fiesta (120 min.) Master Pancake. @Alamo Ritz, 7, 10pm.

**Lisa and the Devil (1973)** See above.


**The Monster Squad** (1987) TCM Big Screen Classics. @Alamo Village, Metropolitan, 2, 7pm.

**Serenity (2005)** (R, 80 min.) Remastered. @Alamo, Metropolitan, Southpark Meadows, 7pm.

**SPACES**

**Friday the 13th: Part III (1982)** See above. Ghostbusters (2016) Friday Movie Matinee. (*) @Old Quarry Branch Library, 3:30pm.

**Hotel Transylvania (2012)** See above.

SATURDAY 10/14


**Die Zauberflieste** (2017) (NR, 210 min.) The Met: Live in HD. @Alamo, Metropolitan, Southpark Meadows, 11:55am.

**The General** (1926) Buster Keaton. Many Keaton aficionados consider The General to be his absolute masterpiece. @AFS Cinema, 7pm.

**Harr-a-Thon Ford: A Ford Fiesta Master Pancake.** @Alamo Ritz, 7, 10pm. (See Friday.)

**Legally Blonde** (2001) In Brunch We Trust. (*) @Alamo Ritz. 10:15pm.

**The Rocky Horror Picture Show** (1975) @Alamo Village, 11:59pm.

**SPACES**

**Fantastic Beasts and Where to Find Them** (2016) Saturday Movie Matinee. (*) @University Hills Branch Library, 2pm.

**Ghostbusters and Hotel Transylvania** See left.

SUNDAY 10/15

**Better Watch Out** (2016) (R, 85 min.) Home invasion during the holidays puts a babysitter to the test. @Alamo Ritz, 7pm.

**Clue** (1985) @Highland, noon, 7pm.

**The General** (1926) @AFS Cinema, 4pm. (See Saturday.)

**Legally Blonde** (2001) @Alamo Ritz, noon. (See Saturday.)

**The Princess Bride** (1987) TCM Big Screen Classics. @Alamo Village, Metropolitan, 2, 7pm.

**Vamonos con Pancho Villa** (1936) See p.60.

MONDAY 10/16

**Lisa and the Devil (1973)** Art Horror. @AFS Cinema, 7:30pm. (See Friday.)

**Samurai Jack: Premiere Movie Event** (2017) (PG, 80 min.) Remastered. @Alamo, Metropolitan, Southpark Meadows, 7pm.

**TUESDAY 10/17

**The Eyeslicer** (2017) D: Various, (NR) For details, see “A Seeing Vision”, p.54. @AFS Cinema, 7:30pm.


**The Lost Boys** (1987) @Alamo Brewhouse, 7pm.

**Night of the Demons** (1988) Terror Tuesday. @Alamo Ritz, 10:15pm.

**Police Academy** (1984) @Moviehouse, 7pm.

**WEDNESDAY 10/18


**Bring It On** (2000) Skype Q&A with Gabrielle Union following the screening. (*) @Alamo Lakeline, 7:30pm.

**Die Zauberflieste** (2017) The Met: Live in HD. @Alamo, Metropolitan, Southpark Meadows, 1, 6:30pm. (See Saturday.)

**The Princess Bride** (1987) TCM Big Screen Classics. @Alamo Village, Metropolitan, 7pm. (See Sunday.)

**Serenity (2005)** @Violet Cinema, 7pm.

**SPACES**

**Experimental Response Cinema’s Halloween Show** See p.60.


THURSDAY 10/19


**Steve McQueen: American Icon** (2017) @Alamo, 7pm.

**Tristana** (1970) D: Luis Buñuel. (PG-13, 99 min., subtitled) Catherine Deneuve. A late-era masterwork from the renowned director. @AFS Cinema, 7:30pm.

**SPACES**


**FESTIVALS**

Cinema Touching Disability Film Festival See p.58.

’Tis the Season

SOMETHING WICKED THIS WAY SCREENS

So, it’s October, which means there is an inordinate amount of spooky and scary fare on offer, should you venture out to an actual theatre (as opposed to the safety of bingeing slasher films from your couch). AFS Cinema’s Art Horror series is a good beginning marker, which began with last week’s supremely underrated Ganga & Hess and continues on through the month. Please fill out your dance cards accordingly.

Have you ever gone on an art tour through a Spanish city and subsequently been waylaid by a poor sense of direction, only to end up at the mansion of aristocrats dealing with necrophilia and, perhaps, Satan? Well, if your name is Elke Sommer, you are the resounding “duh,” and you have found yourself in Mario Bava’s Lisa and the Devil, a typical giallo tale of a woman stumbling into a bit of supernatural business, but the film uses those tropes smartly (as Bava always did) in a treatise on identity and, obviously, a chomp-inducing role smartly (as Bava always did) in a treatise on ral business, but the film uses those tropes well before Wes Anderson made it cool). It was an indelible experience, one mostly noted as the Danish director’s nightmare unfolded. And you might be, too. AFS Cinema’s Art Horror is not the only game in town, as Violet Crown Cinema has been dishing out some classic horror fare this month, although

Amourp’s fierce and moody debut, a singular piece of cinema that traffics in a deceptively cool atmosphere that concerns a vampire who falls in love with a working-class man in Iran. Heroin, an increasing body count, and a killer score highlight this atmospheric gem, a film that works best draped on the big screen, in all its black-and-white glory.

Rounding out the series is, oh boy, a film by Lars von Trier. I remember hosting a screening of Antichrist at my house soon after its release. A dozen of us, with wine and cheese and assorted snacks, sat there slack-jawed as the Danish director’s nightmare unfolded before us, mutilating genitals and giving voice to animals (there was a talking fox, people, well before Wes Anderson made it cool). It was an indelible experience, one mostly noted by the amount of leftover salami, because no one had the nerve to get up and graze during the film. We were duly scarred.

And you might be, too. AFS Cinema’s Art Horror is not the only game in town, as Violet Crown Cinema has been dishing out some classic horror fare this month, although
CONTINUED FROM P.61

MY LITTLE PONY: THE MOVIE
D: Jayson Thikesen; with the voices of Kristin Chenoweth, Tara Strong, Andrea Libman, Ashleigh Ball, Emily Blunt, Tabitha St. Germain, Taye Diggs, Liev Schreiber, Uzo Aduba, Zoe Saldana, Michael Pena, Sia, Cathy Weseluck. (PG, 99 min.)

Unless you’re already a pegasister or a brony, these fillies are an acquired taste. The second theatrical installment (31 years later!) in an entertainment franchise based off of a line of Hasbro toys sees the squeaky-pitched Pinkie Pie (Libman), feisty Rainbow Dash (Ball), and other members of the Mane 6 teaming up with the magical alicorn Twilight Sparkle (Strong) to save their homeland from the evil Storm King (Schreiber). Other encounters along the way include a sly feline, an underwater seahorse princess with two pet mollusks, and parrot pirates commanded by Tempest Shadow (Blunt). The script of My Little Pony: The Movie rehashes just about every MLP television episode and straight-to-video flick ever made, but die-hard fans won’t mind. The film’s musical numbers (yes, there are songs) are instantly forgettable; their sole contribution is to extend its running length. (10/06/2017)

★★★★ – Steve Davis
ALAMO LAKELINE, ALAMO MUeller, ALAMO SLaughter LANE, BARTON CREEK SQUARE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTH PARK MEADOWS, CM STONE HILL TOWN CENTER, HIGHLAND, GATEWAY, METROPOLITAN, MOVIEHOUSE, TINSELTOWN NORTH, WESTGATE

SPIDER-MAN: HOMECOMING
D: Jon Watts; with Tom Holland, Michael Keaton, Robert Downey Jr., Jon Favreau, Marisa Tomei, Gwyneth Paltrow, Zendaya, Donald Glover. (PG-13, 133 min.)

