

THE AUSTIN

CHRONICLE

VOLUME 30 ★ NUMBER 18
DECEMBER 31, 2010

FANTASY

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HANGING WITH THE STAND-UPS FOR A LOOK INTO THE LIFE
BY WAYNE ALAN BRENNER ★ P.28

four off the floor

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Discovering Enough

End-of-year thoughts at the start of another day

BY LOUIS BLACK

'Tis the season of odd emphasis and side-show/hall-of-mirrors distortion. When thinking about one's life during these heady and hoary times, it is usually a good idea to consider just how much this holiday creates a context that refracts, amplifies, inflames, compresses, expands, and misrepresents one's experiences and memories. Way too often, failure and despair prove a comfortable refuge, never disappointing, while enjoying a sense of satisfaction and accomplishment conjures the fear of begging fate to step in and screw it all up. It probably isn't as bad as you might think, though if saying that causes outrage, that reaction may well be worth thinking about during these festive and infested days.

The holiday season is often one of the warmest and highest of times and the most cold and alienating as well. The end of another year, the celebration of the holidays creates a stark context that exaggerates or minimizes considerations and feelings – often both – in some kind of alternating, high-density, manic-depressive strolling.

No matter how good you get at whatever it is you do, if you care about it, the stress never really lessens. The insane edges smooth out, the monstrous fears that eat your gut and puke out nightmares all night shift to a much lower gear, but caring means you never relax, that you can't and won't. Even when you've done something week in and week out for decades, each time you venture forth to do it again, what you've done in the past doesn't excuse the present.

The last couple of days have been overcast, with sporadic drizzling. I pretty much love rain in any form, and overcast days create a kind of warmth and harmony that is so welcome. This is not to say they indicate or celebrate despair, that the gloom of the day matches the gloom of my heart. It doesn't. My heart has rarely been nearly that gloomy. Still, for those of us who navigate ever forward but are always a bit uncertain and more than a bit nervous, overcast is comfortable. It lets you be who you are, but it also allows you largely to disconnect.

The all-the-time stress is like a low-grade fever that sometimes flares but is usually even-keeled – or at least as even-keeled as one might imagine stress could be. But if the stress accelerates or gains force by accumulating, if it makes you crazy, if it drives you mad, well, that is that, and it is all pretty much finished when you reach that point. One should love and take pride in his or her work, but it's best not to let it kill you.

If you push through and keep on going, the stress can't be banished, but it can be tamed.

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two

Over time, the dominating emotional tone is not one of the electric buzz saw tearing of flesh and nerves nor the volcanic upheaval of stomach and soul but something else. If you love what you do, if you believe in what you do, then stress is not just all stress but is shadowed by the satisfaction of confronting and solving problems, of the way work can be enjoyable.

What does so often get to you, as blessed and lucky as you might be getting to do whatever it is that feeds you, is a kind of weariness. Many of us still expect to turn some chronological corner and find that life will somehow make sense, that all its patterns will finally be obvious. But there is really no moment of revelation. If you have one, it almost always turns out to be a mirage. You never pass "Go"; you never collect your \$200. As much as experience provides clarity and knowledge, it also makes you face just how much you don't understand or don't get. When you look back at your life – your friends, family, accomplishments (both triumphs and disasters) – there may be some peace, some sense of having done well, but there is no feeling of finality, no sense at all that the task you've undertaken is somehow complete. Triumphant moments pass even more quickly than disastrous ones, but both leave you at the start of another day of doing it again.

Over the years, I've spent a lot of time trying to shake me, to get away from myself, to just not have to hear my voice in my head droning on endlessly. There is no way to work without

always being who I am, but the overly conscious me is always getting in the way of everything.

That "me" is always there, but the more it is involved, the harder the going gets.

Over the past dozen years or so, I've found that one of the best ways to clear my head is to load up on audiobooks and start driving. The road, the books, the tonal undercurrent of a voice reading combine into an almost abstract experience – cruising through Texas listening to great stories while moving through the unending openness of it all. Mostly I listen to and love detective novels, but no genre of fiction is completely out. Still, when a four- or six- or eight- or 12-hour book is over, you don't just plunge into another one. You have to clean the palette, so to speak.

Once I listened mostly to music and then later as much music as narrative, but these days mostly I listen to a few old radio shows in between books. There are still times, however, when music works its way in as well.

A tough, tough year, one crammed full, with some highs and some lows but mostly the endless vista of plateaus, now comes to an end. Right before Christmas last week, I hit the road. I needed to. You can't escape from yourself. As Satchel Paige cautioned: "Don't look back. Something might be gaining on you." A great road trip is being in that place where you are there, looking neither forward nor back.

But heading home after a great Robert Parker Western tale, the day overcast, the rain there and not there and there, I decided to listen to some music. I put on an album by a friend of mine, one almost but not quite

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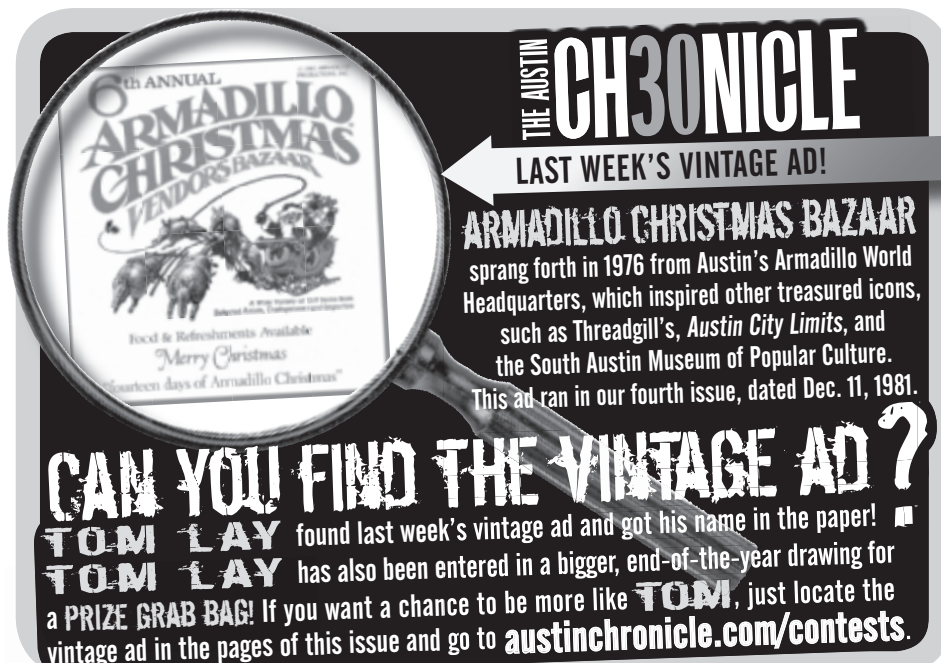
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The *Chronicle* will observe the following holiday schedule:

The issue dated Dec. 31 will be distributed on its regular weekday: Thursday, Dec. 30 (today).

The *Chronicle* offices will be closed Thursday and Friday, Dec. 30 and 31.

We will resume regular business hours on Monday, Jan. 3, 2011.



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TOM LAY found last week's vintage ad and got his name in the paper! ■
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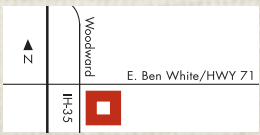
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half-a-century old. The album, though I've listened to it at least a thousand times, always sounds so fresh. Knowing the singer and what the songs are about soothes. It brings back memories of a time of innocence – though it must be noted that innocence is just a lack of knowledge and owes more to ignorance than to transcendence. There is nothing inherently sweet or better about the innocence of youth except the way memory pasteurizes it.

Those long-ago days of innocence allowed for endless daydreams, unrestricted possibilities, and the constant potential for the extraordinary. At the same time, they accelerate insecurity, wrapping everything in uncertainty while multiplying the already raging and nonspecific emotional storms. Over time, one becomes aware of restrictions, and even if you are living a great, creative life, it is invariably smaller than you once might have dreamed.

The sweetness of the voice and the intimacy of the songs reminded me that one just keeps on keeping on, that there is no moment of glorious revelation nor any transcendence of the mundane as one obtains the magnificent.

Currently, there are so many who claim we are in the worst of times – or, if not all of us are there, at least the person who proclaims this belief is in a time so lacking in meaning and hope as to be a historically and personally unique nadir. The idea is that, whereas it might not be as fantastic as one might have once hoped it would turn out to be, it's also

rarely as tragic or flawed as it might seem. In a sense, memory tortures us by creating a context that is inaccurate and fictional; at best, it offers a too-often hopeless confusion of life and dream, of reality and illusion. Nothing ever exaggerates and distorts as outrageously as ongoing, immediate experience. We know it was better in our past and in history, though it probably was never any better and quite likely was much worse.

The car, the road, the rain, the endless landscape, the story, and the voice are so often enough, if not in fact much more than enough.

Oops!

In "A Bumper-to-Bumper Crop of MoPac Proposals," News, Dec. 24, we mistakenly attributed the following quote to the League of Bicycling Voters: "It's understandable that much of the focus would be on cars, but it seems extremely shortsighted and out of step with the stated goals of multi-modal transportation that there is no mention of bicycle or pedestrian accommodations." Actually, the quote came not from an LOBV press release, but from Elliott McFadden in his Austin on Two Wheels blog, in a post about the league's proposal.

THIS MODERN WORLD

by TOM TOMORROW

2010
AN INCOMPLETE AND SUBJECTIVE LOOK AT THE YEAR IN CRAZY
PART THE SECOND

JUNE 19: GLENN BECK FAN OPENS FIRE ON COPS; WAS ON WAY TO MASSACRE EMPLOYEES AT BECK-DEMONIZED TIDES FOUNDATION.
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JULY 27: DEPARTMENT OF DEFENSE SAYS 96% OF IRAQ RECONSTRUCTION MONEY UNACCOUNTED FOR.
BUT HEY-- WHAT'S 8.7 BILLION DOLLARS BETWEEN FRIENDS?

MONTH OF AUGUST: CONS BREAK OUT OVER "GROUND ZERO MOSQUE."
IF WE ALLOW THE SACRED GROUND OF A FORMER BURLINGTON COAT FACTORY TO BE DESECRATED--
--THE TERRORISTS HAVE WON!

AUG. 28: PUDGY WHITE CONSPIRACY THEORIST LAYS CLAIM TO THE MANTLE OF REV. MARTIN LUTHER KING.
IF MLK WERE ALIVE TODAY, HE'D BE OBSESSED WITH GEORGE SOROS TOO!

SEPT. 8: OBAMA DOJ WINS COURT RULING SHIELDING TORTURE AND RENDITION AS "STATE SECRETS."
I PROMISE TO BE OUTRAGED WHEN THIS PRECEDENT IS ABUSED BY REPUBLICANS!

SEPT. 19: B.P. FINALLY SEALS WELL; EVERYONE POLITELY AGREES TO PRE-TEND MASSIVE AMOUNTS OF OIL HAVE MAGICALLY DISAPPEARED.
OIL'S WELL THAT ENDS WELL!
HEH HEH!

SEPT. 23: BANK FORECLOSES HOUSE OF FLORIDA MAN WHO DID NOT EVEN HAVE A MORTGAGE.
THAT'S NOT WHAT IT SAYS ON OUR PAPERWORK--
--LEGALLY NOTARIZED BY "HEYWOOD JABLOWME!"

NOV. 2: G.O.P. TAKES HOUSE. ALSO, OKLAHOMANS VOTE TO PROTECT SELVES FROM DIRE THREAT OF SHARIA LAW!
WE'RE PASSING AN ANTI-VOLDEMORT MEASURE NEXT!
JUST TO BE SAFE.

NOV. 3: GEORGE BUSH CONFESSES:
DAMN RIGHT I AUTHORIZED WATERBOARDING!
INEXPLICABLY, NO PROSECUTION ENSUES.

NOV. 16: NEWLY-ELECTED ANTI-HEALTH-CARE CONGRESSMAN WANTS TO KNOW WHY HE HAS TO WAIT A MONTH FOR HEALTH CARE.
THERE OUGHTA BE A LAW!

DEC. 6: OBAMA CAVES ON TAX CUTS; PROMISES TO REALLY FIGHT IN TWO YEARS.
IF BY "FIGHT" YOU MEAN "PRE-EMPTIVELY CONCEDE ONCE AGAIN."
WHICH I DO.

DEC. 6: FOX NEWS DEMOCRAT BOB BECKEL URGES U.S. GOV'T TO ASSASSINATE JULIAN ASSANGE.
WHAT OTHER APPROPRIATE RESPONSE IS THERE --
--TO A GUY WITH A WEB-SITE??

MONTH OF DECEMBER: FOX'S ANNUAL WAR ON IMAGINARY WAR ON CHRISTMAS BEGINS YET AGAIN!
DON'T YOU JUST LOVE THE OLD FAMILIAR TRADITIONS?

NOT TO MENTION...
Texas school board rewriting history; Ginni Thomas asking Anita Hill for apology; everything Christine O'Donnell said; Chertoff airport scanner conflict of interest; 1/3 of Republicans who believe Obama is a Muslim; ABC/Breitbart fiasco; Boehner campaigning for Nazi re-enactment; etc., etc., etc...
SEE YOU NEXT YEAR!

POSTMARKS ONLINE UPDATED DAILY austinchronicle.com/postmarks

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AUSTIN RESIDENTIAL GARBAGE CUSTOMERS can recycle their Christmas trees at the curb, beginning Dec. 27. Place tree at the curb by 6:30 a.m. with yard trimmings.

DON'T FORGET

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- Trees 6 feet or taller must be cut in half (curbside only)

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Austin residents, including those living in apartments and condos, can drop off their Christmas trees on the following days from 10 a.m. - 2 p.m.

- SUNDAY, JAN. 2**
- SATURDAY, JAN. 8**
- SUNDAY, JAN. 9**
- SATURDAY, JAN. 15**

Trees collected are recycled into mulch, available free at Zilker Park in mid-January.

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Postmarks

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

General e-mail address: mail@austinchronicle.com

Postmarks forum:

austinchronicle.com/forums/postmarks

Mailing address: *The Austin Chronicle*,
PO Box 49066, Austin, TX 78765

Reader COMMENT of the Week

austinchronicle.com/comments

Re: Local band the *Bright Light Social Hour*:

"This is a band you have to see perform live, their energy is contagious! I am one of those 'old faithful [called] back into the fold.' Loved your review! - cpw

"Texas Platters," *Music*, Dec. 24

BOOK REPORT CORRECTION

Dear Editor,

While we deeply enjoyed being featured in the *Chronicle* this week ["Arrested Development?," the Arts, Dec. 24], we have one small correction to offer. In Melanie Haupt's description of our book report system, she wrote that Edward Cullen rated a 10 on our swoonworthy scale. While she may have simply meant to include it as her own opinion, we fear that statement



implies that our site gave him a 10, which is an egregious violation of the truth.

We happen to think that Edward Cullen is a pasty, creepastic stalker, and the only 10 we would give to anything in *Twilight* is Jacob's abs.

In YA we trust,

Sarah Pitre, Jenny Bragdon, Erin & Meghan
Miller Brawley
Forever Young Adult

'KEPE AWSTIN WIERD?'

Dear Editor,

I was more than a little shocked to read Wells Dunbar's characterization of Jennifer Gale in the Dec. 24 *Chronicle* ["City Hall Hustle: Gather Round Yon Virgins," News].

He describes Jennifer's campaigns for public office as "quixotic," a description that could be

applied to any Democrat running for statewide office, including our own current state senator, or any Republican running in Travis County. Why bother? Apparently, your ace political reporter doesn't even have a clue.

He goes on to describe Gale as in obvious need of physical and psychological assistance, though she worked when people would hire her, including a steady job as an airport shuttle driver during the boom years when employers would hire anybody. Perhaps, as a transgendered woman living in our culture, she had feelings of isolation and rejection and perhaps, just maybe, she wasn't totally out of touch with reality.

And he further characterizes as a "polite fiction" that she was a quirky figure of "Austin weirdness." Beyond the fact that Jennifer was more serious than quirky, what does Dunbar

think Austin weirdness is all about – the tourism bureau selling coffee cups with the city slogan on them, where the slogan is "Keep Austin Weird"?

Do we have to start writing it as "Kepe Awstin Wierd"?

Kirk Becker

JUST WONDERING

Dear Editor,

Re: The American Apparel ad that ran in the Nov. 26 issue: I don't generally complain about things I see and read in the *Chronicle* because, after all, it's free – but still, what the hell is this about? Surely this is gonna piss people off. What good will that do?

Just wondering,
Bob Martin

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Reader COMMENT
of the Week austinchronicle.com/comments

Re: Soccer coverage in the Chronicle?:
"Never seen the Chronicle cover football/soccer, pretty happy about it. However, your word limit doesn't do justice to all the great things that are going on in European football. This saddens me. :(
"A couple of things. It's not the London derby. It's a London derby. Chelsea play Arsenal at the Emirates, but a London derby could also be West Ham-Millwall, which is always an awesome affair.
"You didn't mention that Mazembe was the first African team to ever reach the cup's final match. They're also one of the most consistent African sides of the past decade. That's a pretty big deal. And the butt-bouncing dances were pretty sweet.

"SPL: Hearts is only like 9 points back or something. La Liga: It's a one-horse race. Mourinho can't possibly win the league this year with the way Barça are playing. They're going to run away with it, and probably Champions League.


"Bundesliga: The decline of Bayern München and Wolfsburg, anyone? Italy: The possibility of a team without Milan in their name winning the title is exhilarating!

"Anywho, I liked your piece! :D I understand that there are limits that you have to abide by, but I think more football coverage would be great. :)" – tehdao

"Soccer Watch," Sports, Dec. 24

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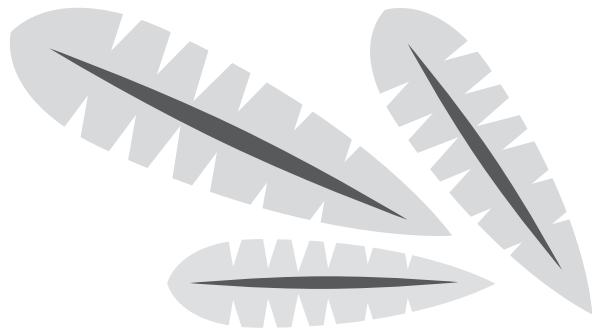
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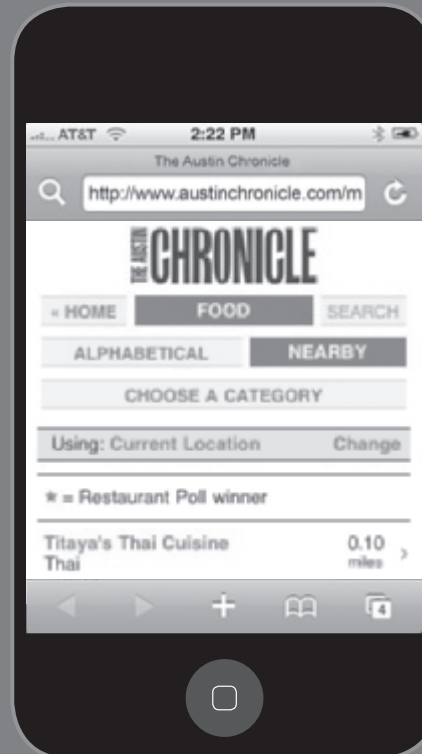
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news

Headlines

- ▶ Happy New Year! All city offices and most facilities will be closed on Dec. 31 and Jan. 1, and several major Downtown streets will be closed to traffic on New Year's Eve, 5-11:30pm, for the city's **Austin New Year Celebration** at Auditorium Shores. For a full list of street closures, visit www.cityofaustin.org/specialevents.
- ▶ **City Council** is on holiday until Jan. 13, but one of its agenda items – consideration of a contract for the demolition of the **Holly Street Power Plant** – is tangled up in court. See "Raising Hell Over Razing Holly," p.17.
- ▶ The **Austin Firefighters Association** will reportedly file a grievance Thursday, Dec. 30, with the city over its current firefighter hiring plan, in the continuation of a long-standing dispute over the best method to increase racial diversity in the Austin Fire Department.
- ▶ Austin Police are investigating the fatal police shooting of a former suspect in the yogurt shop murder case. **Maurice Pierce** was killed Dec. 23, after police say he ran from an APD officer, then attacked him after the officer tried to subdue him. See "Pierce Shooting: 'Still About Four Murders,'" p.19.
- ▶ City Manager Marc Ott announced Wednesday his choice of former Travis County Sheriff **Margo Frasier** to be the city's next **police monitor**. Frasier, who will be the fourth person to hold the position and will be replacing Cliff Brown (who will become a district judge), will start work Jan. 18. For more on the selection of Frasier, see the Newsdesk blog at austinchronicle.com/newsdesk.



JOHN ANDERSON



JOHN ANDERSON

Ciara Blossom (l) and Caterina Suttin from the group Hoopsie Daisy perform Tuesday at City Hall as city officials prepare to issue safety reminders for New Year's Eve and invite the public to a city-sponsored celebration on Friday, 5-10:30pm, at Auditorium Shores, where Hoopsie Daisy will be part of the lineup.

- ▶ **Travis County commissioners** voted Tuesday to move ahead on the \$21.7 million purchase of a prized Downtown block bounded by Third and Fourth streets, and Guadalupe and San Antonio streets; the county intends to build a new civil courthouse on the site, which is where the Austin Museum of Art had once hoped to plant roots.
- ▶ Security measures at **Austin-Bergstrom International Airport** are back under the microscope after passenger **Claire Hirschkind** – a rape survivor with a pacemaker – was arrested on Dec. 22 for refusing to undergo a pat-down by Transportation Safety Authority employees.
- ▶ Austin-based **Cielo Wind Power Inc.** has signed a 15-year contract to sell wind-generated electricity from its Spinning Spur Wind Ranch to Xcel Energy, a power company that covers 3.4 million electrical customers in eight states. The planned turbine facility near Amarillo will generate 161 megawatts – enough to power 54,000 homes.
- ▶ The **Environmental Protection Agency** has taken over the issuance of Clean Air Act permits in Texas. The Dec. 23 decision came after the **Texas Commission on Environmental Quality** said it would not implement new federal standards for greenhouse-gas emissions when granting permits to industrial polluters.
- ▶ Speaker Joe Straus has appointed Rep. **Will Hartnett**, R-Dallas, to head up the legislative panel hearing Republican **Dan Neil's** election challenge of his loss to Rep. **Donna Howard**, D-Austin. Hartnett served as the master of discovery in three election challenges in 2005, including GOPer Jack Stick's unsuccessful attempt to dislodge Howard's legislative neighbor Mark Strama.