Tom Holland’s introduction in Captain America: Civil War boded well for this third big-screen incarnation of Marvel’s most popular teenage superhero. Director Watts returns your friendly neighborhood web-slinger to his often laugh-out-loud juvenile roots. As bug-bitten Peter Parker, Holland brings just the right amount of teenage uncertainty and ill-advised derring-do to the role. This Spider-Man is less the fully formed Avenger that he will surely one day become and more of a wise-cracking, accident-prone youth who frequently overestimates his own abilities while trying to prove himself to mentor Tony Stark, aka Iron Man (Downey Jr., coolly flip as always). There’s plenty of nifty action set-pieces on display here, but for the first time, the most popular of all of Marvel’s 1960s-era characters genuinely focuses less on the amazing and more on the boy behind the mask, and that’s a welcome change of pace. (07/07/2017)

★★★★ – Marc Savlov
MOVIES 8, METROPOLITAN, LAKE CREEK 7

THE STRAY
D: Mitch Davis; with Sarah Lancaster, Michael Cassidy, Scott Christopher. (PG, 92 min.)

Not reviewed at press time. An overworked father tries to reconnect with his family. A stray dog enters his son’s life. The family relocates to a cabin. They all go on a camping trip and everyone gets struck by lightning.

Presumably, life lessons are subsequently learned. (10/06/2017) – Josh Kupeczi

VICTORIA & ABDUL
D: Stephen Frears; with Judi Dench, Ali Fazal, Michael Gambon, Eddie Izzard, Olivia Williams, Adeel Akhtar, Simon Callow. (PG-13, 112 min.)

Judi Dench reunites with her Philomena director to play Queen Victoria in a tale told in a coy preface is “based on a true story ... mostly.” Victoria & Abdul is about the Queen’s platonic relationship with her Indian servant Abdul Karim (Fazal) much like that in 1997’s Mrs. Brown, in which Dench also starred. Both films are also very circumspect and stingy in looking at what makes these unconventional friendships tick. After a distinctive ceremonial-coin presentation, Queen Victoria wants Abdul to teach her Hindi (though he informs her that Urdu would be more appropriate). Dench’s imperious qualities come through as she portrays how opprobrium doesn’t bother the Queen at all. Lee Hall’s screenplay (based on Shrabani Basu’s book) reveals absolutely nothing about this Muslim man and what he thinks of this situation. The film is really little more than another showcase for Judi Dench’s reign overing talent. (10/06/2017)

★★★★ – Marjorie Baumgarten
ABOR, BARTON CREEK SQUARE, CM HILL COUNTRY GALLERIA, TINSELTOWN NORTH, VIOLET CROWN, WESTGATE

ALSO PLAYING

Full-length reviews available online at austinchronicle.com.

ANNABELLE: CREATION ★ MOVIES 8, LAKE CREEK 7

atomic blonde ★★★ LAKE CREEK 7

Baby Driver ★★★★ LAKE CREEK 7

Cars 3 ★★ MOVIES 8, LAKE CREEK 7

The Dark Tower ★★ MOVIES 8, LAKE CREEK 7

Despicable Me 3 ★★ MOVIES 8, LAKE CREEK 7

Dunkirk ★★★★ MOVIES 8, LAKE CREEK 7

The Emoji Movie ★ MOVIES 8, LAKE CREEK 7

Kidnap ★ MOVIES 8

War for the Planet of the Apes ★★★ MOVIES 8, LAKE CREEK 7

Wonder Woman ★★★★ MOVIES 8

ESPORTS

JUST GOT BIGGER

SXSW announces Nate Nanzer (Commissioner of the Overwatch League), Christina Alejandre (GM of ELEAGUE), Brendan Donohue (Director of NBA 2K League), Pete Vlastelica (CEO of MLG), and more for SXSW Gaming 2018.

Wristbands on sale now, starting at $20 each

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austinchronicle.com OCTOBER 13, 2017 THE AUSTIN CHRONICLE 63
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**BLADE RUNNER 2049**
Fri, Sat, Sun, Mon, 7:00, 10:25, 1:20, 4:25, 7:30, 10:35, 1:40, 4:45, 7:50, 10:55.

**THE MOUNTAIN BETWEEN US**

**THREE BILLBOARDS OUTSIDE EBBING, MISSOURI**
(CD/CC), 3:15, 6:15, 9:15, 10:45, 1:15.

**THE FOREIGNER**
Fri-Sat, 3:05, 6:05, 9:05, 10:25.

**IT**
Fri-Sat, 3:05, 6:05, 9:05, 10:25.

**THE FOREIGNER**
Fri-Sat, 3:05, 6:05, 9:05, 10:25.

**IT (DIGITAL, LUXURY LOUNGE)**
Fri-Sun, 10:25, 1:25, 4:25, 7:25.

**THE FOREIGNER**
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Fri-Sun, 10:25, 1:25, 4:25, 7:25.

**THE FOREIGNER**
 Fri-Sat, 3:05, 6:05, 9:05, 10:25.
**Best WTFs of ACL Fest Weekend One**

Even Austin’s most reliable music event has its unpredictable moments. After 33 hours immersed in the first weekend of ACL Fest, the spiral-bound pocket notebook “Playback” packs had become a Proustian epic of chicken-scratch observations and critiques. In those scrawls, certain strange and revelatory happenings merit a specific three-letter editing mark. Here are my favorite “WTFs” of ACL Fest so far.

**Angel Overlooked**

Formerly stark folkster turned ascending rock goddess, Angel Olsen sold out two nights at Mohawk in February, taped an Austin City Limits episode in April, and amassed a headliner-sized crowd at Chicago’s Pitchfork Music Festival in July. Even so, a mainstream-minded ACL audience didn’t turn out to her Saturday set.

**Jacob Banks’ Encore**

London’s contemporary soul singer, boasting a booming voice reminiscent of Toots Hibbert, proved a surprise hit on Sunday, amassing a crazed crowd that chanted “one more song” after big closer “Chainsmoking.” Friends side stage encouraged the rare festival encore, but the weekend-only per former was fresh out of fully realized material. “Do I have time?” he asked “Playback” thinking I was a stage manager. “Yeah, four minutes,” I replied. The singer returned to try out a new song sketch “Be Good to Me.” Later he told me, “That might not even be a song!” It sure sounded like one.

**Capyac’s Breakfast of Champions**

When life hands you an early set time, make flapjacks. During Capyac’s dadaist rave Saturday afternoon, a member of the local electro dance collective named Bean cooked pancakes on a griddle and tossed them into the audience.

**The Death of Sound on Sound**

Local music festivals love making announcements during competing festivals, but it’s safe to say Sound on Sound Fest organizers didn’t go out of their way to steal ACL Fest’s thunder by announcing their cancellation last Friday. Both backstage and in the park that day, the universal topic of conversation was news that a key investor had pulled out and left insufficient cash flow to orchestrate the second-year event. Given the loss of the spiritual continuation to Fun Fun Fun Fest, previously scheduled to host Iggy Pop, the Yeah Yeah Yeahs, and Electric Wizard at Renaissance fairgrounds in McDade next month, this will be the first year since 2006 that Austin music fans won’t enjoy a Graham Williams booked festival. Makeup show announcements drop next week.

**Free Fallin’**

Just before dusk on Saturday, heads turned heavenward to see an airplane poop out three skydivers. As they floated down, ting sparklers and a Texas flag, a live recording of Tom Petty & the Heartbreakers playing “Free Fallin’” at ACL Fest 2006 soundtracked the loudest sing-along of the weekend.

**Hometown Hotness**

Right when you thought two of Austin’s best bands couldn’t get any better, Black Angels and Spoon – both arriving at Zilker Park after exhausting tour schedules driven by recent peak LPs – turned in defining performances at ACL Fest on Saturday.