Back to the Color Line

Texas resumes its battles over the rights of all citizens

BY MICHAEL KING

Malcolm X, who spent most of his adult life fighting racial oppression in such places as Chicago, Detroit, and New York City, was occasionally asked if he didn't think racism was a more serious problem in "the South." He would respond, "As long as you're south of Canada, you're in the South." If Malcolm somehow happened to be reincarnated in Texas in late 2010, I suspect he might be moved to remark, "The more things change, the more they remain the same." For much of the last century in Texas politics, it seems that every time we take one short step forward, we follow it with two long steps back.

That was one reaction I had to the recent Texas NAACP and League of United Latin American Citizens complaint to the Office for Civil Rights of the federal Department of Education, which calls into question not just the recent farcical actions of the Texas State Board of Education, but the entire structure of public education in our still very Southern state. I've reported on the complaint in more detail elsewhere in this issue (see "NAACP and LULAC: Texas Education System Violates Federal Law," p.18), and doing so led to thoughts of even

larger issues of state politics. Most of the SBOE reporting has noted (accurately) that the board's curriculum changes were both reactionary and absurd. The civil rights organizations add the often overlooked understanding that embedding such nonsense into the common institutional culture is not just inaccurate and foolish, but has reverberating deleterious effects on both white and nonwhite students, who imbibe a distorted image of Texas history and of the historical relationships among ethnic groups in Texas.

As Texas A&M professor Joe Feagin put it in the supporting documentation, "The decision to accent in the curriculum standards positive aspects of slavery and of slaveholding leaders of the secessionist Confederacy like the treasonous Jefferson Davis will likely have a negative impact on *all children* [emphasis mine] who are taught this distorted and biased approach to one of the more brutal forms of oppression devised by mankind."

This consequence becomes increasingly important when you consider the respective raw numbers of students currently in the public school system (Texas

CONTINUED ON P.15

QUOTE of the WEEK



"A normal traffic stop with a regular person" is one thing. "A traffic stop with Maurice is still about four murders."

– Kimberly Pierce, wife of former yogurt shop murder suspect Maurice Pierce; he died this week during a traffic stop gone awry

point
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Naked City

► **QUEERBOMB ORGANIZER ATTACKED** Twenty-six-year-old **Bobby Beltran**, one of the **QueerBomb** organizers during last summer's Pride festivities, says he and a friend were attacked on Fourth Street early on Dec. 27 after the pair left gay bar **Rain**. According to the *Dallas Voice*, when the two men hugged goodnight outside 219 West, men in a passing car reportedly shouted, "Fucking faggots, stop that queer shit." The men allegedly stopped the car in the middle of the street, got out, and attacked Beltran and his friend. Although the attack lasted several minutes, with dozens of witnesses, Beltran says no one stopped to help – or even call police. A friend of Beltran's, upon exiting Rain and seeing the attack, called the cops – who, Beltran said, seemed nonchalant about the attack and told him there was little chance the men would be found. Beltran has since been contacted and interviewed by police, and witnesses have come forward. See more coverage on the Gay Place blog at austinchronicle.com/gay. – Jordan Smith

► **DRUMMER SLAIN** Exactly what led up to the death of drummer **Bill Maddox** – killed Dec. 27 at his Southwest Austin home – is unclear, though reportedly Maddox's wife, Rhonda, called police early Monday morning to report a burglary in progress. Ultimately, Maddox was shot, as was a neighbor, **John Debrecht**, who is now in critical condition at University Medical Center Brackenridge. Reportedly, while Debrecht lived in Maddox's Scenic Brook neighborhood near Oak Hill, the two men did not know each other. According to a Debrecht family source, he may have been "confused" and thought that the Maddox home was actually his. "The original call was burglary in progress, and that's where the investigation started," said Travis County Sheriff's Office spokesman Roger Wade. "Where it will end up, I don't know." For more, see "Off the Record," p.43. – J.S.

► **HOWARD RETURNS FIRE** Rep. **Donna Howard**, D-Austin, has challenged Republican opponent **Dan Neil** to put up or shut up in his attempt to take her seat. On Dec. 27, Howard's attorney **Buck Wood** filed a formal response to Neil's Dec. 20 petition to the Texas House of Representatives for an election contest. Rather than claiming malfeasance by the incumbent, Neil's lawyers accused the Travis County Elections Division of incompetence, ranging from losing ballots to potentially allowing 1,900 felons to vote. Wood argued that Neil's filing is factually vague and legally wrong, and that if the ballots were counted as he wanted, Howard's victory would actually increase to 38 votes. Howard has also filed a notice of intent to get an oral deposition from Neil on Jan. 4. "If his motives aren't purely political," she said, "then he should have no problem answering questions about the allegations he has made." – Richard Whittaker

► **BIPARTISANSHIP, TEXAS STYLE** The passage of the **James Zadroga 9/11 Health and Compensation Bill** has been praised as a bipartisan victory of the lame duck Congress. However, the final vote seems to be a victory for absenteeism during the holidays, and the Texas delegation remained split along party lines throughout passage. All of the Texas Republicans voted against the bill when it first came to the floor in July, and even though members voted 255-159 to back it, it failed without a two-thirds majority. The House finally passed it on Sept. 29, 268-160, with the Texas GOPers again voting no. The Senate then slashed the fund from \$7.2 billion to \$4.3 billion before passing it by voice vote on Dec. 22 (this after the entire Senate Republican Caucus, including Texans John Cornyn and Kay Bailey Hutchison, helped scuttle a cloture vote on Dec. 9). It went back to the House for final approval, where it passed 206-60. This time, only 11 of Texas' 32 members of Congress turned up, and yet again, they voted along party lines. At least the absenteeism was bipartisan, with only six Republicans and five Democrats showing up. – R.W.

NEWS

THE MYSTERY OF THE MAYOR'S DESK

Wherein many questions are asked ... and zilch are answered

BY WELLS DUNBAR

Scene: New Year's Eve, inside a dim, musty storeroom in the bowels of City Hall. The Austin City Council is picking through reams of boxes and furniture.

Bill Spelman: Can anyone tell me what exactly the hell we're doing here again?

Randi Shade: I have to hit the SOS Alliance shindig, then the Chamber function – to paraphrase our city manager, a good party is a good party, no matter who's throwing it.

Laura Morrison: I've got the Zilker Neighborhood Association soiree – then Bouldin, then OWANA, then Shoal Creek, then West Austin Neighborhood Group

Mike Martinez: You mean WANG?

Laughs and chuckles all around.

Sheryl Cole: I dunno if this idea struck Hizzoner while he was partaking of the favorite recreational materials of Willie Nelson Boulevard's namesake – but we're searching for the mayor's desk!

Gasps all around.

Chris Riley: What? That claptrap I read about in In Fact Daily?

RS: Yeah, I thought that was something Jo Clifton hallucinated during some South American fever dream with Roger Duncan!

Lee Leffingwell: Silence! Yes, we're searching for the mayor's desk. As recalled by Mark Littlefield – who's probably worked on the campaigns of everyone in here – every mayor from Roy Butler, back in the Seventies, to Will Wynn, has manned the same desk. Or womanned, in the case of Heronner Carole Keeton Rylander, or whatever she went by in the Eighties. Forgive me – senior moment. Anyway, when we opened the new City Hall in 2004, the desk didn't come along for the ride; nobody knows for sure where it went, hence Jo and Mark's campaign. ... Just think of the decades of accumulated wisdom, the musty history, the gallons of flop sweat

All: Eww!

BS: That's what we've convened this special-called meeting for? A desk?

LL: But not just any desk! The mayor's desk is said to bestow incredible political savvy on all who possess it! The charisma of Garcia!

MM: The nuts-and-bolts governance of Wynn!

LL: The steadfastness of Rylander!

MM: The open-mindedness of Todd!

LM: From a desk – a flippin' piece of wood? I don't think so! Quorum or no quorum, I've had it! *(She starts rampaging about the storeroom, knocking over furniture and boxes.)*

SC: Watch out – she's gone berserker!

Careening around the room, Morrison crashes into a wall, blowing a huge hole in it, before falling down. Smoke fills the room; when it clears, it is revealed that a hidden room lies on the other side of the hole.

RS: [with the rest of the council, entering the room] What the hell is this?

CR: I think I found a light – hold on.

He flips a switch, and a constellation of fantastic lights illuminates the room.

BS: My God – it's the Trail of Lights lights!

SC: That's not all – look, the original contract for the Domain subsidies! And it's inked in ... blood?

LL: [holding a plate of food to his nose] An order of Las Manitas migas! And they're still warm!

LM: What the hell is this place?

A twangy, West Texas voice sounds from offstage: Maybe I can offer some assistance.

All: Show yourself!

Suddenly, the mayor's desk rolls into the scene. More amazingly, the voice belongs to the desk, as its center pen drawer opens and shuts like a mouth, speaking!

Desk: [coughing] Man, I sure could go for a couple fingers of Murphy Oil Soap. I never get any visitors down here!

LL: Are you ...?

Desk: The mayor's desk? Yep. Rubbed elbows with everyone from Roy Butler to Will Wynn until they dumped me down here with these accursed cast-offs. It's easy to lose track of time, what with no company other than these old Aqua Fest banners and whatnot.

MM: So, you can speak? I can only imagine the political acumen you must have!

Desk: Acumen, shiiiiit. Don't know nothin' 'bout all that. But I can tell you stories. In fact, I'm trying to block most of them out. But hell, I got some questions of my own, ya know? They don't tell me nothin' here.

All: Sure.

Desk: Well, I recall all that talk in 2000 about light rail. Some voters didn't like it, but I thought it made good sense. Did you get right back on that?

Silence engulfs the room.

Desk: Them single-member districts, where candidates could run from districts instead of citywide – any movement there?

Silence persists.

Desk: [growing agitated] Uh, that police contract you were sure was getting a mite expensive. Any changes there? Anything?

Silence.

Desk: Well, dag nab it, y'all can't still be using that crusty old central library, huh?

LL: [clearing his throat] We'll be opening a new one ... in 2015.

Desk: Not with me, though. I'd rather be kindling than return for decades more of analysis paralysis! Adios, hombres!

A match is dragged across the desktop by an invisible hand, lighting and instantly engulfing the desk in flames.

LL: [defeated, pensive] Would that this wood could teach us ... something. ■

Happy New Year from the Hustle. More at austinchronicle.com/hustle.

res publica

FOR MORE DETAILS AND EVENTS, SEE COMMUNITY LISTINGS, P.50.

THURSDAY 30

THE MUTT CRACKER Five dogs, a scarlet macaw, puppets, three jugglers, two unicyclists, live music, and a post-holiday partridge in a pear tree. Circus Chickendog will entertain all ages while benefiting the **Austin Humane Society**. 6:30pm. *Dougherty Arts Center, 1110 Barton Springs Rd., 771-8836. \$10 (\$8, advance).*

FRIDAY 31

HOLIDAY HOUNDS & CATS Friday is the last day to get in on the **Town Lake Animal Center's** half-price holiday adoptions. With the fee at only \$35, there's no reason not to ring in the new year with a new companion. *TLAC, 1156 W. Cesar Chavez.*

DARE TO GO ZERO WASTE CHALLENGE Ready to be a reality-TV star of municipal proportions? All you gotta do is take the zero-waste challenge – on camera. You'll be filmed at home for a few hours a week over five weeks, plus you'll attend other events. The deadline is *Friday, Dec. 31, 5pm.*

FIGHT HUNGER Help the **Capital Area Food Bank** feed 300,000 hungry Central Texans this year. Friday is the final day to cast your vote for CAFB to win a \$1 million grant: visit fightinghunger.walmart.com and indicate your support with the "like" button.

SUNDAY 02

CHRISTMAS TREE RECYCLING Bring your tree (minus decorations) to Zilker Park (2100 Barton

Springs Rd., follow the signs to the polo fields), where it will be ground into mulch to be given away free later in the new year. Saturdays and Sundays, Jan. 2-15, 10am-2pm.

DISC GOLF SITE PROPOSAL Join Montopolis residents and other concerned citizens for a tour of the area where a proposed disc golf course would be constructed in **Roy G. Guerrero Colorado River Park**. Decide for yourself whether the land is better off preserved for nature or for putter throwers. *11am. Guerrero Colorado River Park, 700 Grove, 983-5852.*

THE MUTT CRACKER (See Thursday, 12/30.) 1 & 2:30pm. *Dougherty Arts Center, 1110 Barton Springs Rd., 771-8836. \$10 (\$8, advance).*

PUBLIC AFFAIRS FORUM Local photographer and peace activist **Alan Pogue** discusses war economies, the prison-reform movement, and more. *11:30am. First Unitarian Universalist Church, 4700 Grover, 452-6168. Free.*

MONDAY 03

MAYOR'S RESOLUTION RUN/WALK Start the new year off right with a self-paced jaunt around Lady Bird Lake, led by the mayor. *10am. Meet at City Hall plaza, 301 W. Second.*

TEXAS TRANSPORTATION FORUM A three-day conference hosted by the **Texas Department of Transportation**. *Mon.-Wed., Jan. 3-5. \$325-575. Hilton Hotel, 500 E. Fourth.*

Education Agency figures): 14% are African-American, 49% Hispanic, 33% white, 4% Asian-American and others. That means at least that it's misleading to continue to describe nonwhite students in Texas as the "minority": 67% in all as a "minority" is an arithmetical absurdity. Noting that the same is true (although in lesser percentages) of the overall Texas population, writes Feagin, "In thinking about these racial and ethnic matters, we should use the term 'majority population' accurately to refer to the Texas majority that is now African-, Hispanic-, and Asian-American."

Setting the Standards

Just as the SBOE remains two-thirds white, the ethnic breakdown of public school teachers (66% white) is essentially the reverse of the students they teach. Does that mean white teachers can't effectively instruct non-white students? Absolutely not – unless the state administration has mandated they must miseducate those students on the nature and events of Texas history and social relations, absolve slave owners and traitors, sidestep lynching and racial violence, and convert the historical gains of civil rights activism into the bland benevolence of white rulers.

Speaking of bland benevolence, we will soon see the reigning white majority at the Legislature straining to repeat the prestidigitiation it accomplished in the last round of state re-districting: ensuring state and congressional control by (white) Republican majorities at the expense of (majority non-white) Texas residents. The process will of course be commonly reported as simply the reflection of the victory of Republican voters over Democrats. Unfortunately, as happened the last time, the process *cannot* be accomplished without effectively disenfranchising African-American and Hispanic voters all over the state, because they will be "cracked and packed" into state and congressional districts in such a way as to make it impossible for them to elect candidates (brown, black, or white) of their own choosing.

Rules of the Game

Asked about the legislative prospects for minority (read: "majority") Texans, Gary Bledsoe of the Texas State Conference of the National Association for the Advancement of Colored People and Joey Cardenas of LULAC

(who together submitted the complaint to the U.S. Department of Education) tried to be cautiously optimistic, although the strain was showing. "Our plan is to take the high road," Bledsoe told me via e-mail, "because our issues are steeped in humanity, and so we are hoping to reach the good that all people have – though it is harder to reach it in some than in others. ... Dr. Feagin's point about treating the majority fairly is clearly understood in this context. At some point there will be an electoral change that will impact the Legislature as well. It is our intention to push for an all-inclusive Texas."

Cardenas made similar points about reaching out to all people but bluntly noted that bills have already been filed that would require public schools to confirm the citizenship status of all students and to repeal the Texas "DREAM" Act, which enables some undocumented students to pay in-state tuition in state universities. "If we lose at the Legislature," Cardenas said, "we hope that the courts will vindicate us and give us a level playing field."

The big battle of course will be over state and congressional redistricting, and it remains essentially certain that the Republicans will do everything possible to further enhance their hold on the Legislature and the congressional delegation. Unfortunately for that project, according to Census projections, the greatest gains in Texas population have been among Hispanics (33%) and African-Americans (16.2%); in principle, that should mean additional voter "opportunity districts" for those populations. In practice, because of historical voting patterns, the only way the GOP can increase its control is by undermining the voting strength of Hispanics and African-Americans.

We have seen this plenty of times before in Texas, of course, under both "Democrats" and "Republicans," depending on the party fashions of the moment. In March 2006, at the height of the re-districting federal court fight, I remarked upon "the extraordinary, insitutional, and largely unacknowledged lengths to which white folks will go to maintain political power over people of color, lo these many years." Several years later, the more things change ... so it still goes in Texas: "Anybody who's lived here more than 10 minutes should know that the problem of the 21st century, as of the 20th, remains the color line." ■

ONGOING

CITIZENS' SHERIFF ACADEMY Learn what it's like to be a Travis County sheriff's deputy. *Tuesdays, 6:45-10pm, beginning Feb. 15. 854-4989. Free.*

DOWNTOWN AUSTIN PLAN Recommendations on improvements related to historic preservation, density, transportation, and other Downtown issues are available on the city's website. Public meetings on the plan begin later in January.

MEXICAN-AMERICAN TRAILBLAZERS EXHIBIT features photos and bios of 32 local Mexican-Americans who paved the way for future generations. *Through Jan. 16. Austin History Center, 810 Guadalupe, 974-7480. Free.*

I AM THIS LAND Human rights organization Breakthrough sponsors this video and Twitter contest promoting "a more positive and open-minded America." The grand prize is \$2,500 and an internship at *SPIN* magazine. Sign up online. *Deadline: Jan. 7.*

MEXICAN PEOPLE IN INDEPENDENCE & REVOLUTION gathers books, prints, photos, manuscripts, and other ephemera to tell the story of Mexico's history from independence (1810) to revolution (1910). *Benson Latin American Collection, UT campus, Sid Richardson Hall, Rm. 1.108, 495-4520. Free.*

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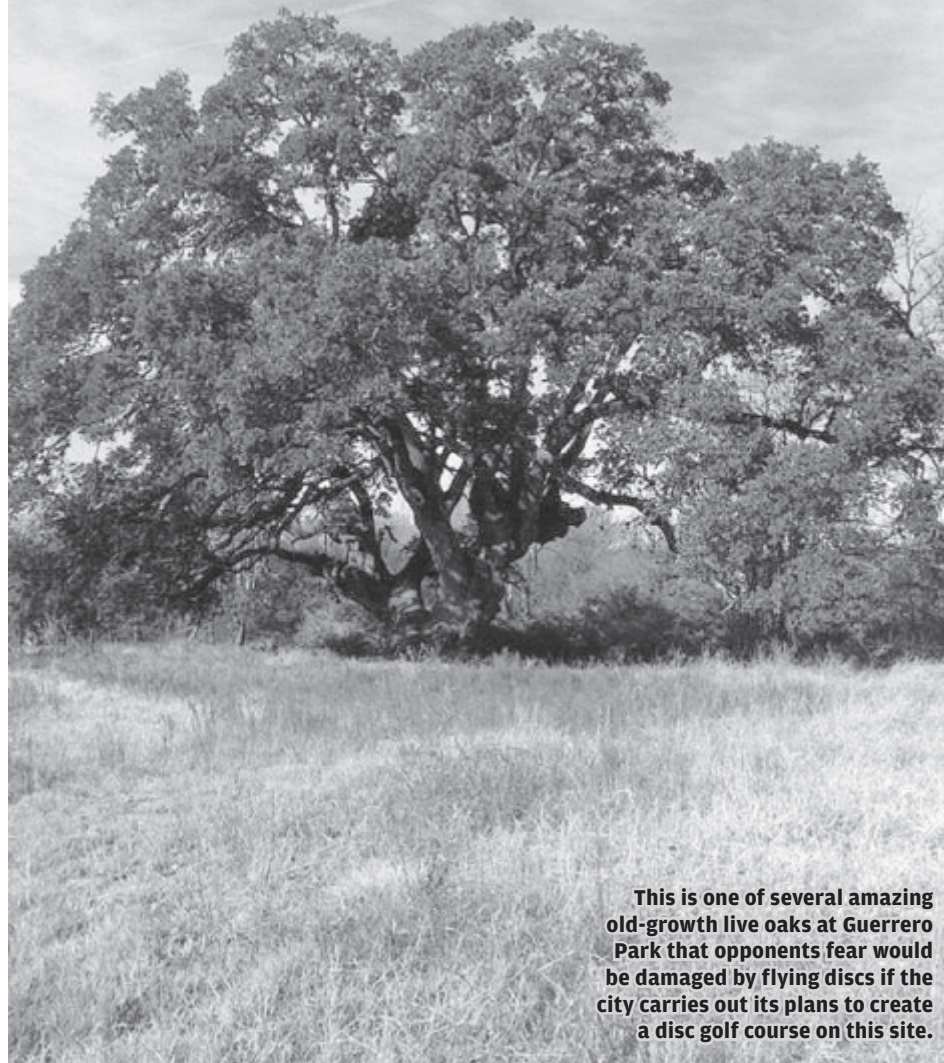
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Disc Golf Face-Off Moves East



This is one of several amazing old-growth live oaks at Guerrero Park that opponents fear would be damaged by flying discs if the city carries out its plans to create a disc golf course on this site.

COURTESY OF STEFAN WRAY

Originally, the latest Austin battle over public spaces was between disc golfers and the city's **Parks and Recreation Department**. Now, the golfers and PARD have become uneasy allies fending off opposition from Southeast Austin neighborhood activists.

PARD announced back in the summer that it would close the **Pease Park disc golf course** at the end of this year to help that venerable greenbelt along Shoal Creek recover from overuse (see "No Disc, No Pease," June 18). The move brought howls from golfers, despite the city's promise to build a new course at **Roy G. Guerrero Colorado River Park**, on a tract of land purchased for almost \$4 million in 2007. The city's other four courses are overused, said the golfers, and disc golf should be played in both parks.

But some neighbors of Guerrero worry that plans to put disc golf there will ruin a nearly pristine piece of land with the same sort of environmental damage that occurred at Pease, so they're trying to rally with others in the area to stop the project. PARD's current plans call for installation of the course to begin in spring and be completed by summer, pending a change of the proper-

ty's zoning from mixed-use commercial to public parkland.

Pam Thompson and **Stefan Wray** recently led this reporter, City Council Member **Chris Riley**, and a handful of others on a tour of the property proposed for the course to show us the reason for their objections: several absolutely amazing, old-growth live oaks and other species they fear would be damaged, plus what appears to be a spring feeding a creek. Thompson and Wray might be described as "tree-huggers," except they couldn't possibly get their arms around these specimens, which are well over 100 years old and clearly qualify for protection under the city's **Heritage Tree Ordinance**. Though it's in the midst of residential neighborhoods, the property is largely unspoiled, except for some evidence of drinking and homeless camping.

"You can see why we're worried," said Wray. He and Thompson, who are not disc golfers, are especially concerned about strategies of "banking" discs off trees to reach holes at difficult angles. (Discs also accidentally hit trees in the normal course of play.) "This land is much better suited to be a nature preserve than a disc golf

course," Wray said in an e-mail inviting Montopolis neighbors to tour the property with him Jan. 2.

Wray, Thompson, and other Eastsiders complained about the proposal to City Council on Dec. 16 and claim PARD didn't solicit enough neighborhood input and is not respecting the **Montopolis neighborhood plan**. "The blueprint for the development of the park was created in 2000 by representatives of surrounding neighborhoods on both sides of the river, **PODER** [People Organized in Defense of Earth and Her Resources, an Eastside environmental justice group], and the **Austin Parks Foundation**, and is an expression of the Colorado River Park's unique standing in the parks system," **Daniel Llanes** of the River Bluff neighborhood told council. (As noted, most of the parcel proposed for the course wasn't added until 2007.) "It is the only park that has a combined park and preserve designation. ... The park is designed to be the least disruptive to natural habitat. That is how we designed it."

Llanes said the property is home to seasonal bird nesting and species of flora previously thought to be extinct in Travis County. "It's the only urban park that offers the experience of and protects the natural wildlife and habitat by design," Llanes said. "This becomes an opportunity for us in East Austin to use this park for environmental education in the urban setting. If it tore up Pease Park, then why should we want it to tear up Colorado River Park?" he added.

Another speaker, Montopolis resident **Librado Almanza**, described disc golf as a "sport mostly played by college students and Caucasians."

Gordon Maxim-Kelley, president of the **Waterloo Disc Golf Club**, rejects that characterization. "I know a lot of the activists say nobody they know plays disc golf," he says. "[They say,] 'Nobody who lives over here plays disc golf.' That's just not so. There are a lot of disc golfers who live in East Austin. And when they want to play, what do they have to do? They have to drive to West Austin to play.

"By putting a course there, it provides the disc golfers that already live there a place close to home to play," he added. Noting that golf discs are cheap and courses don't charge

fees like traditional golf, Maxim-Kelley said, "It provides all the people who live around there a great, family affordable sport that they can now get involved in that they don't have to pay an arm and a leg to play."

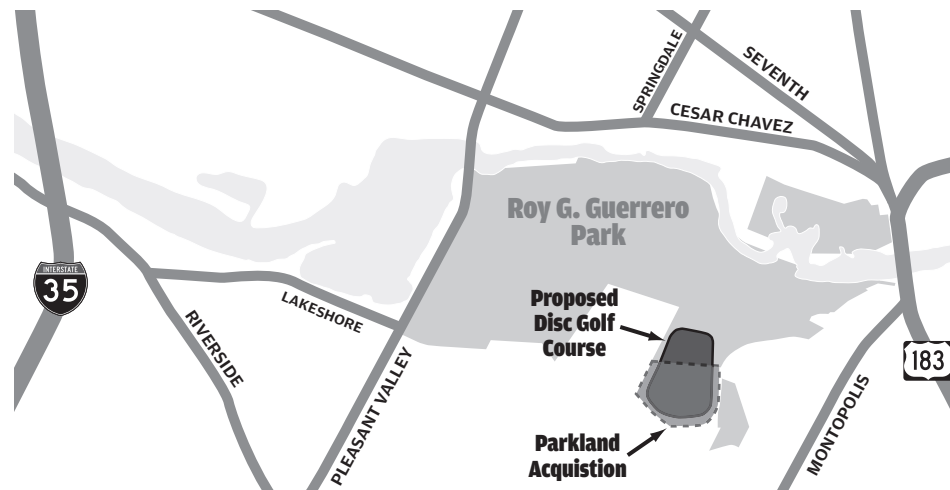
Maxim-Kelley said trees make an important part of the course, but as obstacles to avoid, not to hit. He acknowledged the damage caused at Pease but pointed to the city's Circle C course as an example of how the disc golf community has learned how to properly maintain a facility and sustain it. "Where we have the advantage at Guerrero is, we now know all this on the front end, and the entire course can be designed to be very sustainable, very environmentally friendly, minimum impact," he said.

PARD Parks Development Coordinator **Marty Stump** agrees and contends that the land "would probably never be designated as a true preserve area because it has a higher and better role to serve in terms of active recreation use. We would not put a fence up around it and keep people out."

"Certainly there are members of the local neighborhood who are opposed to disc golf there," said Stump. "But the thing we continue to remind these people is that Roy G. Guerrero Colorado River Park is a metropolitan park, and as such, it serves the entire city. It is not a neighborhood park." Both Maxim-Kelley and Stump insist the sport's increasing popularity requires more courses to prevent oversteering the existing ones.

Council members Riley and **Laura Morrison** expressed reservations about how the process is playing out. "One of the things that concerns me most about this issue is the disconnect between departments," Morrison said at the Dec. 16 meeting, hinting she might use the zoning approval to slow things down. "We have a neighborhood plan that this is going to require an amendment. ... I fully understand that we have a need for more disc golf, and we've made a commitment to more disc golf, but I think making sure we get this right is very important, and I have a lot of discomfort with where we are now."

Wray plans to show neighbors around the property on Sunday, Jan. 2, at 11am, beginning at 700 Grove Blvd. — Lee Nichols



The city wants to build a disc golf course on 35 acres along the southern edge of the Roy G. Guerrero Colorado River Park - including a 26-acre tract of land the city purchased in 2007.

Raising Hell Over Razing Holly

Two contracting companies have filed separate complaints accusing the city of disregarding its own criteria in choosing a higher-priced and less-qualified company to demolish the **Holly Street Power Plant**.

On Tuesday, **CST Environmental LP** of California filed a lawsuit that seeks to postpone the city's formal approval of the contract until a Travis County court weighs in. City Council is currently scheduled to consider awarding the contract to Connecticut-based **TRC Environmental Corp.**, at its Jan. 13 meeting.

Also on Tuesday, **Dixie Demolition** of Alabama filed a protest letter with the city seeking public disclosure of the scoring methodology used to move TRC into the top spot by less than a percentage point ahead of Dixie, even though TRC's bid price was several million dollars higher.

"Like the [Bowl Championship Series], there should be a human element to the evaluation," Dixie wrote in its letter. "A computer algorithm may not realize that the best

team is being excluded from a BCS bowl game, or that the wrong firm is being excluded from providing the best value to the City."

Both CST and Dixie complained that city staff rejected the "best value" for taxpayers in selecting TRC, whose bid price, at \$24.9 million, was the second highest of six bids the city received – \$11 million more than CST and \$6.1 million more than Dixie. Additionally,

CST and Dixie challenged TRC's level of experience in the demolition and remediation of power plant sites.

In its protest letter, filed by Birmingham, Ala., attorney Joe Lassiter, Dixie raised several other arguments about the wisdom of city staff's selection of TRC,

a publicly traded company that, according to its annual report, lost \$23 million in 2010 and faces a court trial in 2011. The trial, according to TRC's report, involves lawsuits filed by two injured workers and the family of an employee killed at a work site operated by a TRC subcontractor, LVI. LVI is also listed as a subcontractor on its bid for the Holly demolition.

– Amy Smith



Holly Street Power Plant

JOHN ANDERSON

Still a House Divided in Speaker's Race

There are fresh moves by Republicans to completely exclude Democrats from the selection of the Texas House speaker. However, it is unclear whether this is about shutting out the Democrats or attempting to unify a Republican caucus that has been in open revolt since the GOP's Nov. 2 election sweep.

On Dec. 21, speaker hopeful Rep. **Warren Chisum**, R-Pampa, announced his intent to file a letter with the House Republican Caucus leadership, demanding a caucus meeting before swearing-in day on Jan. 11 to select a consensus candidate for speaker. The caucus is currently divided among incumbent Speaker **Joe Straus**, establishment conservative Chisum, and tea party favorite Rep. **Ken Paxton**, R-McKinney, but supporters of both Chisum and Straus have signed the letter. Chisum said, "There are three Republican candidates for speaker now, and the Republican caucus is the appropriate place for us to narrow the field to one candidate."

Traditionally, the speaker is selected by an open bipartisan floor vote when the session starts, but a caucus meeting would allow the 101 Republican reps to present their choice as a fait accompli to the 49 Democrats. Anti-Straus Republicans considered this selection-by-caucus path before. On Nov. 15, the caucus leadership held an informal straw poll about whether they should meet to discuss the speaker race and whether members would willingly leave unified behind one selection. The results of the poll were never released, but were indi-

cated by the fact that there was no caucus meeting. So why the change of heart? One Straus supporter who signed Chisum's letter, Rep. **Rick Hardcastle**, R-Vernon, said he had opposed the original caucus plan because it smacked of Washington-style politics. But with the speaker race getting vitriolic and the session so close, he told Quorum Report, "We have to stop this nonsense." However, even if the caucus could summon a quorum of 51 members before the session starts, it would require a minimum of 67 votes to pass any binding action. That means if there are any no-shows or votes against a consensus candidate, it's back to square one.

The speaker selection process nearly wrecked the last two sessions. In 2007, Speaker **Tom Craddick** scuttled a challenge from Rep. **Jim Pitts**, R-Waxahachie, by denying the members a secret ballot. Fearful of Craddick's notorious wrath, several of Pitts' pledges jumped ship rather than publicly oppose the incumbent (see "In Search of a New Agenda," Jan. 12, 2007). However, the anti-Craddick forces were more organized in 2009, when Straus became speaker after a group of ranking Republicans nicknamed the "Gang of 11" joined with a block of Democrats dubbed the "ABCDs" – Anyone But Craddick Democrats (see "Looks Like a Straus Waltz to House Speaker," Jan. 9). When Straus finally announced he had enough pledges to take the gavel, it was with a bipartisan gathering under the dome – a far remove from this speaker race.

– Richard Whittaker



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NAACP and LULAC: Texas Education System Violates Federal Law

On Dec. 19, the Texas State Conference of the **National Association for the Advancement of Colored People** and the Texas **League of United Latin American Citizens** submitted a request for “compliance review” to the Office for Civil Rights of the U.S. Department of Education. The submittal, signed by **Gary Bledsoe**, president of the Texas NAACP and **Joey D. Cardenas Jr.**, director of Texas LULAC, asks that the DOE review the recent social studies curriculum revisions of the **State Board of Education**, in light of the civil rights groups’ “understanding and conclusions” that the state of Texas, the **Texas Education Agency**, and the SBOE have “violated or will violate” Title VI of the U.S. Civil Rights Act, which prohibits racial discrimination in federally supported programs. The document, submitted by the two organizations and supported by SBOE members **Mavis Knight** and **Lawrence Allen**, charges that the curriculum changes “negatively impact all students, but [do] disparately greater harm [to] minority students.”

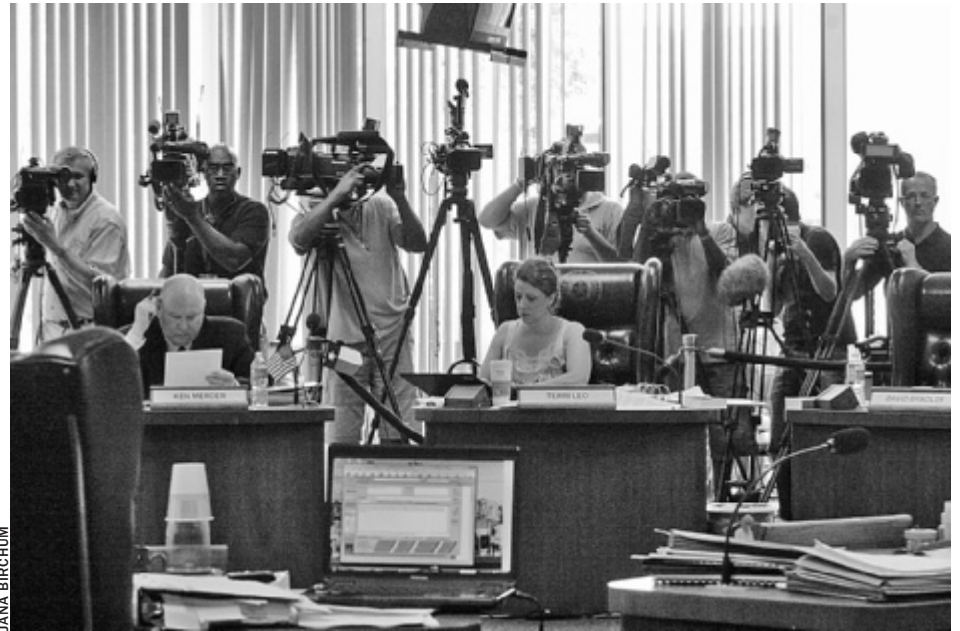
The submittal argues at length that the Texas educational system is creating “the miseducation of minority students,” that it provides “disparate discipline for minority students,” that the state’s accountability standards are being used “to impose sanctions on schools with high populations of minority students,” and that minority students are underrepresented in “Gifted and Talented” programs that therefore contribute to discriminatory educational outcomes.

In addition to its detailed arguments on these complaints, the submittal may well call into question the persistent use of “minority” to describe African-American and Latino students in Texas public schools. The TEA’s figures reflect that in 2008 and 2009, Hispanics comprised 47.9% and African-

Americans 14.1% of the state’s public school students, or 62% in all – perhaps future complaints should argue that the state is effectively discriminating against the *majority* of Texas students. (Ten of the 15 SBOE members are white; the complaint also notes that most of the curriculum changes were opposed by the minority members.)

Last spring’s SBOE curriculum changes were the subject of much controversy at the time, with critics noting in particular the board’s attempts to diminish mentions of Thomas Jefferson, deny any constitutional separation of church and state, reject textbooks deemed favorable to Islam, and so on. The letter from Bledsoe and Cardenas makes the more specific case that the curriculum changes, in concert with other practices common in Texas schools, have a disproportionately negative effect on minority schoolchildren, and that these effects are intentional. “It is our contention that the SBOE curriculum changes were made with the intention to discriminate, and that the SBOE curriculum and other areas raised in this complaint were either the result of unnecessary policies that have a disparate or stigmatizing impact on African-Americans and Latinos, or reflect disparate treatment or neglect.”

The complaint letter argues that the new curriculum standards for American history greatly underemphasize the historical importance of slavery and discrimination in creating the contemporary U.S. social structure and misrepresent the history of the civil rights movement such that “white benevolence” rather than minority citizen action is seen as leading to social progress for minority citizens. The curriculum, argues the complaint, defends slavery and the Confederacy, de-emphasizes both African-American suffering and resistance to oppression, and overall marginalizes African-Americans and



The Texas chapters of NAACP and LULAC charge that curriculum changes approved by the State Board of Education (above) last spring “negatively impact all students” but cause greater harm to minority students.

Hispanics “to omit teaching controversial lessons on racial violence.”

The complaint provides substantial supporting scholarly materials on the premise that the “miseducation” of Texas students will serve to reinforce unequal and unjust social relations. It quotes Professor **Juliet E.K. Walker** of the UT-Austin Department of History: “It is unconscionable that a limited number of people have seized a virtual irrefutable power to dictate what information should be included or excluded in the social sciences, particularly the historic past.”

Beyond the arguments concerning the curriculum changes, other charges cited in the letter include: 1) discriminatory funding of high-minority-student-population schools; 2) discriminatory access to gifted and talented programs; 3) “gross underfunding” of charter schools with large numbers of African-American students; 4) disproportionate and unjustly

greater discipline of minority students; 5) structural discrimination in the use of accountability standards.

The Bledsoe/Cardenas complaint asks that the civil rights compliance review be expedited and litigation or other action taken to rectify any discrimination confirmed. Specifically, it asks that any inaccurate or discriminatory curriculum and testing standards be stopped from implementation, and further that the state should “adopt a plan immediately to correct the problems with miseducation.”

A spokeswoman for the TEA said the agency has not received a copy of the complaint and declined to comment, but SBOE member **David Bradley** told the *Houston Chronicle* that the board had “significantly increased” the inclusion of minority figures in its curriculum changes, adding: “These activists are never satisfied, and their whining to the federal government is silly and without merit.”

– Michael King

Willingham Family Appeals to Third Court

A three-judge panel ruled last week that Travis County District Judge **Charlie Baird** should have sought recusal from presiding over a hearing last fall regarding executed inmate **Cameron Todd Willingham**. Now, lawyers for Willingham’s surviving relatives are asking that the entire bench of the Texas Third Court of Appeals reconsider that panel’s ruling.

In October, Baird heard testimony from two fire experts – brought by lawyers for Willingham’s family – during a proceeding seeking to posthumously clear Willingham’s name. Baird was to consider whether cause exists to initiate a court of inquiry into the actions (or inaction) of state officials prior to Willingham’s death. At issue specifically is whether officials (likely the **State Fire Marshal’s Office** and Gov. **Rick Perry**) relied on faulty science (and ignored new evidence, clearing the way for Willingham’s 2004 execution) to conclude that Willingham set the 1991 fire at his Corsicana home that killed his three young children.

Navarro County District Attorney **R. Lowell Thompson** had sought to recuse Baird because he believed Baird couldn’t be objective on the matter. In turn, Baird refused to rule directly on the motion, instead ruling that Thompson lacked standing

to raise the issue and allowing the hearing to proceed.

Thompson appealed to the Third Court to halt the proceeding, a stay that came through just after the two-day hearing had concluded – meaning, in effect, that the court would not allow Baird to enter a final ruling.

In the court’s opinion, written by Chief Justice **Woodie Jones** and joined by Justice **Bob Pemberton** (with Justice **David Puryear** dissenting), the court concluded that Baird should have recused himself or referred Thompson’s motion to the region’s presiding judge, Williamson County’s **Billy Ray Stubblefield**, for consideration. In the opinion, Jones concluded that the appellate court had grounds to intervene in the matter and to stay the Willingham hearing, because Baird was sitting as a judge and not as a magistrate considering only whether to open a court of inquiry.

In dissent, Puryear concluded that the hearing was unique and that, ultimately, he didn’t believe the Third Court had the standing to intervene. Puryear noted that convening a court of inquiry is a bifurcated process: First, a judge acting as magistrate should consider whether there is probable cause to open an inquiry; second, if there is cause, the region’s pre-

siding judge should appoint a district judge to preside over the subsequent inquiry. But if the hearing is in its infancy, during the probable cause phase, the Third Court does not have standing to intervene, he wrote. (Still, Puryear opined that while the judge acting in his magisterial capacity is “authorized” both to “issue an affidavit specifying ‘the substantial facts establishing probable cause’” and to request that a hearing be convened, the magistrate is divested of the power to actually call witnesses or hold any hearings in order to establish probable cause. Thus, Puryear opined that in Baird’s approach, he was “exercising authority that he does not possess”; interestingly, however, the statute covering the court-of-inquiry proceedings is mute on what powers a magistrate deciding probable cause has or does not have.)

Attorneys for Willingham’s family – including **Barry Scheck** of the **Innocence Project**, former Gov. **Mark White**, and San Antonio defender **Gerald Goldstein** – are asking that all six judges of the Third Court consider whether Jones and Pemberton ruled correctly. Moreover, they note, the question of recusal is moot given Baird’s plans to retire his position this week, on Dec. 31. Where that leaves the larger issue – of whether or not a court of inquiry is warranted – remains unclear.

– Jordan Smith

Pierce Shooting: 'Still About Four Murders'

For **Maurice Pierce**, everything – including what should otherwise have been a routine traffic stop – was really all about four 1991 murders. At least, in the aftermath of Pierce's death last week, that's how his family, and in particular his wife, Kimberly, sees it. "This has been over his head for 11 years," Kimberly said this week. "I feel that if the events of 1991 had not happened, my husband would be here today." Pierce was one of four men arrested for the grisly quadruple murder of four teen girls inside a North Austin yogurt shop; he was killed Dec. 23, after an apparently unremarkable traffic stop by **Austin Police** went off the rails near his sister's North Austin home.

According to APD, Pierce ran a stop sign near Parmer Lane and McNeil Drive at about 10:54pm. After initially pulling over, officials say, Pierce got out of the car and fled on foot. One officer – rookie **Brad Smith** – followed Pierce in a patrol car, while a second, five-year veteran Officer **Frank Wilson**, pursued Pierce on foot. He caught up with him near the intersection of Shreveport Drive and Campos Drive, and a "struggle ensued," said APD spokeswoman Anna Sabana, during which Wilson tried to Tase Pierce, and Pierce allegedly grabbed a knife from Wilson's duty belt and cut the officer's neck. Wilson was able to draw his firearm and shoot Pierce, police say. Pierce ran off, but he was found, dead, nearby.

Wilson was taken to the hospital with a severed carotid artery, among other injuries, but he has since been released and is expected to make a full recovery. At a Dec. 24 press conference, APD Chief of Staff **David Carter** credited quick action by backup officers for saving Wilson's life. Both Wilson and Smith have been placed on administrative leave while the department investigates the incident – standard procedure in an officer-involved shooting.