Days after canceling an Emo’s aftershow due to an unspecified medical emergency, the Black Angels appeared in fine feather. Their synesthetic sound waves broke in the Barton Springs stage, an isolated platform across its namesake street exemplifying ACL’s altered landscape. Christian Bland’s splatter guitar effects propelled “Currency,” which unfolded a set list monopolized by new album Death Song. Frontman Alex Maas curled his lip like Elvis while temping “Be inside my dream/ Live inside of me” during a moody version of “I Dreamt,” which felt like a prelude to late set highlight “I’ll Kill for Her.” Holding down an usually early slot, they fought the sunshine and won.

An hour later, with festers high on a skydiving stunt and distracted by a dangerously close Longhorns football game, Spoon took the stage to a crowd so large and loving it must have made that week’s gig at Red Rocks seem like a half-empty dive bar by comparison. A divine Jimi Hendrix beat ushered Hot Thoughts single “Do I Have to Talk You Into It,” but the 13-song set list traced a wide swath through the enduring locals’ post-2004 discography, including razor sharp renditions of “Don’t You Evah” and “My Mathematical Mind.” Throughout, the audience and band tossed passion back and forth, their famous frontman touching every part of the stage like he’d been bitten by Joe Cocker. Even after closing with a brawny version of “Rent I Pay,” he still hadn’t broken a sweat. Britt Daniel doesn’t sweat.

**Mobley’s “People Sampler”**

Singer, guitarist, pianist, drummer, musical mad scientist: Austin’s post-pop prince turned four ACL audience members into a human drum machine on Saturday. Donning bracelets that turned them into electrical conductors, they knelt around Mobley, who slapped their hands to create a variety of electronic percussion sounds.

**Chad Smith’s Everywhere**

If it weren’t obvious from his preference for backwards hats and sleeveless flannel, Red Hot Chili Peppers drummer Chad Smith is a chill dude that likes to jam. Last Friday, he showed up at Kick Butt Coffee and played three songs with local punk ‘n’ rollers the Pistoletos. On Sunday, one day after RHCP headlined ACL, Smith got down with Austin’s flamboyant funk tribe Big Britches at the Blackheart.

**YER SO BAD**

Covering Tom Petty songs at ACL proved absurdly common, but you can’t blame artists for paying tribute to rock’s late, great songman. Here’s our Tom tally:

- Asleep at the Wheel: “Won’t Back Down”
- The Killers: “The Waiting,” “American Girl”
- Andrew McMahon: “Wildflowers”
- Lukas Nelson: “American Girl”
- Red Hot Chili Peppers: “I Wanna Be Your Dog”
- guitarist Josh Klinghoffer: “Face in the Crowd”
- The Revivalists: “Refugee,” “Wildflowers”

Meanwhile, notable non-Tom covers included:

- Car Seat Headrest: “Powderfinger” (Neil Young & Crazy Horse)
- First Aid Kit: “The Gambler” (Kenny Rogers)
- The Growlers: “Psycho” (Leon Payne), “Good Name” (William Onyeabor)
- Cody Jinks: “I’ll Walk With a Zombie” (The Cure)
- Lemon Twigs: “I Walked With a Zombie” (Roky Erickson)
- Portugal the Man: “Another Brick in the Wall (Part 2)” (Pink Floyd), “Don’t Look Back in Anger” (Oasis), “For Whom the Bell Tolls” (Metallica)
- Red Hot Chili Peppers: “I Wanna Be Your Dog” (Stooges), “What Is Soul?” (Funkadelic)
- Whitney: “On the Way Home” (Neil Young), “Tonight I’ll Be Staying Here With You” (Bob Dylan), “Gonna Hurry (as Slow as I Can)” (Dolly Parton), and “Magnet” (NRBQ)

**ONLINE**

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Three Futures
Truth-bombing songwriter TORRES makes some of the most darkly powerful indie rock around. - Rolling Stone

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She has emerged in 2016 with a new fire on Honest Life, melding indie-folk and Americana with a rebellious country flavor reminiscent of her Southwestern roots.

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Every member of this band is wholly present and firing on all cylinders here.
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He has grown into a complete and expressive artist in full mastery of his craft. According to Archy (King Krule), The Ooz is, “a smear, a mark, the constant sludge pouring out of your crevices.”

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FROM THE WOZZY MENACE OF EXPERIENCE LEAD BELLY’S SONGS THROUGH A NEW LENS AS DAN ZANES AND VALERIE JUNE, CHUCK D., BILL BRAGG, ALOE BACC, AND MANY OTHERS CELEBRATE AN AMERICAN MUSICAL ICON, 45 MINUTES, 40-PAGE BOOKLET WITH LYRICS.

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Sleep Well Beast
Every member of this band is wholly present and firing on all cylinders here.
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THE AUSTRALIAN INDIE ROCK BAND PERSPECTIVE
"We have the burden of being called a prog band," says King Crimson bassist/Chapman Stick player Tony Levin. "When I hear ‘prog rock,’ it means a band playing music like the late Sixties and early Seventies, when prog rock came to be. That's fine, but King Crimson happens to be at least trying to progress ever since. The British collective, playing its first Austin gig since 1995 and only its second since 1981, could've stuck with variations on its pioneering 1969 debut In the Court of the Crimson King, but has refused to repeat itself throughout its near-50-year career. Led as ever by guitarist/conceptualizer Robert Fripp, this unusually configured incarnation of Crimson includes Levin, saxophonist Mel Collins, singer/guitarist Jakko Jakszyk, keyboardist Bill Rieflin, and a total of three drummers: Gavin Harrison, Jeremy Stacey, and Austin-based Pat Mastelotto. "I expected to be in the background just drumming along on the downbeat," jokes Levin about the percussion-heavy format. "But the drummers fashioned so many interesting approaches while never playing the same thing. It's not as chaotic as you would think."

"For the virtuoso bassist, whose résumé includes sessions with David Bowie, Yes, and John Lennon, that kind of provocation is the reason he's stayed with the band for so long. "Chromus has, since 1980-'81, been my most challenging musical experience," Levin says with obvious pride. "I have fun in it, but more importantly, it's the time for me to improve my playing. It's an interesting environment, where each player is pushing himself to not do what he did before, to be musically valid and to come up with some new ‘progressive music.’ "I won't say that we always succeed, but that's where we're aiming. As you can tell by my talking about it, it's a wonderful experience for me." - Michael Toland

Full Q&A at austinchronicle.com/daily/music.

SOUNDCHECK
BY RAOUl HERNANDEZ

WAND
Barracuda, Friday 13
L.A. psych rockers on Drag City getting mad reviews for fourth LP Plump.

SAVAGE MASTER
Beerland, Friday 13
Louisville metallers led by banshee Stacey Peak.

FRIDAY THE 13TH BAD LUCK PARTY
Kick Butt Coffee, Friday 13
RHCp drummer Chad Smith showed last Friday, who will guest with Dayeater, Rickshaw Billie's Burger Patrol, the Bolseys, Black Synup, Burn Ban, Naga Brujo.

INSANE CLOWN POSSE
Empire Control Room, Saturday 14
Xmas comes early for ATX juggalos.

GREAT VAN FLEET
Parish, Saturday 14
Michigan rockers are breaking out.

VIBRATORS
Sidewinder, Saturday 14

TORCHE
Come & Take It Live, Saturday 14
Melodic floridstoners.

SOUL OF A MUSICIAN
Iron Cactus North, Sunday 15
Local bluesman Guy Forsyth sings gala divine inspirations.

YAWNING MAN
Lost Well, Tuesday 17
"Seventies,Randi dub, Ska mix".

MACKLEMORE
Emo’s, Thursday 19
Enough with the Vanilla Ice jokes.

SUBDUES
Sten ACL Live, Thursday 19
NOLA's Grateful Dead.

ROBERT CRAY
Paramount Theatre, Thursday, 19
Bay Area blues legacy.

IN-STORES:
THURSDAY: Lukas Nelson & Promise of the Real, Waterloo Records, 5pm
SUNDAY: Ron Titter Band, Antone's Records, 3pm

GO TO AUSTINCHRONICLE.COM/calendar/music
FOR MORE EVENTS AND INFO

RECOMMENDED THIS WEEK
EDITED BY RAOUl HERNANDEZ

GAYCL 2017
Cheer Up Charlies, Saturday 14
That fest vibe without the brus, twerks, and lawn chairs. DJ GirlFriend curates the annual co-ed party music fest, with this year’s lineup spanning Lana-esque, broody girl beats from San Antonio’s Polly Anna to Austin’s Tash & the Yearwoods, which puts the twang back into Shania with a 12-piece, two-step juggernaut, Yung Kwan, P1nkotar, and more tie it all together with infectious pop beats and queen-lovin’ tunes. - Sarah Maroff

TAPE MEET ATX
Space 24 Twenty (2420 Guadalupe), Saturday 14
Hit rewind on music format appreciation at Tape Meet ATX, a hub of cassette collectors, small-run labels, and tape jockeys taking over the Drag’s new marketplace Space 24 Twenty. Live performances include Exploded Drawing/Insect Records head Butcher Bear and hair beatsmith Kinder. Offbeat producer Vegetable Kingdom brings his chest of cassettes to DJ. 2-7pm, BYO Walkman. – Dan Gencile

BABY ROBOTS
Boan, Samantha Glass
Swan Dive, Saturday 14
Two dudes on, Florida hard-fry transplants Baby Robots keep weaving psyched-out spirals epitomizing the effects-sodden rent house spirit of their origins. Retro-electro duo Boan and pitch-black-hued Madision, Wis., industrialist Samantha Glass represent the Holodeck cassette contingency, while just-missin’fuzzy trio Suspistans unfurl extended jams from superlative sophomore effort ‘T Brn Ange. Make haste for early sets from John Wesley Coleman and Nick Allison, 8:30pm. – Greg Beets

WILLIAMS NIGHT
Threadgill’s WHQ, Sunday 15
To paraprase the late, great Don Williams: those Williams kids sure mean a lot to me. Top Austin singer-songwriters including Shelley King, Cail Gilmore, Chris Fullerton, Nick McKay & Brennen Leigh, and Jenny Reynolds pay tribute to the lonesome hillbilly whine of Hank Williams and poetic twang of Lucinda Williams, because you’ll never get out of this sweet old world alive. A portion of proceeds from the seventh annual Williams fest benefit the SIMS Foundation. – Doug Freeman

ALVVAYS
Mohawk, Tuesday 17
“arisons followed up these ‘torontos’ acclaimed debut with polished indie-pop. Molly Rankin’s crys- talle, SiDdies we’ll tell emotive, synth-laden tales, from standout opener “In Undertow” to dusky sing-along closer “Forget About Life.” Velvet Underground-y Nova Scotians Naps Eyes, who demonstrate a knack for loose and lounging ditties on Thought Rock Fish Scale, support. – Rachel Rascoe

LORDS OF ACID
Empire Control Room, Thursday 19
Belgian-American post-industrial techno lovers, Lords of Acid remain infa- mous for excessively sexualized lyrics and samples. 1991’s ‘uberexplicit Lust runs the sexual gamut: ‘Rough Sex’ (about sadomasochism), ‘Spacy Bitch’ (about copulation with aliens), and ‘I Must Increase My Busted’ Argot. Chelsea outfit Combichrist and 38-year-old dead rock institution Christian Death support. – Kahun Spearman

BLACKCIOUS
Lyrics Born Empire Control Room, Thursday 19
Blackalicious remains the best of hip-hop’s two worlds. Gift of Gab’s diz- zying wordplay and Chief Xcel’s hard- hitting rombs coalesce into a singular Afrocentric message on Nia (1999), Blazing Arrow (2002), and The Craft (2005), all replete with uplifting cre- dos from the Sacramento duo. Japan’s Lyrics Born adds party vibes with hits “I Like It. I Love It” and “Callin’ Out.” – Alejandro Ramirez

JOAN OSBORNE
One World Theatre, Thursday 19
Joan Osborne knows the curse of a megahit. Yet since the three-times plati- num turn of her 1995 debut LP Relish, the Kentucky native has matured into a sophisticated songwriter and stylist, most notably on 2007’s soulful blues and R&B covers collection Breakfast In Bed, 2012’s Grammy-nominated Bring it On Home, and last month’s Songs of Bob Dylan. – Doug Freeman

JD MCPHERSON
Mikk Lane
Scoot Inn, Thursday 19
After two albums of Fifties R&B revivalism, Oklahoma roots thug JD McPherson just dropped Undivided Heart & Soul. He’s still living in the warm embrace of Link Way and Little Richard, but now livings are in the drawer. Notch is that style is a Losing Game.” Neo-outlaw Nikki Lane, whose sound resembles Waylon Jennings trapped in Bobby Gentry’s body, opens. – Tim Steggal

DRUMS & TUBA
Threadgill’s WHQ, Friday 13
Reunited avant-groove duo Drums & Tuba play their first hometown show in a dozen years. Eight-armed drummer Tony Nozero and horn blower Brian Wolp spawned locally in the grunge era and went on to national acclaim before power down in the 90s. Cheeky “DILF rock” troupe the Ron

AUSTIN CORN LOVER’S FIESTA WEEKEND TWO ABGB, Friday 13/Lost Well, Saturday 14
Hickoids’ hows Jeff Smith’s answer festival heads into its second weekend with the holler-sun debut of Rennie Eliot and the Banned Names. Otinetone El Flaco drum- mer Brad Tumber leads the Winsome Losers before the Hickoids’ country-fried punk hosannas and the Beaumonts’ steel-tined cautionary tales. Houston’s Guillotines open Saturday’s finale with ex-Pagan Bill DiGiido and his wife Jewels, Austin’s One Good Lung and Descent City’s D’nola inflict aural abrasion before Sabbath Crow’s Southern sacriilege and Heather Leather’s Alamo City take on NWOBHM. – Greg Beets

RICK REED
Mikk Lane
Scoot Inn, Thursday 19
Rick Reed hears symphonies in radio static. At 60, the found sound composer might be Austin’s most experienced experimentalist, his cache of synths and samples here backed by New Music veterans Alex Keller and Sean O’Neill. Visuals are an equal drawn as renowned installation artist Kjell Bjergeen paints the walls with lo-fi video projection. – Dan Gencile

MUSIC LISTINGS
EDITED BY RAOUl HERNANDEZ

King Crimson
BASS CONCERT HALL, THURSDAY 19
“I have the burden of being called a prog band,” says King Crimson bassist/Chapman Stick player Tony Levin. “When I hear ‘prog rock,’ it means a band playing music like the late Sixties and early Seventies, when prog rock came to be. That’s fine, but King Crimson happens to be at least trying to progress ever since.” The British collective, playing its first Austin gig since 1995 and only its second since 1981, could’ve stuck with variations on its pioneering 1969 debut In the Court of the Crimson King, but has refused to repeat itself throughout its near-50-year career. Led as ever by guitarist/conceptualizer Robert Fripp, this unusually configured incarnation of Crimson includes Levin, saxophonist Mel Collins, singer/guitarist Jakko Jakszyk, keyboardist Bill Rieflin, and a total of three drummers: Gavin Harrison, Jeremy Stacey, and Austin-based Pat Mastelotto. “I expected to be in the background just thumping along on the downbeat,” jokes Levin about the percussion-heavy format. “But the drummers fashioned so many interesting approaches while never playing the same thing. It’s not as chaotic as you would think.”