At the time of the Dec. 6, 1991, murder of four girls – **Eliza Thomas**, 17; sisters **Jennifer** and **Sarah Harbison**, 17 and 15; and **Amy Ayers**, 13 – the four men eventually accused of the crime were themselves just teenagers. The girls were found inside the yogurt shop off Anderson Lane, stripped, bound, gagged, shot, and burned in a fire that police said was set to cover the murders. Pierce was charged and kept in jail for nearly four years before then-District Attorney **Ronnie Earle** in January 2003 dismissed the charges against him, citing a lack of evidence. Indeed, no physical evidence from the crime scene has ever been linked to any of the four suspects. Still, largely on the basis of controversial confessions, **Robert Springsteen** and **Michael Scott** were prosecuted and convicted for the murders (in 2001 and 2002, respectively). Those convictions were subsequently overturned on appeal, and last year, while



Maurice Pierce's wife, Kimberly, stands behind him as he addresses the media in January 2003, shortly after charges against him were dismissed.

the two were still awaiting retrial, D.A. **Rosemary Lehmborg** dismissed all charges against them, a move prompted by the discovery of new male DNA found inside Ayers that did not match any of the four suspects. (The charges against the fourth man, who police said acted as a lookout at the crime scene, were dropped after two grand juries failed to indict him.)

"If the police can pick you up with no evidence and put you in jail for three-and-a-half years, I don't know how you're ever supposed to trust the police again."
– Maurice Pierce's wife, Kimberly

Despite the overwhelming lack of evidence against the original suspects, Lehmborg said last year that the original four remain the focus for investigators. It was in part that persisting stigma that made Pierce wary of police, says Kimberly. Police have known since 1991 that Pierce could not have been involved in the case, she insists; indeed, he was with her until shortly before firefighters and police arrived at the scene of the crime – there wasn't enough time for him to have dropped her off and then been involved in the crime, she notes. Kimberly said (as have other family members) that Pierce's ongoing distrust of police has been at the heart of the several run-ins he's had with the law since his release in 2003.

In 2008, APD and the **Lone Star Fugitive Task Force** arrested Pierce at his sister's home on Carrera Drive on an outstanding warrant from Collin County, where

he'd allegedly injured an officer while trying to flee from a traffic stop. His family, however, claimed police used excessive force during the arrest. Moreover, they've disputed the official version of what happened in Collin County; they say Pierce was pulled over and told he was being arrested but not why he was being arrested. Pierce panicked and fled, his sister told the *Chronicle* in 2008, but he never injured any officer during the incident; that fact should be evident on police in-car video of the incident, she said.

"Absolutely," Kimberly says, Pierce was afraid of the police. "Of course. I know he was scared. That's what he said. If the police can pick you up with no evidence and put you in jail for three-and-a-half years, I don't know how you're ever supposed to trust the police again." Kimberly says she doesn't know what happened the night Pierce was killed. He'd been working in Austin and staying part-time with his sister; as far as she knows, when he was pulled over he was on his way home from a run to the store. No one from the Police Department has contacted the Pierce family or provided any information about the fatal incident, she said. But she said she imagines that what happened that night might be like what has happened in the past: He panicked. She doesn't believe that Pierce would have intentionally tried to injure anyone – especially a police officer. Nonetheless, Wilson was injured – how, exactly, that came to pass is still unclear.

In the end, it may have been little more than a tragic accident. "A normal traffic stop with a regular person" is one thing. "A traffic stop with Maurice is still about four murders," Kimberly says. She says she keeps hearing that this was somehow justice – her husband's death some kind of proof that police were right all along about him and about his involvement in the yogurt-shop murders. That, she says, is simply not the case: "I wish they'd leave an innocent man to rest in peace."
– Jordan Smith

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Improvising the Coming World

BY MICHAEL VENTURA

The recording is *The Afro-Eurasian Eclipse*. The year is 1971. Before the music begins, a voice speaks: “[T]he title was inspired by a statement made by Mr. Marshall McLuhan. ... Mr. McLuhan says that the whole world is going Oriental and that no one will be able to retain his or her identity, not even the Orientals. ... And, from that point of view, it’s most improbable that anyone will ever know exactly who is enjoying the shadow of whom.”

That’s Duke Ellington speaking. The phrase “New World Order” had not yet entered popular usage, but it might have amused Ellington. Jazz artists cultivate an acute sense of interplay between order and improvisation. They know how improvisation relies on an underlying sense of order, and they know how pliable order can become in the hands of a gifted improviser.

Ellington, born in 1899, knew the meaning of change by the time he spoke those words in 1971. Most African-Americans of his generation were the grandchildren of slaves. In Ellington’s 20s, he saw the resurgence of the Ku Klux Klan and the flow of Afro-American culture into America’s arts – the former, a violent frenzy to reimpose an old order; the latter, an expansive, improvisatory celebration of the present and a herald of the future. Ellington knew which would ultimately manifest.

Ellington was thus uniquely positioned to understand the truth of McLuhan’s vision, a vision that accurately predicted the world of today. As this decade ends, I contemplate Ellington’s grasp of the larger patterns of history and his capacity, as actor Ossie Davis remarked, “to be in the middle of it and above it at the same time.”

That, precisely, is where each of us is in relation to the history in which we participate: We’re in the middle of it and above, or apart, at the same time. Some, like Ellington, have the agility of mind to live consciously in that duality. Most feel a bafflement that boils over into confusion, anger, resignation, or fear, as we make desperate and uncertain stands in a world that spins too fast for any certainty to hold its own very long.

Yet the general contours of our historical development have been fairly clear for a long time. I made my stab at describing those contours in 1985, when, in my book, *Shadow Dancing in the USA*, I presented an essay audaciously titled “Predictions: The Next

200 Years.” I’m surprised that, in general if not in all particulars, I can stand by it 25 years later.

This essay claims that what’s happening, or what is trying to happen, is “the crystallization of a planetary culture. Not the formation of one. That’s already happened. We have a planetary culture right now. Tehran, Los Angeles, Rio de Janeiro, Moscow, Sydney, Peking, Jerusalem are next-door neighbors. ... [But n]o culture presently existing on earth is applicable on a planetary scale. ... [T]hat’s what all the fuss is about. Because we’re not just going to be neighbors. We’re going to be each other. ... Since we are already living on a planetary scale, this means that every existing culture has been rendered obsolete. Russia, North America, Europe, the Islamic nations, China, the Third World – all are getting more and more frantic

as it becomes more and more obvious that their present ideas and customs can’t cope with, hence will not dominate, the coming planetary civilization.” (China realized this first, and, since 1985, has changed many basic modes of its operation; that is why China has advanced so dramatically and unexpectedly.)

The essay states that the crystallization of our planetary civilization will have five basic themes: the “creation of a world economic system”; “advances in cybernetics, biology, space, and brain research”; the “empowerment of brown, black, and yellow peoples”; the “equalization of men and women”; and the “creation of a new cosmology that will replace Judeo-Christian-Moslemism. ...

“Like it or not, and for good or ill, multinational corporations are the first entities operating coherently on a world scale. In much the same way as the New World was explored and settled by traders and slavers bent on exploitation, the skeleton of the next stage of planetary culture is being created by the corporations. ... Right now these corporations are performing the first essential steps toward a world community; they are taking jobs and dollars out of the United States and rooting them in other parts of the world. [That is a] crucial step in a world in which 6 percent of the population (the United States) consumes 80 percent of the resources. ...

“Advances in cybernetics, biology and space ... will put a tremendous strain on the Judeo-Christian-Moslem cosmologies through which most [of us] are viewing reality. A view of the



JASON STOUT

infinite such as only mystics once had will increasingly become the stuff of news broadcasts, and the present cosmologies will seem increasingly claustrophobic.

“The advances in cybernetics and electronics are networking the world. ... But it is easy to overestimate computers. ... [I]nformation is a poor substitute for meaning. And without meaning we become maddened – sometimes slowly but always surely. It will take a new cosmology, beyond what we’ve known, to make this information explosion meaningful. And making it meaningful is all that will keep us from being mad. ...

“The white peoples have stabilized their population growth while [populations of color] are growing at unimaginable rates. ... The machinations of the West caused the population explosion by upsetting the ... centuries-long balance of indigenous peoples. Now that explosion will swamp the West. ... Cheap foreign labor produced by overpopulation is taking thousands of jobs from the United States every year. ...

“The equalization of men and women ... is taking root everywhere. ... [I]n Islamic countries it drives fundamentalists into frenzies. ... Here is where the future goes past anything we know. The [basic] unit of civilization is not the individual but the family, so the equalization of men and women is changing civilization at its [very] root. ... We know from what we see around us in relationships and marriages that ... this is the hardest change, the change that affects people most

intimately. It means that the future of the world is the future of the heart – as it has always been. It means that our capacity for love will ultimately have more effect than our capacity to store information. ...

“While the American people fight among themselves over who gets what civil liberties ... the multinationals solidify positions that are fundamentally subversive to American nationalism and that will ultimately result in the disintegration of American influence as the planetary economy begins to gain strength. ...

“The crises of our world express themselves as political crises but they are without political solutions. This drives everybody concerned with solving them quite crazy. The only possible solutions are cultural, and cultural solutions can’t be legislated and they usually can’t be willed. Cultural solutions evolve.”

That may take a century. It may take two. Throw in climate change and the ever-present fact of war, and our historical contours are clear. But within them is the relentless disorder of one structure of civilization dying while another births.

Art Baron, a trombonist in Duke Ellington’s orchestra, reflected on how “you really had to believe in his harmonies. If musicians who were not so in love with [Ellington’s] vision had played the same music, it would have sounded insane.” A useful idea. Only as we improvise this new world can we discover its underlying reformation of order, dissonant to our sensibilities. Only when we discover and love its harmonies will it not feel insane. ■

the hightower report

BY JIM HIGHTOWER

OFFSHORING LAWYERS

Maybe you're one of the thousands of young lawyers in America working in some low-skill, part-time job because law firms have cut so many of the starting positions you were educated to take. If so, I have good news: Jobs for young lawyers are now mushrooming in companies that provide legal services to U.S. corporations.

Unfortunately, you'll have to move to India to get one. And the pay will be – how shall I put this? – *disappointing*.

Lawyering has become the latest category of good jobs disappearing from our Land of the Free as corporate chieftains continue to **offshore the American workplace**. Wall Street banks, insurance corporations, mining giants, and others are shipping more and more of their law business to **Pangea3, CPA Global, UnitedLex**, and other rapidly expanding legal outsourcing outfits in India.

In the past five years, the number of these upstart firms has more than tripled – each one with anywhere from a few dozen to hundreds of young Indian law school graduates. These eager legal beagles are hunkered down in corporate cubicles, ready to write contracts, review legal documents, and – increasingly – handle the more sophisticated chores of case management and regulatory filings that corporations have been entrusting to more experienced American lawyers.

Even though U.S. corporations have amassed record levels of profits and cash reserves, they are offshoring their legal work simply because it puts even more money in their pockets. They can pay Indian lawyers as little as a 10th of what they'd pay young American attorneys – and the 90% wage difference goes to the corporation, rather than being spread through our economy as family incomes.

It's another move by the corporate elite to separate its expanding fortune from the well-being of America's middle class – and from the well-being of America itself.

A BAD CASE OF ASS

Good grief, it's spreading!

Another Texas legislator has come down with the tragic disease known as "**Amazing Stupidity Syndrome**." ASS attacks the lobe of the brain that controls one's ethical behavior, apparently causing the moral synapses in that region to go on the fritz, thus allowing the stupidity hormone to seep in and take charge. The main symptom is that afflicted legislators develop sticky fingers, causing them to double-bill for airline tickets, rooms at luxury resorts, lavish meals, etc.

Last October, Rep. **Joe Driver**, R-Garland, was diagnosed with ASS after a news report revealed that for years he'd been billing both the taxpayers and his political fund for the same travel expenses. Driver, a Republican Texas lawmaker for 20 years, defended himself by asserting that he didn't know it was wrong to be reimbursed twice. That's when we knew that poor Driver was eaten up with ASS.

And now Rep. **Dan Flynn**, R-Canton, has been stricken. Another Republican, he's a former bank examiner who claims to be an expert in – get this – financial management. But Flynn claims that he's been too busy traveling to account for a rash of double-billing since 2006 for stays at swank hotels in cities from Boston to San Francisco.

You'll be glad to know, however, that Texas legislative leaders are now at work on a cure for ASS. Jail time, you ask? No, no – they intend "to design a form [to] make it more transparent" to members that double-billing is an ethical boo-boo that should be avoided. Both Driver and Flynn say that they will be fully supportive of the form reform.

Let's hope that it's ready soon, so we can make it available to other states experiencing outbreaks of Amazing Stupidity Syndrome among their lawmakers. Perhaps we need an ASS telethon to prevent a pandemic of this tragic disease.

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



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It's Nice To Car Share

The more hands on the wheel, the merrier

BY KATE X MESSER

Last summer was the final straw. Tooling down Louisiana's Highway 1 to witness the effects of the horrific BP oil spill, the folly of my own excess hit me broadside. There I was, in a rented muscle car driving south, burning a solid tank of petrochemical putrefaction, just to witness and shake my head at the rape, pillage, havoc, and what-have-you wreaked by our culture's addiction to oil.

Yes. BP sucked the life out of our coast. But there I was, lead-footing a very comfy and somewhat badass Dodge Charger, sucking up the fossil fuels just to point a finger.

How dare I?

Like I said, last straw. For the last four years, my relationship with cars has changed radically. My empty nest status has been in flux. When I found the cost of maintaining two cars for myself and my college-bound son financially impossible, I began rooting around for options. Paring down to one car between us was the first step.

Capital Metro (no offense, Austin public transpo providers) and my cobbled-together options just didn't cut it. The delayed bus transfers, taxis, rides begged from friends, rental cars, and all the attendant panic attacks were clearly not the solution to this mounting mobility crisis. *No bueno.*

Less than a month-and-a-half after my tragic and guilt-inducing Gulf Coast sojourn, my car-sharing card was in the mail.

Baby, You Can Share My Car

Though it may seem new, the concept of car sharing has been around the block a time or two. While car shares have been documented as far back as the late 1940s, one of the first successful, ongoing programs was loosely based on and founded by the folks behind Europe's

White Bicycle project (think Austin Yellow Bike Project). Amsterdam's Witkar ("white car") launched in the late 1960s and lasted into the mid-Eighties, offering reasonable transportation solutions in the city center, where it provided mobility to more than 4,000 users during its decade-and-a-half of existence.

Varied car-sharing successes and developments continued over the next 25 years in northern Europe and North America. According to Innovative Mobility Research – a group working within the University of California's Transportation Sustainability Research Center in Berkeley – as of October 2008, car-share programs were "operating in 22 countries and four continents, accounting for an estimated 650,000 members sharing approximately 20,000 vehicles." By July 2010, more than 10,000 vehicles were being officially shared in North America alone, serving more than 500,000 members.

The most successful operation is Zipcar, launched in Cambridge, Mass., in June 2000.

Currently, Zipcar boasts 400,000 members worldwide. In the U.S., it operates in 13 major cities and on more than 100 college campuses, representing 80% of the country's market share for car-share programs. Recently, Zipcar announced that it will bring a fleet to Austin's University of Texas campus in January 2011.

The biggest local car-share news of the past year, however, has been the unmistakable influx of adorable blue-and-white mini-storm-troopers, from German car manufacturer Daimler AG. Its Car2Go program, featuring the Smart brand's Smart ForTwo model, began in November 2009 (and continues currently on a month-to-month basis) with a pilot program in cooperation with the city of Austin. The program placed 200 of the tiny Smarts within the bureaucratic belly to help expand the city's fleet by allowing city employees on- and off-work access to test the car-share model. On May 21, 2010, Car2Go expanded its service to the general public and has, since that date, signed up more than 15,000 members in Central Texas. News of that success has put Austin on the lips, blogs, and pages of car-share enthusiasts, green advocates, and tech-trend-watchers across the globe.

By the time the Car2Go program became available to the general public, it had already been through six months of working out kinks with the city employees' pilot program. This successful beta test, the national and international news buzz, and anecdotal enthusiasm from some Car2Go co-workers certainly factored into my decision to enroll in the program and use it actively. Eventually, I realized I was no longer resigned to having to save for a second car.

Fire Up the Batmobile

City spokeswoman Karla Taylor Villalón characterizes the city's relationship with Car2Go as "a zero-revenue model." She says, "We made it very clear from the beginning that we weren't going to put any revenue into the game, that if they wanted to have a pilot program with us, then those were the terms they had to agree to." Nevertheless, the proj-

ect has been mutually beneficial. City staff can use the cars both for departmental and personal use: "They have two accounts," says Car2Go CEO and President Nicholas Cole. "When they access the vehicle with their membership card, it's either to the city or their personal account." Meanwhile, he says, for the duration of the program, the city allows Car2Go to have "free-floating parking ... at any metered spot" in addition to 31 designated on-street Car2Go parking spaces that can accommodate 62 Smart cars. Of course, from Car2Go's perspective, perhaps even more valuable than the free parking is the free publicity. Says Paul DeLong, Car2Go's head of North American sales and marketing, "Our cars are our biggest advertisement."

Aside from the obvious word-of-mouth that 200 cute cars can generate, the program also provides an altogether different sort of feedback. Each Car2Go vehicle is equipped with an elaborate GPS-based telematic system (not unlike OnStar but unique to the Car2Go program), and the information collected from the 15,000-member data sample can "serve as a catalyst on some level to track population movement and trends Downtown," says Cole. Austin's condo culture, currently mushrooming across the city's urban corridors, is an ideal testing ground for introducing car sharing deep in the heart of car-addicted Texas. "They're paying \$1.2 million for a beautiful condo, but they're not even guaranteed parking," says DeLong. He believes that car-share programs can play an important part in the mobility-solutions puzzle.

That raw data has also proven beneficial for the city in other ways, in that it reflects specific vehicle usage in each participating department. "That data-rich environment can help us make better decisions about fleet purchases and reduction," says Villalón. "For instance," she says, "if one department holds on to a car for eight hours, that scenario might not be as beneficial as using it for short hauls for four or five employees throughout the day. Those are the bits of information telematics can give us to better make decisions."

**"I think that car sharing is driving more people to public transit, and vice versa."
– Car2Go CEO and President Nicholas Cole**



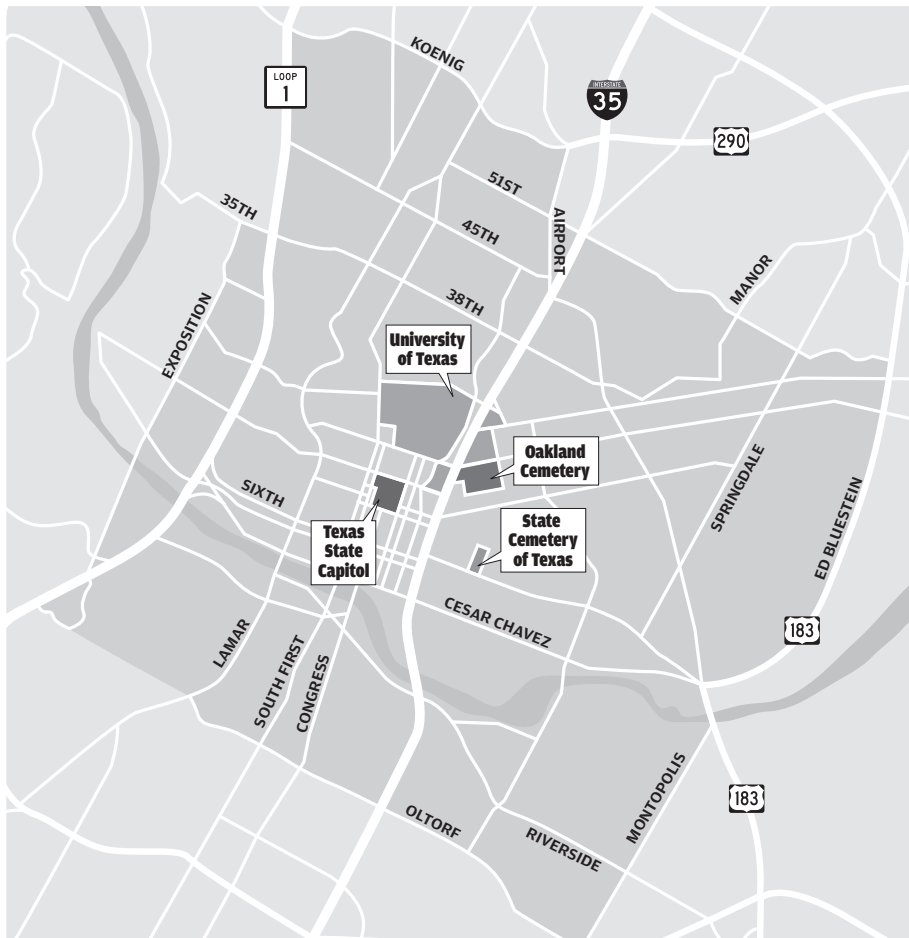
As I sat at a red light during my first jaunt in a pint-sized Car2Go rental, I noticed a similarly wee car in my periphery. As if choreographed, I turned to look just as its driver glanced my way. With an affirming nod, he raised his fist in solidarity. He, too, was in a Car2Go rental.

We're a cult: the cult of the tiny car. We zip around town and take the parking spaces you can't fit into. But while membership has its privileges, I've learned that it also suffers the kinks of any new beta system.

The Car2Go website and FAQ are helpful, but my time behind the tiny wheel has taught me a few tricks beyond what's provided there – e.g., while rentals run by the minute (35 cents), hours (\$12.99) and days (\$65.99) are discounted, so if you go over 37 minutes, you might as well keep the car for an hour; likewise, if you keep the rental open more than five hours, you might as well take it for the day.

Another helpful tip: Every once in a while, Car2Go offers free memberships (a waiver of the one-time \$35 registration fee). If you're not committed to the concept but would like to give it a test run, join during one of these discount periods, if for nothing more than the access to an affordable and convenient local rental when your own car is in the shop.

For more advice to keep you off the car-share curb, see this story at austinchronicle.com. – K.X.M.



The boundary around Car2Go's current operating area, as seen above, is known as the "geo-fence." (Smaller shaded areas around UT and some state properties indicate locations where parking is limited or restricted.) Car2Go has announced that it will be expanding its geo-fence in the early part of 2011.

Pounding Pavement, Laying Asphalt

But it wasn't Car2Go that pioneered car sharing in Austin. Back in fall 2006, a group of local enviroluminati launched the first vehicle-sharing program in the state of Texas. Brandi Clark Burton was a founding board member of the fledgling Austin CarShare, which at its peak served 450 members with a modest fleet of seven vehicles. After four years of operation, in July 2010, a few months into the city's relationship with Car2Go, Austin CarShare announced it was ceasing daily operations.