For the virtuoso bassist, whose résumé includes sessions with David Bowie, Yes, and John Lennon, that kind of provocation is the reason he’s stayed with the band for so long. “Chromus has, since 1980-’81, been my most challenging musical experience,” Levin says with obvious pride. “I have fun in it, but more importantly, it’s the time for me to improve my playing. It’s an interesting environment, where each player is pushing himself to not do what he did before, to be musically valid and to come up with some new ‘progressive music.’ “I won’t say that we always succeed, but that’s where we’re aiming. As you can tell by my talking about it, it’s a wonderful experience for me.” – Michael Toland

Full Q&A at austinchronicle.com/daily/music.
FRIDAY
2:00PM • RON GALLO
2:45PM • BAND OF HEATHENS
2:45PM • COIN
3:45PM • ANDREW McMAMON
4:30PM • FOSTER THE PEOPLE
4:45PM • JAMES VINCENT MCMORROW
5:00PM • THE LEMON TWIGS
6:45PM • LUKAS NELSON

SATURDAY
1:00PM • XAVIER OMÄR
1:00PM • TOMAR & THE Fcs
1:30PM • MISSIO
2:00PM • PAUL CAUTHEN
2:30PM • MONDO COZMO
4:00PM • SPOON
4:30PM • BENJAMIN BOOKER
5:30PM • NICK HAKIM

SUNDAY
1:30PM • DEAP VALLY
1:45PM • MIDLAND
2:45PM • DAY WAVE
3:00PM • MIDDLE KIDS
4:00PM • PORTUGAL. THE MAN
4:45PM • SONGHOY BLUES
5:00PM • WHITNEY

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UNKNOWN HINSON
BIG SANDY
AND MORE!!!

BLISTERING NIGHTS!

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THURSDAY 10/12

ACL LIVE Austin City Limits TV taping w/ Herbie Hancock

ANTONIE’S ACL Fest Late Night Show w/ Middle Kids, Summer Salt (8:00)

BARRACUDA Bridge Farmers, Glaslin Khur, Ezo Pryv (9:00) • Manilla Road (8:00)

B.D. RILEY’S Kristen Gibbs (8:00)

BEERLAND Fine Line (8:00)

BOYD VITE AT THE CARVER Wadada Leo Smith’s Ten Freedom Summers (8:00)

BROKEN SPOKE Derek E. (9:00), Lenny Bragg (8:00)

C-BOY’S HEART & SOUL Emily Gimbles (10:00), Paul Oscher (6:30)

CACTUS CAFE Sam Exian (8:00)

CAROUSEL LOUNGE Bitty Jr., Bear on Bear, Feten Blende (9:00), the Footnotes (7:00)

CEDAR STREET PDA (9:30)

CENTRAL MARKET NORTH Bemelm’s Arch (8:00)

CHARLIE’S GRILL Griva, Lachane, Single Lash, DJ Curse

COME & TAKE IT LIVE Kubal Khan, No Zombies, Left Behind, I AM, Great American Ghost, Inversiong (7:00)

CONTINENTAL CLUB Garfield, Central Presbyterian Church (10:00), Casper Rawls (6:30)

CONTINENTAL CLUB GALLERY Ronnie White (10:30), Monte Warden & the Dangerous Few (8:30)

DIRTY DOG BAR An acoustic evening w/ Crobot & friends (9:00)

DONN’S DEPOT Murphy’s Inlaws

DRISSKILL BAR Big John Mills (5:00), Juan Santa (6:00)

ELEPHANT ROOM Duality: Russell Haight & Woody Witt (9:30), Trip Trio w/ Live Downstairs (6:00)

EMO’s ACL Fest Late Night Show w/ Tove Lo, Davey Jack (7:00)

EMPIRE CONTROL ROOM Beer Joint Beat, Low End Theory 11 Year Anniversary w/ Daddy V KEY, Nobody, Gaslamp Killer, D-Styles, Elliot Lipp, Krysta, James Glassing (8:00)

EVANGELINE CAFE Nick Connolly (7:00) • FLAMINGO CANTINA Reggie Jamdown (5:00)

THU 10/12

Herbie Hancock, ACL Live

Middle Kids, Antoine’s Manilla Road, Barracuda

Wadada Leo Smith, Boyd Vance at the Carver

Sam Exian, Cactus Cafe Kubal Khan, No Zombies, I AM, Great American Ghost, Come & Take It Live

Crobot, Dirty Dog Bar

Troy Lo, Davey Jack, Emo’s Everyone is Dirty, Hole in the Wall

Maybird, Hotel Vegas

Car Seat Headrest, White Reaper, Mohawk

Muna, Parish

James Vincent McMorrow, the Scoot Inn

Voodoo Boogaloo, Sidewinder

Foster the People, Cherry Glazerr, Stubb’s

FRI 10/13

Winsome Losers, the ABGB Nick Hakim, Antoine’s

Wand, Dario, Barracuda

Savage Master, Beerland

Chiffor, Cheer Up Charlies

Agarron Celentano, Coliseum

Sue Foley, Continental Club

My Life With the Thrill Kill Kult, Elysium

Louis the Child, Lauv, Win & Woo, Emo’s

Charlie Daniels Band, Grumble

Conrank, Hotfire, Kingdom

Unmeant, Big Destiny, KMFDM, OGHR, Mohawk

Mondo Cozmo, Tank & the Bangas, Stubb’s

Drums & Tuba, Threadgill’s

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Mondo Cozmo, Tank & the Bangas, Stubb’s

Drums & Tuba, Threadgill’s

SAT 10/14

Run the Jewels, ACL Live

Songhoy Blues, Antoine’s

Dance With the Dead

Gost, Barracuda

Torch, Red Beard Wall, Come & Take It Live

The Sea Monks, Continental Club

William Topley, Continental Club Gallery

Yellow Claw, Balo, Dolf, Emo’s

Insane Clown Posse, Empire Control Room

Frankie Ballard, Grune Hall

True Friends, Hole in the Wall

Moon Boots, Kingdom

Brian Milligram, Mohawk

Adam Johnson, Nate’s at Buda Mill & Grain

Greta Van Fleet, Parish

The Vibrators, Dogs & Diamonds, Superfun Yeah Yeah Rocketship, Sidewinder

First Aid Kit, Jade Bird, Okey Dokey, Liz Cooper & the Stampede, Stubb’s

SUN 10/15

Radical Face, Aisha Badru

Central Presbyterian Church

New Years Day, Empire Control Room

Kjell Bjorgeergen, Museum of Human Achievement

MON 10/16

Breaking Benjamin, Emo’s

Ben Cina, Geraldine’s

Craig Brown Band, Grumble

Hole in the Wall

Walter TV, Loafer, Mohawk

The Giver of Illness, Volstead Lounge

TUE 10/17

Stronger Sex, Beerland

Have Mercy, Boston Manor, Can’t Swim, A Will Away, Come & Take It Live
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Cilantro Boombox
Marlon Williams
Night Beats
Snail Mail
Mogli
DYGL
R.LUM.R
Stonefield
Draper
CIFIKA
C-Kan

MORE SPEAKERS ANNOUNCED

Ta-Nehisi Coates (Keynote)
National Correspondent for The Atlantic

Darren Aronofsky (Keynote)
(mother!, Black Swan)
Film director, screenwriter, and producer

Keith Urban
Grammy Award-winning singer and songwriter

Esther Perel (Keynote)
Psychotherapist and best-selling author

whurley (Keynote)
Technology entrepreneur and quantum computing expert

Barry Jenkins (Keynote)
(Moonlight, Medicine for Melancholy) Academy Award-winning writer & director

Charlie Rose
Co-host of CBS This Morning and contributing correspondent to 60 Minutes

Elaine Welteroth
Editor-in-Chief of Teen Vogue

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THE AUSTIN CHRONICLE
OCTOBER 13, 2017
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FROM THURSDAY

GERALDINE’S Aaron McDonnell (9:30)
GIDDY UPS Open mic w/ Dewey Lyon (6:30)
THE GOODNIGHT Dave Sellee open mic (6:30)
GRUENE HALL Bo Porter (6:00)
GUERO’S Jorge Tamayo & friends (6:30)
HANDLEBAR Cowboy Diplomacy Band (6:00)
HOLE IN THE WALL Everyone Is Dirty, Chancea Fight Club, Replolds (8:00)
HOTEL VEGAS The Babe Rainbow, Mayland, Sun Machine (6:00)
KEBARALICIOUS Amanda Kitchens, Jason Reimath (7:00)
LA PALAPA Jess Lopez (7:00)
LAMBERTS The Morning Afters (10:00)
LITTLE LONGHORN Alvin Crow (9:00), Them Duquaines (6:00)
MAGGIE MAE’S DJ Koma
MOHAWK Los Coast, Dr. Joe, Dylan Bishop (9:00) O, ACL Fest Late Night Show w/ Car Seat Headrest, White Reaper (8:00) O O
MOUNTAIN SALOON Eastside Kings (6:00)
NEWWORLDI Bluegrass open mic w/ Eddie Collins
THE OASIS King George (6:30) O
ONE-2-ONE BAR Spooned Tribe (9:30), Bobby Bookout (video release) (6:30)
PARISH ACL Fest Late Night Show w/ Muna, Keeper (8:00) O
PARLOR ROOM Clint Manning Trio (8:00)
PATTYS CAFE The Knights of Texas Swing (6:30)
POODIES George Devore (8:00), Tom Ben Lindley (6:30)
RADIO COFFEE & BEER Erik Hohokan (9:00)
REAL’S Texas Smooth River, Smooth Jazz by Richard Patsaoude (6:30)
RILEY’S TAVERN Jake Pyeatt (8:30)
ROSS’ OLD AUSTIN Eddie Trevino (6:30)
SAHARA LOUNGE The Lonesome Band, Teddy Long, Beantoe, Jackie Meyers, Barrett O’Donnell (7:00)

THURSDAY, OCTOBER 12

EMILY GIMBLE All Night! 10PM
PAULOSCHER 6:30PM
In the Jade Room DJ Kidsuir 9:30PM

FRIDAY, OCTOBER 13

SUNDAY, OCTOBER 15

HILARY YORK AIMEE BOBRUK 7:30PM
3:30PM Chicken Sh#!t Sunday

MONDAY, OCT. 16

JONESIN’ PRESTO CHANG’O

TUESDAY, OCT. 17

DYLAN BISHOP THE ORIGINAL 8% SOUVENIRS!

WEDNESDAY, OCTOBER 18

TRUBE, FARRELL & SNITZ 11PM
MATT HUBBARD TRIO / DAVID YOUNG 6:30PM

THURSDAY, OCT. 19

AARON STEPHENS

FRIDAY, OCTOBER 20

SATURDAY, OCTOBER 21

MIKE FLANIGIN TRIO / JIMMIE VAUGHAN & GEORGE RAINE

Record Release Party!

THURSDAY, OCTOBER 19

6:30PM JITTERBUG VIPERS

SUNDAY, OCTOBER 15

THE BREW

THURSDAY, OCTOBER 19

CANDY COBURN
Drew Davis Performing Live

SATURDAY OCTOBER 14TH
Saxon Pub

WEDNESDAY OCTOBER 18TH
Whisler’s

DREWDAVISMUSIC.COM
From Friday

Güero’s The Bobby Fuentes Show (6:30)

Hole In The Wall Magic Rockers of Texas, Buenos Diaz, Ben Milburn

Hotel Vegas Big Bill, Soaked, Blood Pumps, DJ Chris P

Kick Butt Coffee Friday the 13th Bad Luck Party w/ Daytoner, Rickshaw Billie’s, Burger Patrol, the Bollies, Black Summer, Burn Ban, Naga Broke (7:00)

Kingdom Mija, Conrann, Hotfire (9:00)

Lamberts Soul Man Sam (10:00)

Little Longhorn Leslie Tom Band (9:00), John Mutchler & the Golden Roses (6:00)

Maria’s Taco Xpress Leecann Altherian

Mohawk Unrequent, Big Destiny, Aquatica, Mode DoDeca (9:00), KMFDM, OXGR (8:00)

Montounter Saloon Jamie Kreuger Group (8:00)

Museum of Human Achievement Boxhead Ensemble, Adam Ostrar (album release), Little Mazarn, Longriver Ensemble (8:30)

Nate’s At Buda Mill & Grain Andy Macintyre (8:00)

Newworlds Hudson James (7:00)

The Oasis Surreal (7:00)

The Office Instigators (8:00)

One-2-One Bar The Portal Afters Super Jam (10:00), Extreme Heat (7:30), Heathen Bishop (CD release) (6:30)

Oskar Blues Brewery Kali James

Parish Huntetones (8:00)

Patty’s Cafe Nancy Scott (7:00)

Perry’s Steakhouse Nick Connolly & Chris Maresh (6:00)

Poodles Aaron Einhouse (10:00), Andrea Marie & Magnolia Band (8:00)

Ray Benson’s Rattle Inn Sophie Marceline (11:00), Claire Domingue (5:30)

Riley’s Tavern Paul Nipper (9:00), Mark Jungen (6:00)

River Road Icehouse The Symarbucks (7:00)

Roadhouse Amber Lucille (8:00)

Sahara Lounge Don Chani (12mid), Sue Jacinto (9:00), Big State (7:30)

Saxon Pub The Whiskey Prophets (11:00), Johnny Nicholas (9:00), Denny Freeman (6:00)
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KHALI HAAT
A SUNDAY, OCTOBER 15  A
Americana Afternoons WITH
LUCAS JOHNSON
BAND
A THURSDAY, OCTOBER 19  A
VINYL NIGHT
**THE AUSTIN CHRONICLE**

**OCTOBER 13, 2017**

**austinchronicle.com**

**COMING UP**

**COME & TAKE IT LIVE**

**GERALDINE’S**

**ELEPHANT ROOM**

**EL MERCADO**

**DRISKILL BAR**

**CONTINENTAL CLUB**

**CAROUSEL LOUNGE**

**BROKEN SPOKE**

**BLIND PIG PUB**

**THE WHITE HORSE**

**VOLSTEAD LOUNGE**

**THE SKYLARK**

**PATSY’S CAFE**

**ONE-2-ONE BAR**

**MOHAWK**

**MAGGIE MAE’S**

**KING BEE**

**NEWS   ARTS & CULTURE   FOOD   SCREENS**

**Will Away (6:00)**

**jam (6:30)**

**New Evangeline Quartet (7:00)**

**Experience (10:30), James McMurtry Band, Ben Root**

**ents Ex-Romantika, Big Wy’s Brass Trio, Aaron Waldman & the Long Way**

**Nathan’s Stupid Drama, Eric Calistri (9:30)**

**w/ Mike Keller & Eve Monsees (6:30), Freeman, Sarah Brown, & Corey Keller (10:00), Antone’s Big Trio: Denny Fosler Band (9:00)**