"It was never a totally solid business model," admits Clark Burton, who left her board position in January 2010. "It was always undercapitalized and held together by modest fundraising and the good will of board members." What it did accomplish, aside from its obvious and lofty mission to lower greenhouse-gas emissions (by an estimated 40,000 pounds, according to a farewell letter sent last summer by ACS to its members), was to establish the car-sharing precedent in a town not known for its forward-thinking mass transit models. It also worked its way through the often Byzantine city government processes necessary to establish such a program and negotiated free parking spaces from City Council — no small

feat, and a coup that many say laid the groundwork for Austin's continued stake in car-sharing viability. "If you look at other cities," says Clark Burton, car-share programs "pay top dollar for parking spaces."

"Car2Go is doing what we dreamed, by putting high numbers of [shared] cars on the road," says Clark Burton. "But they only have two-seater cars, which is only good for a certain aspect of most people's lives." Austin CarShare's small fleet of seven — which included a truck — provided options that Clark Burton believes are optimal for car sharing's long-term appeal. Clark Burton had hoped that, ultimately, ACS and Car2Go could coexist or even work together. "We were hopeful that we could create a co-branded cooperative solution for people interested in car sharing," she says, "maybe as a nonprofit providing educational outreach" by offering workshops, crunching numbers, and building awareness among potential members. While the ACS board still exists, it is burdened with, as Clark Burton puts it, "a big, fat debt." Still, she says, "It would be great if ACS could survive and be that complement."

"We're definitely keeping communication channels open with the ACS board," says Car2Go's DeLong of a possible future collaboration between the two programs.

CONTINUED ON P.24



JANA BRICHUM

My Hooptie: Kate's Cost Comparison*

*your mileage may vary

Should I buy a second car? According to my numbers, the answer is no. Sharing one car with my son was no easy feat until we joined Car2Go this past summer. Since then, I've used the service anywhere between 66 and 160 minutes a month, at a cost of about \$23-56. I could use it that much every week and still not spend what I would if I bought that second car – even a cheap one. Here's a breakdown comparing my Car2Go expenditures to the costs of ownership at both ends of a hypothetical price range (my old hooptie vs. a late-model one).

– K.X.M., aka Sir Drives-a-Lot

WEEKLY COST

1991 Mazda (\$1,000 cash)	\$59.61
2007 Dodge (\$10,000 financed)	\$110.38
Car2Go (40 minutes/week)	\$14.67

Note: Estimated ownership costs include purchase price, maintenance, gas and oil, insurance (for a single driver), registration, parking, and related fees. Car2Go costs 35 cents a minute, plus a \$35 registration fee. (Hour- and daylong rentals are discounted; the per-minute price increases to 45 cents after 150 miles in one trip.) Weekly costs decrease after one year for the Mazda (to \$40.38) and after four years for the Dodge (to \$59.61).

“Car2Go is doing what we dreamed.” – Former Austin CarShare board member Brandi Clark Burton

Who's Gonna Drive You Home Tonight?

As much of a love affair as Austin is having with car sharing in general and Car2Go specifically, Villalón insists that the city's connection with them is ... well, let's just say it's more of an open relationship. At some point, the city will be flirting with other car-share options (Zipcar being a particularly curious coquette, given its recently announced dalliance with UT). “We've made them fully aware from the beginning that we'll go through an [request for proposals] process and open up to all potential vendors, and they'll be one of the potential vendors,” said Villalón. “There's no guarantee that they'll be a selectee. They have to go through the process like anybody else.”

No matter where this relationship goes, the mutual benefits are already apparent. What both the city and Car2Go have learned through their collaboration has changed the nature of Austin's transportation future. The city has been able to expand its efficiency and data collection thanks in part to participation in car sharing, and it's using what it has gleaned to further refine the RFPs that will be issued as Austin's car-share possibilities open up in ways not previously imagined. In fact, says Villalón, the city will “probably put out a separate RFP related to installing telematics in existing city vehicles” to track usage, miles driven, length of trips, and so forth.

The initial yearlong term for the city's pilot program ended in November 2010, but the city has decided to continue its relationship with the Daimler program. “It's still a pilot program,” says Villalón. “The terms haven't changed. It's still a barter agreement but is now renewed on a month-to-month basis.”



Brandi Clark Burton

JOHN ANDERSON

Roads? Where We're Going ...

According to research from UC-Berkeley, people who have joined car-share programs have saved \$154 to \$435 a month on transportation costs. For this single mom feathering an emptying nest and trying to economize while concerned about the fate of our oil-soaked culture, car sharing has proven worthwhile (see “My Hooptie: Kate's Cost Comparison,” above). But for the concept to become a viable transportation solution for many drivers in a car town like Austin, car sharing needs to kick into overdrive.

“We want to be part of the overall solution here,” says Cole, which is why, he says, it's essential to have transit players like Capital Metro at the table to discuss how these various options might complement one another. “They seem very open and willing to listen to new ideas, and we wanted to make sure that they didn't feel that we were here to take away their ridership. Just the opposite, actually. And I think that car sharing is driving more people to public transit, and vice versa – we'll benefit as well.” Villalón confirms, “If you look at other cities, you'll find that [car sharing and public transit] are complementary services, not competing.”

This past November, Car2Go announced three innovations for spring 2011: The program will add 100 cars to the current fleet of 200; it's replacing the original 200 Smart ForTos with Daimler's new Car2Go edition, designed by Smart specifically for car sharing; and it's expanding the program's “geo-fence” – or car-share operating area (see map, p.23).

Plug In, Turn On, Drive Off

Before the combustion engine pooted its way into the hearts and lungs of civilization, our nation was on the road to electric cars. Anyone who saw the 2006 documentary *Who Killed the Electric Car?* knows what happened next. (And for anyone who didn't, it takes but one suck of a tailpipe to become enlightened.)

Daimler's Smart USA recently announced the debut of new models, including the Electric Drive car for 2011. According to Eric Patterson, general manager of Smart Center Round Rock (the only Smart dealer in Central Texas and the service facility for Austin's Car2Go fleet), the dealership “will sell electric Smart cars on a very limited basis for the first year and a half, beginning in spring 2011.” The flow of inventory will be slow but dedicated. “Austin is not currently prepared for a fleet of 300 electric cars from the charging perspective,” says Patterson. “We'll get there, but we're not there yet.”

According to Austan Librach, Austin Energy's director of emerging transportation technologies, federal stimulus funding is going to finance some of that needed infrastructure. “We are one of nine cities that are subgrantees in a Department of Energy grant,” he says. The package was awarded to electric-vehicle charging station contractor Coulomb Technologies to provide 200 public charging stations ready for installation by the second quarter of 2011, located at both public- and private-sector facilities across Austin.

While electric vehicles offer transportation without direct carbon emissions from the tailpipe, electricity still comes from the same old grid, which in Austin is powered by a mix of fossil fuels, nuclear energy, and renewables (mainly wind). The good news there, says Librach, is that because “90 percent of private car charging will happen at night ... most of that energy will be provided by West Texas wind. That's when we get a lot of the wind energy.”

The charging stations will arrive none too soon, considering last month's debuts of the Chevy Volt and Nissan's all-electric Leaf, plus the recently announced addition of Smart EDs to Hertz Car Rental's fleet beginning this month. Meanwhile, says Rick Bourgoise, communications director for Penske Automotive Group Smart USA, Smart cars have been ready for the electric era for two decades – having been originally designed to “convert to electric without an entire redesign. The new electric models will carry the same iconic design and footprint that currently exists in the Smart gas models.”

While the car-share models to be introduced in 2011 will not include the new EDs, the news of Austin's emerging charging infrastructure is bringing the transition to electric car-share vehicles within reach. Says Car2Go's Paul DeLong, “Electric cars are definitely the next progression.”

– K.X.M.

Studies show that in North America, “the growth of car sharing could be exponential over the next six years,” says Cole. “If people are aware of it, they're gonna use it, and if it's not for them, they could always opt to buy a vehicle if they choose to.”

Car sharing is a tricky concept for a culture addicted to Texas tea. “Getting people to con-

sider implementing it is a one-on-one conversation,” says Clark Burton. “For someone to realistically make the choice to give up a car and rely on a car-share system, there has to be volume.” Car2Go's DeLong feels confident in his company's continued role in Austin's car-share revolution: “Fifteen thousand people have signed up. They get it.”



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IMAGE: Melissa Miller, *Anticipation*, 1981, Oil on canvas, 50 x 80 inches, Courtesy of Lois Miller Bellows, Houston, TX

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This project is funded and supported in part by the City of Austin through the Cultural Arts Division and by a grant from the Texas Commission on the Arts and its award from the National Endowment for the Arts, which believes that all great nations deserve great art.

AUSTIN POETRY SLAM Rocking the Mike goodbye

The first decade of this millennium is coming to an end. Mike Henry knows that as well as you do, but you didn't spend that decade (and the half-decade before it) running the Austin Poetry Slam. No, that was Henry, the slam master, captaining and coaching teams to national prominence, hosting the local gigs week after week, moving the scene's epicenter from the old Electric Lounge (which he used to run) to Gaby & Mo's, to Ego's, to the ND at 501 Studios (which he *currently* runs).

Mike Henry did that for 15 years. He didn't start the Austin Slam – "You can blame Wammo for that," he says, adjusting his specs, grinning a flash of teeth into his scruffy face – and he's not going to, as if any single person could, *end* the Austin Slam. But time trudges on, and, as sure as 2010 is about to leave us, Mike Henry is stepping down: from the office of responsibility, from his poster-boy status, from being so completely steeped in the scene that he sweats verse from his pores whenever he sees a microphone.

After all, the man's got a popular venue to book and run; he's got a kid to raise;

he's got a lot of other things clawing for his attention.

"After 15 years, it seemed like a good number," he told the appreciative crowd at his slam-fested farewell party at the ND on Dec. 15. "I feel like I've done my bit here. ... I mean, some people sit here thinking that the Magic Slam Elves come in the night and set all this shit up. And finally you're like, 'Let's get some *new* Magic Slam Elves,' 'cause these ones are tired."

The night was filled with performances in the big, gorgeously lit space, with scintillating pieces from new poets and old. "See?" said Henry from the stage. "The old school is in the house tonight. And the poets *you* think are old-school? The poets *they* think are old-school are here. Like, the poets that *built* the fuckin' school are here."

Henry didn't *seem* all that tired – he seemed revved up, as revved as the long roster of slam warriors who sent the standing-room-only audience into joyful paroxysms. But, yeah, he must've been tired, short-term and long-. And with good reason:

"Almost \$75,000 in prize money has come out of the program," Henry told the crowd. "Seventy-five thousand dollars for poets who've come up and shared their work! We've been *busy*. National Poetry Slam, we did that three times, and each time we *changed* that shit; don't let anybody tell you different. We left it so much better than we found it. ... This community is amazing and life-changing. The thing I'm most proud of is that we have grown over all these years to be this *family*." He looked out into the crowd, nodding, beatific. "My *family* is here tonight."

And of course that family isn't going away – nor is Mike Henry, entirely. But there's a new year coming, and a new venue with it. The Austin Poetry Slam will rumble on, with new blood refueling the old, with the fresh and the well-seasoned sounding their cadenced yawps beneath the roofs of the world, with slam master Danny Strack riding herd, and all of it starting at the United States Art Authority on Tuesday, Jan. 11.

– Wayne Alan Brenner



COURTESY OF RHONDA GREEN



Rich Talarico (I), Dave Buckman, and the school – um, cast of *Loose Fish*

PHOTO COURTESY OF DEANO JONES

COLDTOWNE THEATER

Improvisers get legit?

As if ColdTowne Theater weren't already known for serving up sensational improv and sketch comedy, now it wants to do the same with theatre? Well, for one night, at least. This Friday, ColdTowne is ringing out the old year with something new: a pair of comedic plays. *Dead Uncle Ted* features three estranged brothers brought back together to clear out the belongings of their deceased uncle, swapping tales of doomed romance and karaoke stardom in the process, and *Loose Fish* has three wildly inept cops trying to stop the murderous rampage of the Sudoku Killer during a raging snowstorm. The plays are

the creations of Los Angeles trio Dasariski (maybe you caught them at the Out of Bounds Comedy Festival in 2006 or 2009?) and usually performed just by the three of them, but here they'll be performed by some two dozen of Austin's top improvisers: members of ColdTowne, the Frank Mills, Get Up, Midnight Society, and other superb troupes.

For the source of the idea, flash back to last New Year's Eve when Dasariski member and improv guru Rich Talarico came to Austin to help ColdTowne premiere its sketch revue, *Eye for an iPhone*, and to lead a workshop in which the participants assembled a sketch

revue in 24 hours. "I think Rich was blown away by the talent that Austin had," recalls Dave Buckman of the Frank Mills, who's known Talarico since 1997, when both were doing Chicago improv. "The guys from Midnight Society and Bryan 'Lubu' Roberts were on fire that night, and I think Rich wanted to find a way to work with them and us again." Fast-forward to August, when Buckman and Rachel Madorsky, his partner in improv and in life, had flown to upstate New York to work on an improvised short film that Talarico was shooting. "While we were up there," says Buckman, "we started talking about him coming back for New Year's again and how we could top a Second City alumnus understudying a ColdTowne show. Having Austin improvisers understudy Dasariski seemed like a really fun idea."

"So far, these plays have only been done by Dasariski," says ColdTowne co-founder and Executive Director Michael Jastroch. "They've never had their work put on by other people, and they thought it sounded like a fun idea. We've never produced a full-length play before, so we're looking at it as a challenge, a way of flexing some new muscles, and maybe an opportunity for some things down the road."

ColdTowne is approaching the shows like traditional theatre productions, with actors learning all their lines, rehearsals, and direction. Talarico will provide the finishing directorial touches when he arrives from L.A. the week before the show, but laying the groundwork will be Buckman, who couldn't be more thrilled. "I love love directing plays," he says. "I used to direct a lot of plays in college and [did] a few in Chicago before I went to

Amsterdam and then got on the Second City track. And I haven't done one in Austin yet. Directing for the Second City Touring Company is 25 percent helping your cast write new original scenes. But the other 75 percent is combing through archived material and helping these up-and-coming actors perform Tina Fey and Steve Colbert scenes on the road. The challenge is getting the same laughs the original improvisers/writers did when [the scenes] were originally performed, while still finding your own voice within the character ... which is not as easy as it sounds because if you ever read a scene that was improvised – let's just say the joke isn't always on the page. That's a long way to say, I am treating [*Dead Uncle Ted* and *Loose Fish*] like plays but utilizing the same tools I used at Second City. And I am sure Rich will spin what I've done his own way once he gets here, which as you know is the cornerstone of improv: yes and!"

Dead Uncle Ted is served at 8pm and *Loose Fish* at 10pm, with each theatrical entrée preceded by an appetizer of sketch comedy cooked up in the workshops taught by Talarico. The dessert to the feast will be a Sixties dance party at 11:30pm. If this sounds like your dish of New Year's delight, just don't go heading over to Airport Boulevard to partake. For this venture into theatre, ColdTowne is shifting from its comedy home to an honest-to-Thespian playhouse: Salvage Vanguard Theater.

– Robert Faïres

ColdTowne Theater's New Year's Eve Show will take place Friday, Dec. 31, 8pm-1am, at Salvage Vanguard Theater, 2803 Manor Rd. Tickets: \$20 per show, \$30 for both. For more information, visit www.coldtownetheater.com.



Punch line or pinch line? With a line-up like this, we must be dreaming: (l-r) Jake Flores, Kerri Lendo, Seth Cockfield, and Lashonda Lester

JANA BIRCH

The Ups and Downs of Comedy

Hanging with the stand-ups for a look into the life

BY WAYNE ALAN BRENNER

It's not easy, making people laugh.

And, that's right, you heckling smart-ass: Next we'll tell you that water is wet.

But what's also not so easy, besides the jokesmithing itself, is the stuff comedians go through in and around their relatively few minutes in the spotlight. Especially when they're just starting out in the business, especially when they're still working some (barely tolerable or weirdly beloved) day job and grabbing gigs wherever they can in town, and maybe a show or two on the road every now and then. In the mean times, in the lean years before they become the next Chris Rock or Sarah Silverman or Louis C.K. or whoever, you know?

Well, maybe you *don't* know. Maybe you know even less than we knew (though that's unlikely) before we sat down with four local stand-ups to ask what it's like – what are the best things and the worst things about trying to make it as a professional comic in Austin?

Jake Flores. Kerri Lendo. Seth Cockfield. Lashonda Lester. You can often see these guys and gals onstage, maybe headlining at the Velveeta Room, maybe featuring at Cap City Comedy Club, certainly improving the boards at any comedy open mic in or around this city's limits.

They were chosen *almost* at random from the few dozen Austin-based acts we've seen

in the past year. It's a sweet secondary thing that these four are equally divided between genders and are ethnically diverse, hells yeah, but there's a primary thing, too: All four of these up-and-comers are really funny.

No, seriously. Unlike some of what you might suffer at an open mic, none of these four are onstage and wasting your time as they attempt to live out some pathetic and talentless fantasy of Comedy Superstar; no, they're onstage and fierce and making you laugh your lucky ass off.

And what do they go through for the privilege of doing that? We start with the positive stuff, first.

Jake Flores: The best thing, I think, is just the scene here. Which is awesome. Every time I meet a comic who comes from out of town or has moved here from somewhere else, they're just blown away by the amount of stage time available here. And the people – it's a big community we have, it's fun.

Lashonda Lester: There are so many talented people here, with so many different styles. And even if it's not, like, your preferred type of comedy, they *make* you receptive.

Seth Cockfield: The best thing about this scene is definitely the accessibility, how much you can do comedy in this town. There's, like, nine open mics a week, and if one drops

down, another one will sprout up somewhere else. It's thriving and ever-changing. And there are a lot of people to be influenced by, both negatively and positively. Like: What to do, what *not* to do. There are so many comics in this town; everybody's striving to be perfect; it's kind of cool.

Kerri Lendo: I remember when I first moved here, just getting to meet really big comics that I loved and watched on TV, that was great. Since it's such a small town, being able to walk right up to them and talk to them, and they'll watch your set at an open mic – which I don't think would happen if you were in a bigger city.

Cockfield: The headliner from Cap City came and saw my set on Thursday night, and it was dirtier than the stuff I was doing at Cap. And it was just an open mic, it was new stuff, but he came up to me, and he was like, "Why don't you do more *butt* material at Cap City?" [laughter]

Flores: The other thing about the scene is, because Austin is such a creative, artsy kinda town, the scene here reflects that. There's a lot of room for growth for really unique, interesting, experimental comedic voices here. Whereas, a lot of other places, in some other city you might have just, like, a strip-mall club, it's like a business, and they're like, "We just need you to *entertain* these

people" or whatever. But, here, there's a big crazy arena for all sorts of different types of comedy, so you see a lot of really interesting comics come out of here like Chuck Watkins. He came from Austin, and I can't really imagine seeing him anywhere else. Like going to El Paso and seeing a guy like Chuck Watkins? They'd *kill* him there.

Lendo: In another town, I wouldn't have been able to be featuring as soon as I did. Even at *any* point. Even being able to do a half-hour is hard in other cities. I know people who were featuring, who move from here – they go to L.A. or New York, and they can't do that anymore.

Cockfield: And industry has its ear here: They definitely know about us. Like, the past five or six [Funniest Person in Austin contest] winners have gone on to do TV, or, if not TV, they've gotten a lot more work and notoriety. Winning that contest is a big deal – big enough to where it's worth moving here and trying to win it.

Lendo: You get to experience industry here, *but you don't have to pay a high rent.*

Lester: Exactly.

Flores: Totally. And industry doesn't go a lot of other places. Most other cities don't have industry at all. It's just, like, L.A. or New York and, for some reason, they drop in here. Part of that is the FPIA – that's when all the industry comes here. It's once a year, so you've been working on your stuff all year and you get one shot to try to make something happen in front of industry.

Cockfield: It's great, because the way FPIA affects you onstage and offstage, it's pretty drastic. There are some people who have, like, a certain swagger going into it, and then the contest comes, and it's their night, and they just fall to pieces. But then they'll get up onstage and have a breakout set that you never thought you'd see them have, because rarely do they have the opportunity to do a solid set where *that* many people are there to see them.

Austin Chronicle: *You all do the contest every year?*

[nods all around]

AC: *Okay, so what's bad about doing comedy in this town?*

Lendo: I guess the biggest thing is that there aren't as many opportunities as there are in a bigger city, there's stuff you miss out on. But there are still spots you won't get here, too. It's pretty competitive, just because there are so many comics.

CONTINUED ON P.30

“What it boils down to, and this isn't necessarily about Austin, it's just that comedy is really hard to do – anywhere. It's kind of a crazy, hard thing to do.”

– Jake Flores



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Flores: You can't monopolize the scene here, like you could in a smaller town.

Lester: It makes you work harder, though. Because you wanna get to that point, so you go back and you're like, "Can I fine-tune this?" So you can get where you want to be next year.

Lendo: But if you're not somebody's cup of tea at the club, then you're screwed. Because there's only, like, *three*. I mean, that stinks, when you're like, "Oh, I just can't work here very often."

Cockfield: And the rules and etiquette, each club is a little different. And the kind of comedy you have to do to excel differs at each club. Comics, as people, it's hard for them to be on their best behavior all the time. But it seems like the standard for comics is "You have to be on your best behavior all the time." Like, if you're working and getting paid to do comedy, you have to be pretty sharp – and that's a challenge for a lot of comics.

Lester: It's still a *business*, and I think a lot of people don't realize that – because it's comedy. Somebody's making a lot of money off it, and they don't want to get people who are, like, unbalanced. I mean, if you can't order a drink at the bar or whatever without cussing everybody out, you can't get onstage.

Flores: What it boils down to, and this isn't necessarily about Austin, it's just that comedy is really hard to do – anywhere. It's kind of a crazy, hard thing to do.

Lendo: Even some of the people, comics I love, who seem like they're working all the time, still don't make a living off it.

Cockfield: And sometimes you're in a groove, but then you're doing that last show of the week, and it hits you that you'd rather be doing anything else than doing your set one more time. ... It's those times that you're like, "It's fine, I'm gonna do this," but then the wind gets knocked out of you, they don't like your first joke, and you're like, "Okay, screw you guys."

Lester: You just never know. Like at the Velv, it's so – you just never know. You could be like, "Wow, I *killed*; I'm the *shit*." And the very next show, it's like, "What happened?"

Flores: The Velv is a really cool part about the Austin comedy scene, because it's constantly grounding you in reality.

Cockfield: Yeah, they'll bring you back down to Earth. I do the open mic at Cherrywood Coffeehouse, and we get a lot of newbies, a lot of people I've never seen before. They come to Cherrywood every week, and I never see them anywhere else. And I overheard this one kid, he was like: "Cherrywood's kind of like soft landing, you can do whatever you want. I haven't done the Velv, but I went and checked it out, and, man, it's like you gotta be *serious* if you're gonna do the Velveta Room."

[laughter]

Lendo: Or you'll hear somebody say, "Yeah, I did the Velv, then I didn't do comedy for a while."

[laughter]

AC: What's the worst night you've had onstage doing comedy in this town?



Lashonda Lester



Kerri Lendo



Seth Cockfield



Jake Flores

Cockfield: And you're just finishing your set to be polite.

Flores: Sometimes it's the audience or the venue or the show – and the other half, it's you. Do you guys get that?

Cockfield: I try to never blame the audience. I'm like, I should have the ability to adjust and make these people laugh, even if it means reverting back to old stuff or being a little hokier or whatever. But then, sometimes there's nothing you can do.

Lendo: I did one set where there were six people there. And four of them were a bridesmaid party, and the bride didn't speak English. And most of the other people didn't speak English.

Lester: I remember that show!

Lendo: And at first I was like: "Are they just shy? Is that why they're not answering?" And then I realized they were translating it down the line. And I was like, "What am I supposed to do?"

Cockfield: If I'm gonna name any names, it's gonna be Homer's Bar & Grill, which will never die, because Homer wants to keep the show no matter what. It's the only place, beside the other two main clubs, where you can get paid to do a weekend show. But it's ridiculous, because it's so demoralizing. It's legal to smoke in there, and the audience is a bunch of people who aren't there for the show – they're there for *karaoke*. So the karaoke is like this carrot on a stick behind us, and the audience is trying to get at it, and they really don't wanna see us.

Lendo: The last time I did Homer's, the mic was stuck on reverb. So I had to do my whole set in reverb.

[laughter]

Cockfield: The worst night I had onstage was my first time getting knocked out of the finals of FPIA. Because I made it to the semis my first year, and I tried a new joke, and I ... blanked. In the middle of the set, I had good rhythm, and I tried the new joke and completely blanked. And it was just dead silence. And I took a sip of my beer and just abandoned it completely and finished my set. And Matt Bearden came up to me after, and he was like, "What happened?" And I said, "I tried a new joke." And he was like, "Ahhh, ahhh," and he just walked away. Didn't console me – it was more like, "You idiot."

Flores: We did these shows at Beerland, these roasts, and we roasted Santa Claus one year. And I got this idea that I was gonna be the Grinch. And I got really fuckin' – let's say, *drunk* – with someone. And I was telling them, "I'm gonna do this set as the Grinch, and I'm gonna do the whole thing in *rhyme*." And I thought it was a really good idea. And I ended up getting really drunk – *actually* drunk – at the show and trying to work out this rhymed joke set that made no sense. And so I was hammered on stage, with this green paint all over my face, sweating, and the whole thing just fell apart. It still haunts me.

Cockfield: You'll be happy to know, Jake, that I still think of that show as a success.

Flores: Yeah, the *show* was pretty good. That's a situation where it was my own brain that ruined it for me. ■

“Comics, as people, it's hard for them to be on their best behavior all the time. But it seems like the standard for comics is ‘You have to be on your best behavior all the time.’ Like, if you're working and getting paid to do comedy, you have to be pretty sharp – and that's a challenge for a lot of comics.” – Seth Cockfield

Lendo: Just the sets, there are so many that go wrong, I just try to block them out. There were plenty where *nobody* laughed. And you just go through it like a robot and get off.

Lester: I bombed at the Velv when I first started, and I was only telling jokes to, like, three people and some chairs. It was just terrible, because I did this joke about ... bowling with people's heads. And everybody was looking at me like I was crazy. And it was 1 o'clock in the morning, and I was like, "I just wanna go home."

Lendo: The shows where you're like, "The audience doesn't wanna be here; I don't wanna be here; nobody *invited* me; I should just get off the stage." It's just some weird *formality* that I keep going.

Cockfield: Sometimes you *think* you're gonna have a great show, and you *don't*, and it's just compounded, it feels like The Worst Thing Ever.

Lendo: The worst is when you know that people are staying just to be polite.

PHOTOS BY JANA BIRCHUM

after a fashion

BY STEPHEN MACMILLAN MOSER



SEABROOK JONES/WWW.JUICYTHIS.COM

Classic turntables are hardly a thing of the past - Dub Academy (www.dubacademy.com) in Downtown Austin teaches all the old ways of DJ'ing, as well as the newfangled high tech.

THE SOUNDTRACK OF LIFE I've decided to let go of a box that I've carried around unopened for 20 years. It contains dozens of cassette tapes that are the soundtrack to every day of my life from about 1981 to 1991. **Dance** and **New Wave** music were deeply important to me throughout that time - so much so that I became a **DJ**. I made some of the tapes, but most of them were made by various DJs from Seattle during that period. It was the era of three-minute overlays of songs that were seven or 10 minutes long, and the mixes went on forever. Everything I learned about playing dance music I learned from listening to these tapes and watching the DJs who made them. One in particular, a now-deceased gentleman named **Bjorn Kristiansson**, was my mentor. He was a very dear friend who not only taught me everything that I knew, but also taught me everything that he knew. He's been gone 20 years too, and with his passing, I closed the book on my obsession with having the coolest, largest, and most diverse collection of 12-inch 45s in town. I sold everything to finance a dreamy trip to Hawaii. The twin **Technics SL-1200** turntables went; my "beat book," in which I cataloged every song on every record and arranged it by tempo, was gone; and my desire to hear every new song was gone. But omigod we *loved* it when **Dance Music Report** came out - it was the DJ bible. There were reviews of all the songs that made us rush to our local independent record store and spend money we didn't have. In fact, when I was a teenager, long before I ever dreamed of being a DJ, I was hanging around the **Pearl Street Warehouse** and **Friends & Lovers** here in Austin, being enthralled with the DJ skills of **Casey Jones**. Casey wrote a column for **Dance Music Report** and was a national icon at that point. But I remember that one night at PSW, Casey and his friends showed up in onepiece bathing suits and high heels, and they proceeded to spread out blankets and umbrellas on the dance floor and apply suntan lotion to one another as if basking in a day at the beach. It was a truly inspired

piece of disco theatre. But I digress. By the time **Bjorn** died, dance music was changing so rapidly anyway. It was no longer dominated by the British male New Wave vocals, and in fact, vocals seemed to be disappearing altogether. Something called rap and hip-hop was happening, along with house music, acid house, and tribal music. Where were the lush lyrics of 1983? Where were the stories of new love and good love and bad love and unrequited love? Where were the charmingly obtuse lyrics of the **Psychedelic Furs**? Where were the assembly line songs with the unrelenting beats from **Bobby Orlando**? Where were the spacey and spooky sounds by **Cerrone**? Where was **"Rough Justice"** by **Bananarama**? **"To Sir With Love"** by **Vicki Sue Robinson**? Nowhere. It was completely new territory to me, a scene that I didn't really want a part of. So it was with an astounding lack of sentimentality that I shut it out from my life. Concurrent to that was the arrival of CDs, which made vinyl fall out of favor. I didn't care about learning a new way of doing things. I had simply been so immersed in the dance music milieu and all its accoutrements (drugs, alcohol, sex, and more) that I was just burned out on caring that much about music. But I saved this box of cassette tapes for unknown reasons. Maybe because it held actual documentation of what I was doing at the time; maybe because each song took me to a specific place and time, remembering whom I was with, what club we were at, what we were wearing. But I'll never play those tapes again. I don't even have a cassette player, and though I used to want to transfer all the music to CD, I suspect the quality of the tapes has degenerated over time. So what? *Someone* will want this treasure trove of relics from a distant era - just not me.

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

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THE ARTS BOOKS

CHOOSING THEIR WORDS CAREFULLY

How literary translators shrink the world down to a more manageable size

BY BELINDA ACOSTA



Uncorking Cuba: One Hundred Bottles, a literary conversation with translator Achy Obejas, takes place Saturday, Jan. 8, 7pm at the Mexican American Cultural Center (600 River St.). The event is free and open to the public. For more information, see www.aatia.net/blog/signs/litsig.

KALDIAN

It's not unusual if you don't know who Ena Lucía Portela is. It's not surprising if you have no idea that she is a celebrated, award-winning Cuban writer, part of a new wave of Latin American and Caribbean writers whose astringent worldviews distinctly diverge from the magical realism of the Latin American literary boom of the 1970s. That Portela is mostly unknown in the U.S. is expected. Even in a city as literate as Austin, huge gaps remain in our collective knowledge of world-class writers. And it's this obliviousness of the world beyond our borders that the Austin Area Translators and Interpreters Association works to eradicate: one member, one project, one word at a time.

"Globalization has become a one-way street for the most part," said Marian Schwartz, a longtime member of the AATIA who specializes in Russian-English translation. Schwartz is the point person for the AATIA's special event occurring Jan. 8, *Uncorking Cuba: One Hundred Bottles*, a literary conversation with Achy Obejas, who translated Portela's novel *Cien botellas en una pared*. (Austin-based Cuban photographer and writer Eduardo Aparicio will interview Obejas onstage, and though the event will be conducted predominantly in English, both English and Spanish versions of the book will be for sale.)

"As the rest of the world is flooded with the American influence, Americans have become increasingly isolated, to the point that we have a very limited ability to appreciate the foreign point of view," Schwartz said via e-mail. "Domestically, the lack of translation leaves us with an entirely unnuanced understanding of immigration issues. Literature in translation is a door to foreign cultures, mindsets, and sensibilities."

Created in the mid-Eighties by three founding members, the AATIA marked its 25th year in 2010 and now has upward of 250 members who translate fiction and

nonfiction into and from all the European and Latin American languages, as well as many Asian languages. The Literary Special Interest Group of the AATIA is the core sponsor of *Uncorking Cuba*, which, besides celebrating the translation of Portela into English, shows a renewed interest in translation by the University of Texas Press, an event co-sponsor and publisher of the English-language *One Hundred Bottles* (Portela's original Spanish-language version was released in 2002).

"We contacted Achy [Obejas] directly," said UT Press' E. Casey Kittrell, the editor who shepherded translation and production of *One Hundred Bottles*. Obejas had already translated Portela's "The Last Passenger" for *Havana Noir*, an anthology of modern crime stories based in Havana. Like Portela, Obejas was born in Havana, but the latter now lives in Chicago. An award-winning journalist, poet, and novelist, Obejas was widely praised for her Spanish translation of Junot Díaz's *The Brief Wondrous Life of Oscar Wao*. "[She's] a translator of the first order ... a word-alchemist of uncommon gifts and sensitivity," Díaz has said of Obejas.

When I asked Obejas by e-mail if translation work interferes with her own writing, she replied: "My agent asks this question, too. ... I really love translation, the challenge of meaning, and I always have. I see translations as my own work as well, as creative writing in its own right."

While the publication of *One Hundred Bottles* is not a full-fledged relaunch of UT Press' once-active Texas Pan American Series, it does mark renewed interest in finding and publishing English translations of notable works from around the world.

"Why do I dig it?" Kittrell offered when asked about his role in finding work to translate into English. "I'm not sure exactly, but I do believe literature is important for offering a view of the world from a slightly different angle. In this case, it's fiction with an accent." ■

food

A Few Nice Host Gifts for 2011

The Pulltap Waiter's Corkscrew is \$8 and is the single greatest piece of wine design in the last 20 years. It starts with a sharp, never-to-dull serrated knife. The worm (the part that penetrates the cork) is coated with slick Teflon to help get into those wine bottles with tight corks. The most important piece of the design is the two-part, hinged lever, which allows you to keep a straight angle as you pull, preventing broken corks. It even has indentations to keep your fingers comfy while you are pulling the cork. There are dozens of knockoffs, but not all are cheaper, and why not reward the inventor and buy the real thing? During the holidays, I hand these things out like candy to friends. How many times can you give something that is the best in the world for less than \$10?



JOHN ANDERSON



Schott Zwiesel Tritan Pure Stemware collection runs about \$15 a stem and gives 95% of the quality of \$100 glasses. I choose this glassware principally because its titanium glass is a little sturdier. These glasses are the perfect size to allow oxygen to get to the wine, plus they make swirling less messy. The Sauvignon Blanc and Cabernet glasses from the Pure series have a 160-degree angle at the bottom quarter of the glass that both helps with portion control and allows a vigorous swirl. Both the Spiegelau Authentis and the Reidel Ouverture are nice wine glasses, as well.

Event Menu: Dec. 31-Jan. 16

- ▶ Travel back in time to the Roaring Twenties for the New Year's Eve celebration at **Messina Hof Winery & Resort** (4545 Old Reliance Rd., Bryan, www.messinahof.com). Music, dancing, casino games, fine food, and award-winning wines. \$285 per couple, \$150 single; reservations necessary: 979/778-9463 x234. Friday, Dec. 31, 9pm-12:30am.
- ▶ David Alan encourages all former **Katz's Deli employees** to help Marc Katz commemorate the end of an Austin era by gathering in front of the restaurant for a final reunion photo. This should be one for the History Center! Sunday, Jan. 2, 4pm.

- ▶ Chef Lawrence Kocurek will demonstrate the techniques necessary to **butcher a locally raised duck** and use all the component parts in various dishes. \$140 per person includes one duck per student, demonstration and hands-on work, a recipe booklet, and a charcuterie buffet with complimentary wine. Reservations necessary: www.kocurekfamilycharcuterie.com. Sunday, Jan. 9, noon-4pm.

- ▶ Artisan butcher Jesse Griffiths of Dai Due begins 2011 with a series of **meat-processing classes** at the Spirited Foods Kitchen (1208 W. Fourth). Participants in the **Whole Hog** class will break down half of a Richardson Farm's hog and learn techniques for sausage-making, braising, curing, and smoking the various cuts of pork. The \$140 price includes instruction, recipes, source lists, suggested reading, a light lunch, and a selection of products made during the class. The class is currently sold-out, but add your name to the waiting list by e-mailing info@daihueaustin.com. Sunday, Jan. 16, 1-6pm. - V.B.W.

food-o-file

BY VIRGINIA B. WOOD

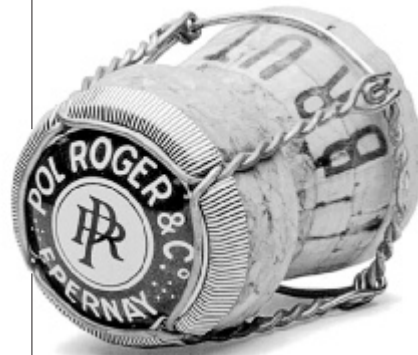
This year has raced by, leaving many fascinating local food stories in its wake. The local **trailer food** explosion has to be the year's biggest story: Local trailers attracted attention from national newspapers, bloggers, and food and lifestyle magazines as well as reality TV – while inspiring a popular new community culinary event. One of the more interesting aspects of the trailer scene has to be its fluidity. Busy food trailer parks emerged on vacant properties in several neighborhoods almost overnight. We saw some trailer entrepreneurs capitalize on their successes and move into brick-and-mortar operations (Hey Cupcake!, Torchy's Tacos, Odd Duck Farm to Trailer/Barley Swine, Franklin Barbecue) and some established local eateries use trailers to enhance their operations and reach out to a new clientele (Hudson's on the Bend/Mighty Cone, Artz Rib House/Bar-B-Que-T). Trailers gave nonprofessional cooks the opportunity to change careers (nurse Jaynie Buckingham of Cutie Pies, for example), and at least one longtime local chef, Raymond Tatum, will take his first shot at self-employment when his Three Little Pigs trailer debuts in East Austin after the first of the year.

Local foodies have been buzzing for months about the fact that the **International Association of Culinary Professionals** has chosen Austin as the site for its annual conference in June 2011. The local host committee is busy making plans to assure that the Austin and Central Texas food community makes the best possible showing on the international culinary stage... 2010 was also a pivotal year for the **Texas Hill Country Wine & Food Festival**, as organizers worked to solidify funding and maintain the relevance of the state's premier, 25-year-old culinary event.

Two long-established, high-profile food businesses experienced trauma in 2010 and emerged with very different results. The lovely **Artisan Ballroom at the Barr Mansion** was destroyed by a lightning fire last spring, putting the busy venue's entire late spring and summer wedding season in jeopardy. By year's end, the historic property had survived both fire and divorce with the business intact. A new and improved ballroom facility is currently being built, and Barr Mansion continues to be the nation's only certified-organic event facility... On the other hand, the venerable **Katz's Deli** did not fare as well. After a bankruptcy filing earlier this year, deli owner Marc Katz announced last week that the longtime Downtown mainstay would cease operations Jan. 2.

A baker by trade, I couldn't help but find myself somewhat envious of all the opportunities there were for **bakers in 2010 Austin**. While our established bakeries continue to flourish, small neighborhood pastry shops, cake salons, dessert trailers, and farmers' market booths have sprouted up all over town, selling cupcakes, cake balls, crepes, macaroons, custom-sculpted cakes, whoopie pies, tortes, tarts, cookies, and pies! Some of the new endeavors are the work of accomplished home bakers who have decided to go pro, but we can also thank the excellent baking and pastry programs at both **Le Cordon Bleu** and the **Culinary Academy of Austin** for the overall improvement in desserts and pastries around town.

Other local stories that illustrate how Austin is on the cutting edge of national culinary trends include: our wealth of **local artisan butchers**, a **cocktail renaissance** fueled by the talents of several internationally competitive local mixologists, and our rapidly emerging **craft-brewing culture**, complete with the world's first community-owned brewpub cooperative. Food- and drinkwise, 2010 was a newsworthy year.



A bottle of great Champagne. Wine as a gift should be special, so it's worth spending a little bit of hard-earned cash here. 'Tis the season for sparklers, so Champagne is the perfect choice. Here are three great choices in different price ranges.

- If you're like Winston Churchill, you'll love drinking a bottle of **Pol Roger** (\$35) before lunch every morning. For the rest of us, a bottle allows us to understand why Churchill called Pol Roger's place "the most delightful address in the world."
- If I had Churchill's money and constitution, I'd make **Bollinger Special Cuvée** (\$60) my breakfast of champions. Your hosts will appreciate its toasty, yeasty aromas.
- For those of you who are still riding high-paying jobs (congratulations), it's almost impossible to beat a bottle of **Taittinger Brut Rosé Comtes de Champagne** (\$200). Even Churchill would be impressed.

– Wes Marshall



For those about to cocktail, we salute you: (l-r) Elizabeth Lopez, Brian Dressel, Bill Norris, Tiffany Short, Lara Nixon, Josh Loving, and Adam Bryan

JOHN ANDERSON

Drink Upscale Neoclassic cocktails for the holidays

BY WES MARSHALL

New Year's parties demand good adult beverages, and these days, more folks are turning to cocktails. True, they require more work than popping the top off a beer or pouring a glass of wine. On the other hand, taking a moment to mix someone an imaginative drink is a courtesy that most guests really appreciate. So we decided to ask some of Austin's best bartenders to help us come up with some easy but delicious drinks that can be made in a flash. These are people who are used to getting a lot of complicated drinks out quickly, and they always have the finest available ingredients. So we asked them to have mercy on our poor souls and create quick, stress-free drinks with easy-to-find ingredients.

You might notice that some of these people have worked together and that a few places are mentioned frequently. That doesn't mean there aren't other places with great cocktail programs, because Austin has them in every corner of town. I chose these folks because they are all fascinated by classic, timeless, and enduring cocktails. Most won't be trying out the latest Jägermeister boiler-maker recipes, but if you want a Manhattan with real rye and tasty types of vermouth or a place where you know martinis are made with genuine gin, these folks are your ticket to cocktail happiness. Here's what they came up with.

Elizabeth Lopez will be working at the new Bar Congress. After receiving her Master of Fine Arts from the School of the Art Institute of Chicago, she learned to make classic and pre-Prohibition cocktails with Peter Vestinos at Sepia in Chicago. She asked me to mention that she "loves Austin and doesn't miss those damn winters at all." She sent us this delicious cocktail recipe that, with a little *mise en place*, should allow a quick preparation. By the way, if raw eggs worry you, there are always pasteurized eggs. To me, they just don't taste the same, but it's your choice.

BOURBON PEP

1½ ounces bourbon
1 ounce grenadine
½ ounce fresh lime juice
One egg white

Shake all ingredients without ice for 20 seconds (to get the egg white frothy). Then add ice to your shaker and shake some more. Strain over ice in a collins glass and top with real ginger beer.

Josh Loving is a curious fellow. Not curious like weird, but as in inquisitive. He's the wine director for both Fino and Asti, as well as the bar manager at Fino. He started learning a few years ago by volunteering to help the wine director at Asti. Loving did the scut work and ended up with the wine job. Then he started volunteering with Fino's mixologist deluxe, Bill Norris, and also worked with Adam Bryan at the East Side Show Room. When Norris left Fino to open Haddingtons, Loving took over the Fino bar, as well. Fino's bar philosophy includes ingredients and beverages that are far beyond most amateurs' abilities, but I asked Josh to keep it really simple. Unless you're an apple-brandy lover, this will require a trip to the store, but the result is well worth the effort.

OLDEST FASHIONED

2 ounces Laird's Straight Apple Brandy (Loving advises against using Laird's Applejack.)

1 sugar cube
1 teaspoon Paula's Texas Orange (Any triple sec will suffice, but why not go local?)
3 dashes Angostura bitters
1 swath of lemon peel (cut with a peeler or paring knife)

Place sugar cube in an old fashioned glass and soak it with the bitters. Muddle the sugar to make a simple-syrup slurry. Add the lemon peel and the orange liqueur, lightly muddling the lemon to release its essential oils. Add ice and 1 ounce of the apple brandy. Stir with a spoon for about 15-20 seconds. Add the other ounce of apple brandy and stir another 15-20 seconds. Serve. (The reason for two separate additions of brandy has to do with the melting ice diluting the liquor.)