**Swingtet, the Charlie Christians (9:00)**

**Shades (6:30)**

**Born Again Virgins, Emme, Tortuga (8:00)**

**Clay Compania (10:30), Songwriters showcase (6:30)**

**Jonesin’ feat. Charlie Stronger Sex, Barbarian, Ephraim Owens (8:15), Lynette & Lefty (6:00)**

**Tycoons (8:00), Quintet, Chuck Flemming, the Texas Waddle (6:00)**

**Montopolis, Andrew Noble, P. Kellach Giver of Illness, Nokken & the Grim, Mo Monday w/ Ak’chamel, the Hall (9:30)**

**Stinson (10:15), Toni Price (7:00)**

**R**

**Clay Compania (10:30), Songwriters showcase (6:30)**

**Walter TV, Loafer (8:00)**

**Tony Bray (9:00), Brian Kremer (8:00), Clint Manning (3:30)**

**EROS & ACID HOUSE**

**Danthe (9:30)**

**Antone’s Big Trio: Denny Fosler Band (9:00)**

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**EROS & ACID HOUSE**

**Danthe (9:30)**

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10/12  **SELMER’S ARCH**
Gypsy Jazz

10/13  **ATLAS MAIOR**
World

10/14  **RED YOUNG & HIS HOT HORNS**
Rhythm & Soul

10/15  **GOLDEN HOUR QUARTET**
Swing 12-3pm

**WESTGATE**

4477 S. LAMAR

10/13  **HOLLYWOOD REVUE**
Vintage Swing

10/14  **DEBRA WATSON**
Jump Blues

10/15  **RENT PARTY**
Gypsy Jazz 12-3pm

6:30 - 9 PM (EXCEPT WHERE NOTED)

Ballot on page 9 or visit austinchronicle.com/bestof for online ballot, rules, and deadlines!

VOTE IN AT LEAST 30 CATEGORIES AND ENTER TO WIN AWESOME PRIZES. EVERY VOTE COUNTS!
As late as 2014, New York taxi medallions went for $1.3 million each. Last month, a cabbie was selling his for $100,000, and in all, 85 medallions were sold in foreclosures since 2015. According to The New York Times, taxis drove just 277,042 daily trips in July, a 16% drop from their 332,231 rides a year ago.

On Sept. 19, with two weeks left in the season, hitters broke the Major League Baseball single season record for home runs.

According to UCLA folklorists Timothy Tangherlini and Peter Broadwell, textual mapping of 30,000 witchy folktales shows witchcraft allegations in Protestant Denmark tend to rise in the vicinity of Catholic monasteries. They developed WitchHunter, an interactive “geo-semantic” map of Denmark.

“Foamer” is railroad slang for a person who gets unduly excited by the sight of a moving train. Pliny, the Roman writer, claimed there was a copy of The Iliad so small it could fit inside a walnut shell.

Perhaps your wife isn’t suffering from a lack of enthusiasm, but rather a lack of adjectives. Fine is fine, but if I am having multiple orgasms, I am going to call that miraculous – or at the very least sensational. Fine implies a variety of feelings, one of which is simply “adequate.” Adequate is an adjective that has never inspired anyone in any way ever. Okay wait, let me restate that. The only way the word “adequate” has ever inspired anyone is by inspiring their anger. If you doubt this, the next time your wife asks you how she looks in an item of clothing, respond with “adequate.” I guarantee Nordstrom will be more exciting than you could have ever imagined.

That’s why if you’ve been enthusiastically tongue pummeling someone’s pink bean long enough to rack up multiple orgasms, “That was fine” is not the proper response. You deserve an “Attaboy!” at the very least. Ideally the recipient of your ministrations will enthuse with such force and conviction that passersby on the street will blush with embarrassment. “That was fine,” however, falls well short of the mark.

And now, if you don’t mind, I am going to get on my high horse and pontificate for a while – mainly because I can – about the meaning of life. I think we can all agree that about 90% (that’s a random guess) of life is boring and uninspired. We put on our shoes, we empty the trash, we clip our toenails. Same ol’, same ol’. Move along. Nothing to see here. However, the thing that keeps us from waking up some morning and felling the business end of a shotgun is our ability to get fired up about really inane shit like ultimate Frisbee, or macramé, or restoring vintage motorcycles – all seemingly meaningless shit in a larger existential sense but they’re absolutely crucial to our survival. Emotion, not variety, is the spice of life. As sentient beings, we get to choose what’s important. Let your wife know what’s important to you by conveying your excitement about it. If she doesn’t share your enthusiasm, find someone who does.

Mr. Smarty Pants Knows

As late as 2014, New York taxi medallions went for $1.3 million each. Last month, a cabbie was selling his for $100,000, and in all, 85 medallions were sold in foreclosures since 2015. According to The New York Times, taxis drove just 277,042 daily trips in July, a 16% drop from their 332,231 rides a year ago.

On Sept. 19, with two weeks left in the season, hitters broke the Major League Baseball single season record for home runs.

According to UCLA folklorists Timothy Tangherlini and Peter Broadwell, textual mapping of 30,000 witchy folktales shows witchcraft allegations in Protestant Denmark tend to rise in the vicinity of Catholic monasteries. They developed WitchHunter, an interactive “geo-semantic” map of Denmark.

“Attaboy!”

Dear Luv Doc,

My wife and I have been happily married for just over 25 years. We get along great, we laugh at each other’s jokes, we genuinely enjoy each other’s company a reasonable amount of the time, and now we have raised two successful and well-adjusted, wonderful daughters. However, as in all your letters, there is just this one thing: When I ask her to do something, she generally replies, “That’s fine.” This afternoon, as a surprise, I asked her to go to a movie she has been looking forward to seeing and she replied, “That’s fine.” I take her to an abnormally pricey and nice restaurant and I get “That’s fine.” Cook a great meal, and “That’s fine.” Multiple orgasms: “That was fine,” etc. You get the point. Is a “that would be great” out of the question? How about an “I would love that”? After the years, things get routine. A little excitement can be refreshing and contagious.

– Unenthusiastic
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Amazon, Inc. has openings for Internet Sales Consultants in Austin, TX. Duties include: responsible for formulating and leading presales technical and functional analysis as to prospective clients and customizers, meeting or exceeding customer satisfaction, through on-line/in person sales efforts, as a technical resource and mentor for less experienced Internet Sales Consultants. Apply by e-mailing resume to: ashish.arnav@oracle.com, referencing 365.1370.2. Oracle supports workforce diversity.

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NOTICE OF PUBLIC SALE

Property Description: The Property is located at AAA Storage 445 FM 685, Pflugerville, TX 78660. The Property includes all movable property located in the storage units, rooms, and facilities listed below, to satisfy a landlord’s lien for the tenants listed below and others who are delinquent in the payment of rent, if any, and not limited to warranties of merchantability or fitness for a particular purpose.

Property to be Sold: The Property includes, but not limited to, all furniture, household items, clothing, tools, equipment, electronics, and any other personal property located at AAA Storage 445 FM 685, Pflugerville, TX 78660. The Property will be sold subject to all covenants, conditions, and restrictions contained therein.

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Notice to Bidders: You are hereby notified that on October 25, 2017, Aysia Williams, the Administrator of the Estate of Alice McGraw, deceased, will hold a public auction of the personal property described above at AAA Storage 445 FM 685, Pflugerville, TX 78660.

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NOTICE OF GENERAL ELECTION (AVISO DE ELECCIÓN GENERAL)  

To the registered voters of the City of Manor, Texas: (A los votantes registrados de la ciudad de Manor, Tejas)

Notice is hereby given that the polling locations listed below will be open from 7:00 a.m. to 7:00 p.m. on Tuesday, November 7, 2017, to the qualified voters of the City of Manor, Texas (a los votantes calificados de la ciudad de Manor, Texas) for the purpose of voting in a general election to elect one Mayor, Council Member - Place 1; Council Member - Place 3; and Council Member - Place 5.

(Se da aviso por la presente que los sitios de votación enumerados a continuación estarán abiertos de 7:00 am a 7:00 pm, el martes 7 de noviembre de 2017, a los votantes calificados de la ciudad con el propósito de votar en una elección general para elegir Un alcalde; Consejado de la Ciudad - Puesto 1; Consejado de la Ciudad - Puesto 3; Y Consejado de la Ciudad – Puesto 5.)