Brian Dressel has been holding court at Fino and the East Side Show Room but is moving to Bar Congress. He has fallen in love with a Texas spirit: "Balcones Rumble is a brandylike spirit distilled from mission figs, turbinado sugar, and Texas wildflower honey. It is made up in Waco and makes great cocktails." His idea is almost as easy as pouring a glass of Champagne. As you would for any recipe that uses bitters, pick which brand carefully. It will have a powerful impact on the final flavors, so next time you're at a good store, ask for some advice. Angostura bitters are ubiquitous and are just fine, as long as the bottle hasn't gotten too old. Here's a nice piece of party trivia: Where is the possession of bitters illegal? Poland. The government can't decide whether to tax it as a medicine or a liquor, so they just outlaw it all together.

RUMBLE ROYALE

1 ounce Balcones Rumble
½ ounce simple syrup (Half sugar and half water stirred over heat until the sugar dissolves. Make in advance.)
3 dashes of Angostura bitters

Shake and strain into a Champagne flute. Top with chilled Champagne or sparkling wine. Garnish with a lemon twist.

Adam Bryan

bar manager of Bar Congress and Second Bar + Kitchen, is one of the handful of Austin mixologists who started the creative push toward classic and classic-styled cocktails that's hit Austin over the last five years. This recipe is delicious and quick, but also calorie-laden. What the hell, it's the holidays.

FORTY NIGHTS

1½ ounces Smith & Cross rum (Sailor Jerry is easier to find and would work almost as well.)
1½ ounces Brewhouse Brown Ale (from local Real Ale Brewing Company)
1 ounce fresh heavy cream
½ ounce simple syrup

Combine all ingredients and shake. Strain into a cocktail glass and garnish with grated nutmeg.

Lara Nixon

is the co-founder of Topsy Texan's Topsy Tech spirits education classes. She's also the brand ambassador for Domaine de Canton, an absolutely addictive ginger liqueur. Oh, and she prefers the title "bar craftsman" to "mixologist." While this drink will probably necessitate a trip to the store, it is useful because it can be made in advance and in bulk, then poured on the spot.

TRUE BLUE EGGNOG

1 bottle Balcones True Blue
6 ounces maple syrup
6 ounces walnut liqueur (Nixon prefers Nux Alpina Walnut Liqueur.)
1 quart eggnog (more if you prefer a less heady drink)

Mix all ingredients and let marry in the refrigerator for at least two hours. When serving, grate fresh nutmeg and/or cinnamon on top.

Tiffany Short

came home to Austin about six months ago after stints at the world-famous Inn at Little Washington and the chic D.C. bar the Gibson. She'll be bartending at Haddingtons when it opens. When I asked her for a drink, she had a quick response: "For these holidays, I think, simple, classic, and classy. And for me, nothing sums that up better than the Perfect Martini. The term 'perfect,' when used with Manhattans or martinis, means you use equal parts sweet and dry vermouth." Short is a strong believer in using the best vermouths. The Dolin brand is available at the Austin Wine Merchant.



PERFECT MARTINI

2 ounces Plymouth gin
½ ounce Dolin sweet vermouth
½ ounce Dolin dry vermouth
2 dashes Regan's orange bitters

Combine in mixing glass, stir, serve in martini glass with an orange twist

Bill Norris

has twice been named Best Mixologist in *The Austin Chronicle* Restaurant Poll and also won a slot representing the U.S. in the 2008 42Below Cocktail World Cup in New Zealand (the U.S. came in second). The head bartender at Haddingtons is a dedicated classicist, constantly poring through old recipe books looking for new classic ideas. He is quite specific about ingredients (as you can see below), but says that if you must, you can substitute calvados for the brandy. This drink can be made in larger quantities as long as the ice doesn't have a chance to melt too much.

THE WALDORF #2

2 ounces Laird's Straight Apple Brandy
½ ounce Nux Alpina Walnut Liqueur
3 dashes Bitter Truth Celery Bitters
2 thinly sliced pieces of Granny Smith or other crisp, tart apple for garnish

Combine all ingredients in a mixing glass with ice. Stir until well chilled, and strain over large ice cubes in an old fashioned glass. Garnish with a fan of apple slices.

So that's it. And if you need more, you can find additional recipes with this story online at austinchronicle.com.

For smart-phone aficionados, try the fabulous app from local dot-com refugee Matt Hillebrand, *Mixologist* (99 cents). It catalogs your home collection, offers drinks based on what's in your cabinets, and even helps you find the nearest bar when you get tired of doing your own bartending.

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24 Diner

JOHN ANDERSON

For the young and not-so, for those with kids and without alike, this is the time of year we return to the right life: the nightlife. Perhaps the third cup of grog gives us a second wind, or maybe it's the heady days of oncoming flu that inspire us to drink and dance on winter nights. Either way, a girl's got to eat, and so do you. Here are our picks of the late-night harvest, giving us more reasons to be thankful this season for living in Austin, Texas.

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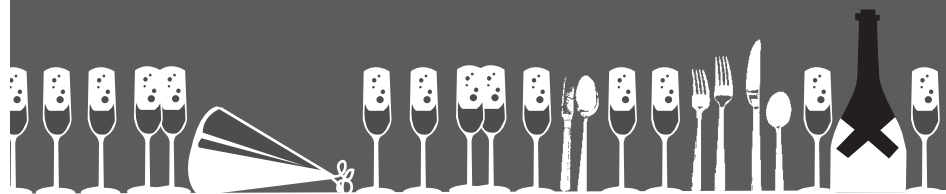
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screens



GEN X FROM GLASNOST TO PUTIN

AFS Documentary Tour: 'My Perestroika'

BY ANNE S. LEWIS

Filmmaker Robin Hessman has been obsessed with things Soviet since she was a kid growing up in the Seventies, riveted by what she saw on TV about life in the USSR, from the incessant showboating of missiles and tanks in Red Square to the red neck scarves (remember those?) worn by Iron Curtain youth. At 10, she made do with her subscription to the brown-paper-wrapped *Soviet Life*, but as an 18-year-old college freshman, following the early Nineties' Communist bloc upheavals, Hessman could restrain herself no longer: She booked a flight to Leningrad. She ended up staying eight years, receiving a "red diploma" of honors from a film-directing program in Moscow, and, most importantly, taking in the economic and political tumult happening all around her.

Upon returning to the U.S., Hessman was struck by this country's information gap with respect to the new realities of post-Soviet life and decided to remedy this by making a film about how the Soviet Generation X had adapted to its new circumstances. *My Perestroika* follows five people in this transitional age group because, Hessman explained in an e-mail from her home in Massachusetts: "This group had lived through distinct chapters in life in very different surroundings: They had completely normal Soviet childhoods, growing up in a country they imagined would always be the same. They were teenagers when Gorbachev came to power, so were undergoing their own personal period of transition just as the country was changing in profound and rapid ways for the first time in their lives. Then, they graduated from college, just as the USSR collapsed, and had to navigate the world of being a young adult in a brand-new society, with no models to follow."

The film, shot from 2005 to 2008, mostly by Hessman, takes us into the homes, work places, home movies, and analytic reflections of these folks, all of it intercut with excellent – by now almost kitschy – archival Soviet-era footage. For those of us whose recollections of that time in history may be fading, it would have been nice to have that political chronology fleshed out a bit more; still, it's amazing to see how similar their backstories are to ours, despite what was going on at the Kremlin or in Red Square.

Austin Chronicle: How would you articulate the different "perestroikas" experienced by your five subjects, as the country moved beyond Communism and the Soviet system, twisting and turning through Brezhnev, Gorbachev, Glasnost, Perestroika, Yeltsin, and on to Putin and Medvedev?

Robin Hessman: One thing I love about the five people in the film is how different they are – their perspectives, their experiences. When I was growing up here in the U.S., I certainly was given the impression that everyone in the USSR believed the same things. Borya and Lyuba, who are now married and teach

history at a school in Moscow, grew up across the street from each other, but had extremely different backgrounds as far as their families and early politics go. Lyuba goes through the most significant "perestroika" of everyone in the film. As a child she believed in her country with a pure heart and a feeling of patriotic pride. During Gorbachev's Glasnost, when the archives began to be opened up and alternate views of events in Soviet past came to light, it was really shocking for her. She told me a story of going to a photo exhibit in the late 80s put on by the human rights group, Memorial, which showed the "Soviet

Occupation of the Baltics." This was startling to her as she had believed what they were told in school, that the three Baltic republics had all enthusiastically wanted to join the USSR after WWII. She certainly went through the biggest shift of consciousness of the five of them.

Borya had a smoother "perestroika" since he had fewer illusions about the Soviet state than Lyuba did in the 1980s, but certainly he has undergone a degree of disillusionment following the 1991 coup – Russia has not evolved in the way that he hoped it would.

Olga has suffered through some setbacks in her personal life that were directly a result of the transitions happening in the country, but although she lives in more modest surroundings than some of her friends, she has managed to take care of herself and her son independently, as well as travel extensively. Most recently she has talked about going on a safari in Kenya. I think her "perestroika" has led her to becoming a modern, self-sufficient woman.

Andrei has been able to work independently as a businessman in the new Post-Soviet Russian economy, but I imagine that even in the Soviet State, he would have found a way to exist comfortably and have a fair amount of autonomy in his work life. He is smart in a way that makes him able to adapt to the situation at hand, whatever it may be.

Ruslan has had the hardest time adapting. As a musician and as an artist, he can't fathom how people have made this shift to a society whose very core is the antithesis of the values he was raised with. ... Ruslan simply can't bring himself to suck up to people who would help his career. But he considers himself a free person, beholden to none.

AC: Do you think your film would have been different had you followed an older generation? Would they have gone as easily with the flow of economic and political change?

RH: That depends to a degree on personality and experience. If people had skills that transferred, or were lucky in getting jobs in the new economy, it wasn't as difficult, at least in a practical, day-to-day way. Of course, it was difficult emotionally for those people who had believed deeply in the ideas and ideals at the foundation of the USSR and had been brought up to believe in the evils of capitalism. Certainly psychologically it was a shock for some people. But as Olga says in the film, daily life continued. ... I think if I had been in the U.S. during all of those years I would have imagined people sitting in their rooms, shaking their heads in paralyzed disbelief over the rapid changes happening in the country. But living through it, there is daily life to take care of – and often no time to stop and see what is really happening with any perspective ■

My Perestroika screens Wednesday, Jan. 12, at Alamo Drafthouse South Lamar, with filmmaker Robin Hessman in attendance. See www.austinfilm.org for more.

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CHARLIE CHAPLIN'S MODERN TIMES

Criterion, \$29.95

It was a long time coming, but Criterion has finally released Chaplin's finest feature film, and while it looks as good on this DVD as it did the day it was made – Criterion's print is predictably pristine – watching

Modern Times today, you're struck by just how timeless it feels. A heartbreaking yet ultimately hopeful love story between Chaplin's penniless Little Tramp and the beloved "gamine," played by a downright luminous Paulette Goddard, the narrative is also bursting with the director's left-leaning politics, which pop in and out of being like transgressive little exclamation points throughout. Filmed during the height of the Great Depression, there's a grimly anarchic spirit layered throughout that's continuously leavened by a wealth of classic Chaplin gags, including but hardly limited to the factory sequences (the surreal bit with Chaplin literally sucked into the belly of the beast could have come straight from Buñuel's nightmares) and a bit of skating on the edge of an abyss that could serve as the perfect metaphor for the Tramp's (and Chaplin's) entire oeuvre. Criterion's double-disc set includes thorough and informative audio commentary from Chaplin biographer David Robinson, a pair of "lost" sequences (that, frankly, add little to the already seamlessly edited film),

and assorted Chaplin shorts. These have been released elsewhere before, but Criterion gives them a new life here, particularly the splendid two-reeler "The Rink." Two never-before-seen films are the stars of this extras-jam-packed collection. The first is the remarkable "All



at Sea," a home movie documenting a voyage to Catalina Island by Chaplin, Goddard, and a very young Alistair Cooke aboard Chaplin's yacht, *The Panacea* (!). Shot on 8mm and all of 18 minutes long, it shows Chaplin, lithe and tanned, and crew clowning around to extreme comic effect. The other gem on the second disc is "For the First Time," a 1967 documentary by Cuban filmmaker Octavio Cortázar who, along with a group of projectionists, traveled into the remote areas of the island to show *Modern Times* to indigenous communities "for the first time." Cortázar caught the absolute magic that occurred when modern technology – and Charlie Chaplin, to boot – was first introduced to a tiny, rural community. You can guess the effect it had on the children, their awe-struck faces sublimely captured by Cortázar as the Little Tramp enters and changes their lives forever. It may sound flip to say it outright, but *Modern Times* remains as fresh and bold and funny a film as it was upon its first release.

– Marc Savlov



Ciné-Varda

AFS Essential Cinema: Agnes on Agnès

BY MARJORIE BAUMGARTEN

"In my films I always wanted to make people see deeply. I don't want to show things, but to give people the desire to see." That's French filmmaker Agnès Varda explaining her methods during an interview given in the Sixties. By that time, Varda was already an experienced filmmaker, having made her first feature film, *La Pointe Courte*, in 1955. Presently in her early 80s, Varda is still making movies; her most recent film is the widely acclaimed documentary *The Beaches of Agnès*, which has received numerous international awards.

Throughout her career, Varda has moved effortlessly between directing documentaries and narrative features, all written and crafted by her own hand. If it's not always possible for us to draw distinct lines between the fictive and the factual aspects of her work, this is something that would, no doubt, please the director. Her fiction films are often structured like documentaries and incorporate elements of quotidian life, while her documentaries are all personal and frequently autobiographical. This conflation of forms is one of the signature attributes of Varda's work.

"When I watch one of her films, I feel as though she's having a conversation with me," says Agnes Varnum, the curator of the Austin Film Society's upcoming series, Agnes on Agnès. Varnum, AFS' communications manager, had a background in documentary film study before coming to work for the organization three years ago. An AFS Documentary Tour screening of *The Beaches of Agnès* last December spurred Varnum to see more of Varda's work and to now share it with others. "Of course, the fact that our names are simi-

lar is the first thing people notice when I talk about Varda," Varnum admits. "But the more serious reason the title of this series works is because Varda is consistently self-reflexive and her narration invites our participation. As she narrates her films and we see the images she is presenting, we are in conversation with her, as a woman and as an artist."

Varda is often described as the "mother of the French New Wave," even though that appellation really stems more from a matter of timing than thematic cohesion with the movement's primary poster boys. Certainly, she shared with the New Wave crowd the idea of the need for the filmmaker to be the author of his or her own work. But she did not spring from the same ranks as Jean-Luc Godard, François Truffaut, and Claude Chabrol, who watched, studied, and wrote about films for years before ever making any themselves. In fact, Varda confesses she had seen only about five films in her life before trying her hand at *La Pointe Courte* and had been working as a professional photographer and art historian prior to taking up filmmaking. *La Pointe Courte* is a structurally complex film that tells two distinct narratives that coexist yet never intertwine. One story shows scenes from a couple's fraying marriage; the other is the story of the seaside locale that gives the movie its title. It was released in 1955, four years before the first big splashes of the New Wave arrived with *Breathless* and *The 400 Blows*. Her 1962 film, *Cleo From 5 to 7*, furthers Varda's study of structural issues, as its story unfolds in real time while we observe a pampered pop singer beginning to

see the world with fresh eyes while awaiting the results of a biopsy.

Varda's films show a continuous interest in the relationships both between people and between people and their environment. In particular, her films reveal her interest in women's perspectives, but never are those viewpoints monolithic, an idea perhaps best captured in 1977's *One Sings, the Other Doesn't*. The inexorability of time and aging are common themes in her work, and philosophical and political issues are ever-present and inter-related with personal issues. These can be as distant as Cleo's newfound bond with a soldier shipping off to Algeria or as pointed as the portrait of America's racial divide as seen in her 1968 documentary short, "Black Panthers." Short films form a large portion of Varda's body of work; usually documentary in form, they tend to provide deeper and more personal investigations into particular landscapes or film settings. A short film will screen before each feature in this AFS series.

The program opens with one of Varda's most commercially successful films, *Vagabond* (*San Toit Ni Loi*). The 1985 film begins with the discovery of a young woman dead in a ditch and then works backward over the last weeks of her life to discover what happened. Sandrine Bonnaire gives a powerful performance as Mona, an unwashed vagabond who comes into contact with a variety of strangers who all project their own desires and needs onto her character. Varda films Mona's story in a documentary manner, recording episodes from the woman's final weeks in a non-judgmental fashion and using a camera eye that's as stark and cold as the film's wintry French landscape. *Vagabond* retains a formal elegance while also functioning as a sublime mystery story.

Happiness (*Le Bonheur*) is a provocative film



that leaves it to viewers to define the meaning of the term while Varda's beliefs, atypically, remain out of view. The 1965 movie is filmed in brilliant summer colors and stands in total contrast to the muted winter shades of *Vagabond*. The story is simple: A man is blissfully in love with his wife and two children and the life they share in a small town. A carpenter by trade, he often borrows a car to take his family out on afternoon idylls in the countryside. The vivid yellows of the sunflowers and the colors of the characters' flowery patterned dresses practically pierce the viewers' eye sockets. Then the carpenter meets another woman who thrills him equally, and he sees no reason why his love for one woman should impede his love for the other.

He believes his life will be festooned with even more love and happiness than before.

Varda was married to filmmaker Jacques Demy (*The Umbrellas of Cherbourg*), who died in 1990. *Jacquot de Nantes* is one of two films she made about her husband, in addition to supervising the restoration of some of his films in the late Nineties. Technically, *Jacquot de Nantes* is a dramatic piece, though it is based on Demy's memories of his childhood. Demy also appears onscreen in the film, which was made during the last years of his life. The film is like a handmade gift fashioned for a loved one as it tells a story of a young boy in the Thirties growing up and becoming fascinated by the world of theatrical artifice. Theatre, cinema, puppetry, music – all fire the imagination of the young Jacquot, who acquires a camera to make his first movie. Again, this film of Varda's is drenched in a sense of place and mortality.

Kung Fu Master (*Le Petit Amour*) is another provocation and one of two films Varda made with Jane Birkin, the English actress, musician, and former muse of Serge Gainsbourg. The 1987 film tells the story of a woman who falls in love with a 14-year-old boy who is a friend of her daughter. The daughter is played by Birkin's real-life daughter Charlotte Gainsbourg, while the boy is played by Varda and Demy's son, Mathieu Demy. Birkin, already the object of scandal for a salacious tune she recorded with her former husband, was, in fact, the one who suggested the scenario to Varda. The casting of this film in such an all-in-the-family manner adds another layer of subjectivity and autobiography to a totally fictional work.

The final film in the series is 2000's *The Gleaners and I*, in which Varda looks at the French practice of gleaning – picking up the remains on the ground once a harvest is completed. Varda, in her usual fashion, finds more than first meets the eye. She masterfully uses this documentary as a mode of personal essay. Her deft integration of self within this film is stunning to behold, as when she discovers a heart-shaped potato in an otherwise-anonymous pile or when she films her aging hand in close-up in order to document the bodily decay that she is otherwise able to ignore. This is Varda in her element: up close and personal. ■

AFS Essential Cinema

AGNES ON AGNÈS: LA CINEMA DE VARDAS

The Austin Film Society's Agnès Varda series screens on Tuesdays at 7pm at the Alamo Drafthouse South. One of Varda's short films will screen before each feature. Films are free for AFS members or \$8 for the general public.

Jan. 11: *Vagabond* (*Sans Toit Ni Loi*)

Jan. 18: *Happiness* (*Le Bonheur*)

Jan. 25: *Jacquot de Nantes*

Feb. 1: *Kung Fu Master* (*Le Petit Amour*)

Feb. 8: *The Gleaners and I*

Wish List

BY BELINDA ACOSTA

Old Spice poster boy
Isaiah Mustafa



It's list-making time for media watchers – the time to make our “best of” lists and check them twice. While the *Chronicle's* Top 10s issue comes out next week, I thought I'd get an early jump and talk about the things I will remember about TV in 2010, what I plan to forget, and my wishes for TV in 2011.

What I'll remember:

Isaiah Mustafa in those hilarious Old Spice ads. I don't watch commercials, but those bizarre Old Spice adverts with Mustafa's droll delivery entertained me every time.

The late-night talk show kerfuffle. It was interesting to read all the talk on the unseating of **Conan O'Brien** from *The Tonight Show* in the entertainment media and elsewhere: Conan got dissed, NBC is evil, **Jay Leno** is the devil, and on and on and on. After many rumors flew, including much speculation that Conan would lead a talk show on Fox, HBO, or elsewhere, Conan returned to late night following a surge of fan support using social media. The new *Conan* show launched on TBS this fall, and even Conan himself doesn't quite seem to believe it. Though *Conan* has been airing since November, he still makes jokes about appearing on cable TV. He needs to stop. **Jon Stewart** and **Stephen Colbert** have done just fine on Comedy Central, as has **George Lopez** on his late-night show that follows *Conan*. I, for one, am happy to see Conan wherever he appears, and I know I'm not the only one.

The Increasingly Poor Decisions of Todd Margaret (IFC). Did anyone else watch this besides me? Screamingly funny, **David Cross** is in top form in this outlandish comedy about a pathological liar who digs his own grave of trouble.

Khandi Alexander's performance in *Treme* (HBO). I've adored Alexander since her time as Catherine Duke on *NewsRadio*. But her performance as LaDonna Batiste-Williams in *Treme* – and most especially in the funeral scene in the first season's final episode – was, in a word, astonishing.

During a New Orleans-style funeral march for a loved one, the camera remains trained on Alexander's LaDonna. She starts from deep despair, moves through the various colors of emotion, until she alights on that sublime place where celebration for a lost life coexists with mourning. I remember watching it twice. And then again. I was touched each and every time.