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Too much propaganda and artificial notions about how you could be more perfect will bring this up in the hope that it will inspire you. In my astrological opinion, you’re at a turning point when it’s crucial to appreciate and foster everything about yourself that’s new and soulfully authentic. Don’t fall away from artificed notions about how you could be more perfect than you already are.

SAGITTARIUS (Nov. 22-Dec. 21): I didn’t go to work today. I woke up late, lingered over a leisurely breakfast, and enjoyed a long walk in the autumn woods. When I found a spot that filled me with a wild sense of peace, I asked my gut wisdom what I should advise you Sagittarians to attend to. And my gut wisdom told me that you should temporarily escape at least one of your duties for at least three days. (Escaping two duties for four days would be even better.) My gut wisdom also suggested that you get extra sleep, enjoy leisurely meals, and go on long walks to spots that fill you with a wild sense of peace. There you should consult your gut wisdom about your top dilemmas.

CAPRICORN (Dec. 22-Jan. 19): A snail climbed to the top of a big turtle’s shell as it was sleeping under a bush. When the turtle awoke and began to lumber away in search of food, the snail was at first alarmed but eventually thrilled by how fast they were going and how far they were able to travel. “Wow!” the snail thought to itself. I suspect, Capricorn, that this little tale is a useful metaphor for what you can look forward to in the coming weeks.

AQUARIUS (Jan. 20-Feb. 18): “If these years have taught me anything, it is this,” wrote novelist Junot Díaz. “You can never run away. Not ever. The only way out is in.” That’s your plucky wisdom for the coming weeks, Aquarius. You have arrived at a pivotal phase in your life cycle when you can either forge ahead by seeing, avoiding, or ignoring. To commune with the only kind of freedom that matters, you must head directly into the heart of the commotion. You’ve got to feel all the feelings stirred up by the truths that pile you up.

PISCES (Feb. 19-Mar. 20): J. Allan Hobson is a scientist of sleep who does research at Harvard. He says we dream all the time, not just at night. Our subconscious minds never stop churning out streams of images. During the waking hours, though, our conscious minds operate at such an intensity that the lower-level flow mostly stays subliminal. At least that’s the normal state of affairs. But I suspect your dream generator is running so hot now that its stories may leak into your waking awareness. This could be disconcerting. Without the tips I’m giving you here, you might worry you were going dozy. But now that you know your perspective as the undercurrent to glean some useful intuitions. A word to the wise: The information that pops up won’t be logical or rational. It will be lyrical and symbolic, like dreams.

ARIES (March 21-April 19): In his book The Logic of Failure, Dietrich Dörner discusses the visionaries who built the Aswan Dam in Egypt. Their efforts brought an abundance of cheap electricity to millions of people. But the planners didn’t take into account some of the important effects of their innovation. For example, the Nile River below the dam no longer flooded its banks or fertilized the surrounding land every year. As a result, farmers had to resort to chemical fertilizers at great expense. Water pollution increased. Marine life suffered because of the river’s diminished nutrients. I hope this thought will motivate you to carefully think through the possible consequences of decisions you’re contemplating. I guarantee that you can avoid the logic of failure and instead implement the logic of success. But to do so, you’ll have to temporarily resist the momentum that has been carrying you along. You’ll have to override the impatience tending for resolution.

TAURUS (April 20-May 20): Are you primed to seek out new colleagues and strengthen your existing alliances? Are you curious about what it would take to fuse your best partnerships with maximum emotional intelligence? From an astrological perspective, the next nine weeks will be a favorable time to do these things. You will have opportunities to deepen your engagement with collaborators who cultivate integrity and communicate effectively. It’s possible you may feel shy about pursuing at least one of the potential new connections. But I urge you to press ahead anyway. Though you may be more timid than they are, you’ll feel the catalytic effect on you, sparking you to develop at an accelerated rate.

GEMINI (May 21-June 20): “I was satisfied with haiku until I met you.” Dear Tony T. holds a new lover in his poem “Changing Genres.” But Young goes on to say that he’s no longer content with that terse genre. “Now I want a Russian novel,” he proclaims, “a 50-page description of you sleeping, another 75 of what you think staring out a window.” He dreams of years for a story about “a fallen nest, speckled eggs somehow uncrushed, the sled outracing the wolves on the steppe, the giant glittering ball where all that matters is a kiss at the end of a dark hall.” I bring Young’s meditations to your attention. Gemini, because I suspect that you, too, are primed to move into a more expansive genre with a more sumptuous plot.

CANCER (June 21-July 22): Statistical evidence suggests that Fridays falling on the 13th of the month are safer than other Fridays. The numbers of fires and traffic accidents are lower then, for example. I find this interesting in light of your current situation. According to my analysis, this October’s other Fridays. The numbers of fires and traffic accidents are lower then, for example. I find this interesting in light of your current situation. According to my analysis, this October’s other Fridays. The numbers of fires and traffic accidents are lower then, for example. I find this interesting in light of your current situation. According to my analysis, this October’s other Fridays. The numbers of fires and traffic accidents are lower then, for example. I find this interesting in light of your current situation. According to my analysis, this October’s other Fridays. The numbers of fires and traffic accidents are lower then, for example. I find this interesting in light of your current situation. According to my analysis, this October’s other Fridays. The numbers of fires and traffic accidents are lower then, for example. I find this interesting in light of your current situation. According to my analysis, this October’s other Fridays. The numbers of fires and traffic accidents are lower then, for example. I find this interesting in light of your current situation. According to my analysis, this October’s...
MARTIN
by law.
undersigned within the time
rently being administered are
Estate of Sara Elizabeth Carter
practice is hereby given that origi-
ner prescribed by law.
All persons having claims
1621 W. 6th Street

Notice is hereby given that origi-
ner prescribed by law.
Estate of Neal Eugene Eckert

SWAIN, Deceased

ATTORNEYS FOR DANNY C.

By: /s/Thomas P . Washburn

Austin, Texas 78746
Barton Oaks Plaza V , Suite 230
WARD, P . C.

1608 West 34th Street
Dated:  October 3, 2017

ESTATE OF JEANETTE LANE

Dated:  October 3, 2017, by the Probate
Court of No. 1 of Travis County, Texas to
Docket No. C-1-PB-17-001621,

LLP

Texas 78701, within the time
required to present them to
the docket of said Court. All
persons having claims against
the above estate are hereby
required to present them to
the docket of said Court.

Lee Doughtie

NOTICE TO CREDITORS

On this date of October 1, 2017, Lee Doughtie

was appointed by the Probate
Court of No. 1 of Travis County, Texas, in Cause No. C-1-PB-17-001621,

NOTICE TO CREDITORS

October 3, 2017, by the Probate
Court of No. 1 of Travis County, Texas, in Cause No. C-1-PB-17-001172, which is still
pending, and that the Executor
newly appointed shall act as
Executive of the Estate.

All persons having claims against the above estate, which is currently
being administered, are required to present them within the
time and in the manner prescribed by law.

NATIONAL ENACTOR


RICHARD E. SHANNON

Attorney for Applicant

NOTICE TO CREDITORS

Notice is hereby given that David
White, 213 E. 10th Street, Austin,
Texas 78701, has filed a petition
in the 23rd Judicial District Court
of Travis County, Texas, No. 17-52483-NA-Circuit Court on the 7th day of August,

PUBLIC NOTICE

On this the 4th day of July, 2017, Lee Doughtie

was appointed by the Probate
Court of No. 1 of Travis County, Texas, in Cause No. C-1-PB-17-001172,

NOTICE TO CREDITORS

On this date of October 1, 2017, Lee Doughtie

was appointed by the Probate
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WITH DR. TIMOTHY MCCALL
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