Idris Elba on *Luther* (BBC America) – another great actor whose stunning performances mostly fly under the wire. Elba first received much-deserved attention as Stringer Bell on *The Wire* (HBO). In his title role as Luther, he is absolutely mesmerizing, a little terrifying, and oh, so very, very fine.

What I would like to forget:

Any of those “**real housewives**” from Atlanta, D.C., Beverly Hills, or wherever else they hail from. Honestly, I don't understand the appeal. Friends who are hooked on the franchise have tried to explain, but I just don't get it. Within moments of starting to watch these walking train wrecks, I am ready to leap out of my skin. I'm not against escapist entertainment, but these shows make me feel like I'm trapped in a nightmare. Pass the remote, please.

The same can be said about those kids from *Jersey Shore*. No, I don't think they're doing anything profound, subversive, or even slightly entertaining. Again, when I've tried to watch, my eyes have rolled into the back of my head.

The series finale of *Lost* (ABC). I don't expect finales to be tied up in a nice tidy bow, but I found no satisfaction in the long and inordinately winding road to this series' end ... beyond knowing that I would never have to hear or think or write about *Lost* again.

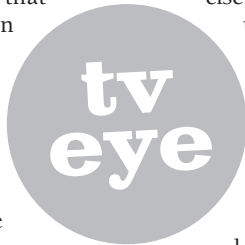
What I wish for in the new TV year:

To end my cable TV subscription, once and for all. It's too expensive, and I believe I can see everything I want to see online. I think. Could I? Should I?

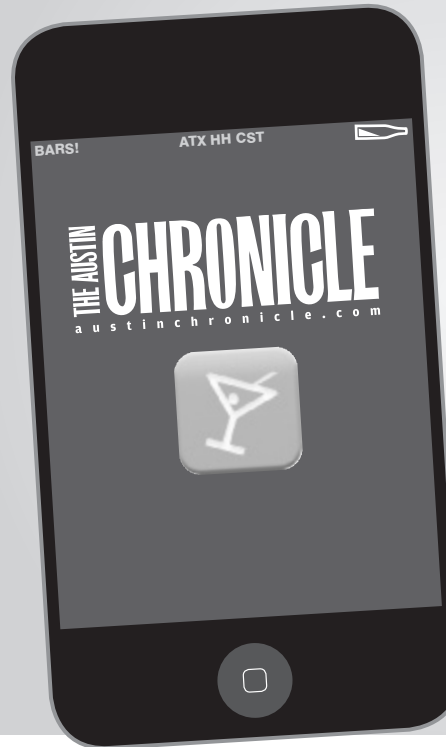
As always, stay tuned.

Follow TV Eye on Twitter: @ChronicleTVEye.

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



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music

OFF THE RECORD

MUSIC NEWS by Austin Powell

It's Not as Bad as It Looks

Covered in his own blood and barely conscious, **Jon Dee Graham** was in shock when a state trooper arrived on the scene of his near-fatal traffic accident July 2008. The local songwriter had somehow pulled himself from the wreckage – his car reduced to a contorted heap of metal and glass – and reported to the officer:

“It’s not as bad as it looks.”

Those words served as the title and inspiration for Graham’s sixth studio album, a stunning work that examines life through a perpetually shattered rearview mirror, officially released in early January. It’s arguably his finest work to date – full of contradictions that rage with redemptive joy – and offers a fitting synopsis of 2010, a year of flawed triumph, from congressional compromises to timid economic recovery.

University Unions Executive Director **Andy Smith** set the tone locally with a callous 5pm press release on Friday, Jan. 29, announcing the closure of the **Cactus Cafe** due to financial concerns. The seven-month-long absurdist saga that followed had more right turns than **Franz Kafka’s** *The Trial*, ultimately resulting in the departure of longtime manager **Griff Luneburg** (see “Blood on the Tracks,” Feb. 6, 2009) to the tune of **Butch Hancock’s** heroic **No Two More Alike** marathon in June.

In September, the campus landmark was officially “repurposed” under the direction of **KUT** and newcomer **Matthew Muñoz**.

While the venture has gotten off to a rough start – according to financial statements obtained through Open Records Requests, the venue lost more than \$35,000 in the first two months after the transition – the local **NPR** affiliate has upheld the venue’s integrity if not its quirky bookings. Moreover, the station has bolstered its wealth of talent presumably to assist in the effort (and to offset the retirement of **Blue Monday** host **Larry Monroe**), adding **KGSR** alumnus **Susan Castle** and former **Woxy** Program Director **Mike Taylor**, the only visible silver lining thus far to the latter station having its local Web radio plug pulled in March.

Just this week, in fact, KUT signed local radio’s most valuable free agent, **Jody Denberg**, whose one-year noncompete clause with **KGSR**, the station he led for 19 years, ended on Dec. 9. The industry veteran will be working part-time, filling in for vacationing deejays (e.g., during **Jay Trachtenberg’s** midday slot on Friday, Dec. 31) and contributing to **Texas Music Matters**.

“I’ve always been a fan of what they do and the way they interact with the community,” relays Denberg, who’s already confirmed an on-air interview with **Sean Lennon** in support of the scion’s Jan. 19 appearance at the Cactus with the **Ghost of a Saber Tooth Tiger**. “Obviously it’s a freer situation, public versus commercial radio. It’s new territory for me.”

That was hardly the only shift in the local booking paradigm. **Emo’s** owner **Frank Hendrix** partnered with **Antone’s** in mid-August, then set his sights on renovating Riverside Drive’s former heavy metal dungeon, the **Back Room**, into a

two-story facility tentatively named **Emo’s on the Hill** and scheduled to open in June. That’s a direct response to the imminent arrival of the new **Austin City Limits Live at Moody Theater**, which prompted **ACL’s** final taping in its beloved **Studio 6A** with **Lyle Lovett** in November.

Austin City Limits partners and local entertainment conglomerate **C3 Presents** earned Top U.S. Independent Promoter at the seventh annual **Billboard Touring Conference and Awards**, thanks in no small part to a blockbuster **Austin City Limits Music Festival** with the **Strokes**, **Muse**, and **Eagles**. Onetime rival enterprise **Direct Events** got tied up in several lawsuits surrounding the construction of the new **Backyard** at Bee Cave, including a recent breach of contract suit filed by **Moore Supply Company** earlier this month.

Elsewhere on the legal docket, **New West Records** acquired the catalogs of **Antone’s Records**, **Texas Music Group**, and **Texas Clef Entertainment**, though the estate of late yodeler **Don Walser** has yet to receive a verdict in its case against those three entities (and their respective owners), which prompted the bankruptcy auction in the first place. Meanwhile, **Billy Joe Shaver** cleared his name of aggravated assault charges in historic fashion back in April, while fellow outlaw **Willie Nelson** was busted and booked for possession of marijuana in November in Sierra Blanca, Texas. Back home we named a street after him.

Not to be outdone, cosmic cowboy **Doug Sahm** received a monument on **Doug Sahm Hill** next to the **Long Center for the Performing Arts**. Nearby, the **Armadillo World Headquarters’** 40th anniversary was celebrated in August alongside four-decade observances of **Inner Sanctum Records** and local Western swing institution **Asleep at the Wheel**, which notched **Leon Rausch** collaboration *It’s a Good Day*. More momentous, perhaps, was folk-rock heroes

Okkervil River helping pen another new chapter in the continuing resurrection of psych legend **Roky Erickson**.

Undoubtedly, 2010 proved another banner year for hometown heroes. **Spoon** and the **Sword** blitzed the parking lot of **Waterloo Records**, **Alejandro Escovedo** shared some “Faith” with **Bruce Springsteen**, **Patty Griffin** joined **Robert Plant’s Band of Joy**, and a new generation of Austin’s leading ladies hit prime time: **Sarah Jarosz** took flight on *Austin City Limits*, **Sahara Smith** debuted on *Late Show With David Letterman*, and **Kat Edmonson** was perfectly coy to **Lyle Lovett’s** musical advances mere weeks ago on *The Tonight Show With Jay Leno*.

Matador Records pushed **Shearwater’s** island fantasy *The Golden Archipelago*, **Harlem’s** breakthrough *Hippies*, and **Casual Victim Pile**, the latter an alternate look at the Live Music Capital provided by co-owner **Gerard Cosloy**. The compilation, which spotlighted **Beerland’s** usual suspects the **Golden Boys**, **Dikes of Holland**, and the **Young**, among others, serves as an ideal time capsule, especially in light of the transformative effect the impending **Waller Creek Tunnel Project** will have on the area over the next decade.

The year ended on a tragic note Monday morning when local drummer **Bill Maddox** was shot and killed at his home in Southwest Travis County allegedly during the course of a break-in. The 54-year-old Abilene native is best remembered for co-founding the **Electromagnets**, Austin’s mid-1970s fusion ensemble that introduced **Eric Johnson** and was tout-



Andy Smith (I) and Griff Luneburg



Sahara Smith at the 2010 Austin Music Awards



Casual Victim’s Compiler: Gerard Cosloy



Spoon’s outdoor in-store at Waterloo Records

ed by **Frank Zappa** as “**Mahavishnu** with a sense of humor.” He also performed in the **Eric Johnson Group**, its offshoot **Alien Love Child**, and **Omar & the Howlers**. According to the police report, Maddox struggled with the intruder, identified as a neighbor, **John Debrecht**, and both men sustained gunshot wounds. The suspect’s currently in critical condition at **University Medical Center Brackenridge**.

This violent, fatal episode served as a frightening reminder of just how quickly life’s tables can turn. Graham caught a glimpse of that other side, preserved on *It’s Not as Bad as It Looks*: “If this is it, let’s get it while it’s there.”



Bill Maddox

COURTESY OF MAX GRADE

AUSTIN POWELL

JANA BIRCHUM

JOHN ANDERSON

JOHN ANDERSON

Scott H. Biram

That's a tough one. I'd probably go with "One Kind Favor" by Lightnin' Hopkins and "My Rough and Rowdy Ways" by Doc Watson. I'd also probably revise these song picks 25 times before I died. "One Kind Favor" is Lightnin's version of "See That My Grave Is Kept Clean" by Blind Lemon Jefferson. The title says it all, but the chorus is, "You know it's one kind favor I ask to you: See that my grave's kept clean." I picked Doc Watson because I've seen him play several times; I saw him and Merle Watson play the Armadillo when I was a kid. I've been listening to his music since I was little, so he's a big influence on my music and flat-picking. I picked "My Rough and Rowdy Ways" since I have a tendency to get a little wild sometimes.

Kara Bowers (aka KB the Boo Bonic)

A-side: **"Momma's Song,"** K-Ci & JoJo

I feel incredibly weird coming to the realization that K-Ci & JoJo are part of how I'd want to be memorialized. I know my mom would be the one keeping the record, and although she rarely enjoyed me making her listen to 97.9 the Box when we lived in Houston, she loved when that song came on.

B-side: I would definitely sit down and write a joint especially for the B-side. That one would take a minute. Talk about pressure to make a dope track. Having a wack final testament would be a pretty epic fail as a rapper.

Andrew Brown (Focus Group, Soundfounder)

A-side: **"Organ Donor (Extended Overhaul),"** DJ Shadow

I first heard this song as a freshman in high school and it completely blew my mind. I wanted to know how one man could create such a complex composition single-handedly. This track led me to learn about (and eventually purchase) turntables and my first sampler. It started me on the path of music making that I'm still on today, 10 years later.

B-side: **"Musical Chairs,"** Soundfounder

One of the first recordings I made as a young teen. It has a sample of me as a 6-year-old saying, "Hello, I'm Mister Andrew Brown!" from a tape in my Grandma's backyard in 1989 or '90 maybe. This track has a lot of sentimental value.

Slaid Cleaves

It seems a little self-indulgent, but, if it's for my loved ones to remember me by ... A-side: "Temporary," a song I wrote, or rather lifted from some tombstones, mostly. Sample line: "Live well and learn to die/ Soon in the dust you'll lie/ With everything you know."

B-side: Bach's *Mass in B minor* (or at least the first kyrie eleison), because, for a while at least, I found it to be the one compelling argument for the existence of God.

Amy Cook

"Life's a Gas" by T. Rex and "There Is a Light That Never Goes Out" by the Smiths. *Electric Warrior* and *The Queen Is Dead* are two of my favorite albums, by two of my favorite artists. I was thinking about a Dylan tune, but in light of it being my ashes and whatnot, everything I chose seemed maudlin (although Dylan does have exceptional wit – clearly, it's me). "Life's a Gas" seemed perfect right away, with its spaced-out romantic nod to impermanence and futility. And "There Is a Light ..." is one of my very favorite songs ever. The melancholy and longing of Morrissey's lyrics, the epic melody, all leading to the last line, "There is a light that never goes out." All the way around, a beautiful sentiment.

Happy and sad at the same time, pleasantly mysterious, just like a celebration of life should be. "Up through spiral staircase to the higher ground."

Geoff Earle (Freshmillions)

A-side: **"Iambic 5 Poetry,"** Squarepusher

B-side: **"Strawberry Letter 23,"**

Shuggie Otis

The idea of a jazz funeral is pretty awesome. If my A- and B-side could represent that, that'd be ideal. Like, the Squarepusher track is the dirge, and the Shuggie Otis is the happy song they play on the way back from the graveyard. That Squarepusher track is really one of the all-time greats. I'm not sure why exactly it is, but that track makes me feel almost sad. It's slow and in a minor key and I should probably be feeling sad when I listen to it, but it's just too damn good to be a downer. "Strawberry Letter 23," that's a crowd-pleaser. Again, bells are present. This

Robert Harrison (Future Clouds & Radar)

My ultimate fantasy, A-side, "Reach Out I'll be There" by the Four Tops, because not only is it one of the greatest pieces of music ever recorded, I also like the lyrical suggestion that I might be of eternal use ... to somebody. My B-side is the cincher! I'm going with David Bowie's "Quicksand," the demo from the *Hunky Dory* reissue. If I can presume that my death were the result of some heroic, selfless act, like for instance in the finale of *A Prayer for Owen Meany*, then that song would imbue my funeral and requisite film-life montage with such added poignancy that only a heartless bastard could refrain from weeping.

Elias Haslanger

Wow, the Internet never fails to amaze. I would pick *A Love Supreme*, John Coltrane's ultimate dedication to God and truly one of the most spiritual recordings I've ever heard and been inspired by. When I die, I hope to go wherever this music may take me – and I know it's a good place! Stevie Wonder's "Heaven Is 10 Zillion Light Years Away" would be the flip side, an amazing song with an amazing message.

Pat Healy (Pataphysics)

A-side: **"Old Man Song,"**

the Telephone Company

B-side: **"Jesus, Grow a Handlebar Mustache for Me,"** Pataphysics

[The A-side] is a song I wrote with my friend Jason "Chef" Pittman about death. It was recorded for our children's music outfit, the Telephone Company, for our second full-length, *Panda Brain!*. In the "Old Man Song," we took pains to communicate with kids how death is not such a bad thing and a wonderful mystery. The reason I would include [the B-side] is because I want the afterlife to have lots of facial hair on it. I don't have the ability to grow facial hair very well. It says on the [And Vinyly] website that you get 12 minutes per each side. After each song, I would want to recite my last will and testament in a loud, booming voice. That way, my great-great-grandkids will believe that I was a powerful man.

Warren Hood

A-side: **"Summertime,"** Joe Venuti

B-side: **"Goin' Down Slow,"** Howlin' Wolf

My father first played this Venuti record for me when I was 12 and it was the beginning of the end of my classical career. It inspired me to do what I'm doing now. I picked Howlin' Wolf's "Goin' Down Slow" because it's about having no regrets when your time is up. He could be talking about sex, drugs, and rock & roll (and he is), but he could also be talking

Vinyl Ashes

Your remains at 45 rpm?

CREMATED BY RAOUL HERNANDEZ,
AUSTIN POWELL, AND
AUDRA SCHROEDER

Brian Doom, alias of a dear friend's husband, sent out a short e-mail to our intimate music geek cell on August 31, 2010. It led with a URL (www.andvinyly.com) and punch line: "Now the question – what song would it be?" Your cremated remains pressed into vinyl? As homegrown local tenor saxophonist Elias Haslanger comments herein, "Wow, the Internet never fails to amaze." Our tiny pod had a field day with the concept, adopting the 7-inch single format – an A-side and B-side to say so long. Diane, Brian's wife, singled out my favorite, Bruce Springsteen's "Cadillac Ranch," the famed Texan landmark. The Boss' roadhouse rocker begins cocky enough ("Well buddy when I die throw my body in the back/And drive me to the junkyard in my Cadillac"), but by the last verse he's not so sure: "Hey little girlie in the blue jeans so tight/Drivin' alone through the Wisconsin night/You're my last love baby you're my last chance/Don't let 'em take me to the Cadillac Ranch." We asked more than three dozen local musicians via e-mail to spin us their potential epitaphs – two songs, topside and flip side – because as my introductory memo posited, "This is for the last *Chronicle* of 2010 – end of the year, dead of winter." And winter kills, right? Don't let 'em take me to the Cadillac Ranch! – Raoul Hernandez

Erik Conn (Tia Carrera, Vitamins)

A-side: **"The Rain Song,"** Led Zeppelin

... only I'd use the live version from *The Song Remains the Same*. Plant's vocals aren't perfect, Bonham hits a rim (or loses a stick), but it's live and the emotion is so huge, which is largely why the song rules in the first place. Page's last little noodle at the end is so haunting yet pretty: "Upon us all a little rain must fall."

B-side: **"Promenade"/"4th of July,"** U2

They're short and sweet, back-to-back on *The Unforgettable Fire*, and have always been intimate favorites of mine.

one has a xylophone, I believe. I know the lyrics are, like, really cheesy, but I'm not too distracted by it.

Jason Gentry (the Ugly Beats)

A-side: **"You Set the Scene,"** Love

It's the perfect combination of optimism and hope tempered with reality. Life is great but we're all gonna die (and that is okay).

B-side: **"Walkin' in the Sunshine,"**

Roger Miller

Sweet memories.

**"Sometimes I feel like I've lived 1,000 times and I can't wait to see what the other side has to offer."
– Kyle Shutt, the Sword**

about sitting under a shady tree near a river with a cane pole and a guitar ... next to a pretty lady with a jug of moonshine. It's a song about death that makes you smile.

Christopher Hrasky (Explosions in the Sky)

A-side: "Spiegel im Spiegel," Arvo Pärt

I guess this one is obvious in that it's somber and gentle and sad, but also beautiful and filled with hope. Whenever I listen to this piece I'm able to calm down a bit and put things in perspective, which is a pretty good thing since we're talking about death.

B-side: "Digital Love," Daft Punk

If my wife and I have a song, this would be it. I listen to this one a lot when I'm away from home and it always brings on the smiling kind of homesickness, if that makes any sense. Please play this on a loop at my funeral so everyone can dance.

Elizabeth Jackson (Darling New Neighbors)

A-side: "Lost in the Supermarket," the Clash
B-side: "Into the Nada," Karl Blau

These are dancey songs and I want to dance my way through the hereafter. I would rather not pay attention to the lyrics of the Clash song, but the groove I could take through eternity. "Into the Nada" has more afterlife relevance for me, letting go of fear and embracing disintegration, basically. Plus, it has the line, "Obviously today is what you've been waiting for, when you come waltzing naked through the door." That is just about the best type of death scene I can conceive of, even if that's not what he's talking about. It has both pathos and celebration.

Tim Kerr

A-side: "Impressions,"

John Coltrane

This always makes me smile and think of possibilities.

B-side: "Keep on Pushing,"

Curtis Mayfield & the Impressions

It's uplifting and the message says it all.

Randy Reynolds (aka Leatherbag)

"Shake 'Em On Down" b/w "Monkey Man,"

Jim Dickinson & the Katmandu Quartet, 1965

Jim Dickinson is important to me mainly for his production work with Alex Chilton, the Replacements, etc. His death in August 2009 caused me to further investigate his life in music. It led me to this incredible, wild, and amazing 45 as well as other things like Flash & the Memphis Casuals, Mud Boy & the Neutrons, the Jesters, and Tav Falco. Dickinson was also an incredible sideman and can be heard playing piano on "Wild Horses" by the Stones, with Aretha Franklin on the *Spirit in the Dark* album, and let us not forget his piano work on the incredible Randy Newman-penned tune by way of the Flamin' Groovies, "Have You Seen My Baby?"

Ginger Leigh

A-side: "What a Wonderful World,"

Louis Armstrong

B-side: "Wash Me Down," Sarah Dashew

I can remember as a child hearing "What a Wonderful World" and it would make me cry because I saw the beauty around me but also all the sadness in people. I've always said I want this song played at the celebration of the end of my life, so as to remind people how wonderful life actually is. I also chose "Wash Me Down" by Sarah Dashew. (It appears on a Ginger & Sarah Band CD, but it's Sarah's song.) She says: "When I am old, will I wear different colors? When I am old with old dreams. When I am old will I love everybody? When I am old will I see? Take me to the river, strip me of my skin. Take me to the water, wash me down in all my sins."

Jeff Lofton

I'd choose a 45 of Coltrane's *A Love Supreme* - "Acknowledgment" and "Resolution." This is one of the more influential pieces of music ever recorded, and I've been greatly influenced by it as well. I remember the first time I heard "Resolution" and just wanting to be able to play like Trane. I spent a lot of time with *A Love Supreme*. A true honor it would be.

Jason McMaster

If I wanted to go out with songs I wrote: side A, "Undertaker," Broken Teeth, and side B, "Sport'n a Woody," Dangerous Toys. Why? A bit obvious, "Woody." The chorus says, "Sport'n a woody 'til the day I die!" [Someone else's songs:] side A, "Live Like an Angel (Die Like a Devil)" by Venom ("got a place in hell reserved for me"). Side B, "Better Off Dead," by Elton John, from *Captain Fantastic and the Brown Dirt Cowboy*, a great record.

He had that and *Rock of the Westies* that same year, 1975.

Eve Monsees (Eve & the Exiles)

A-side: "Boo Hoo," Marvin Rainwater

The repeated lines "So boo hoo, boo hoo, boo hoo, my baby done gone" seem appropriate. But this song always makes me smile. Maybe because it's upbeat, maybe it's because he sounds like he just swallowed a switchblade.

B-side: "I Had My Fun," Little Walter

Little Walter is one of my favorites; very influential when I first started playing guitar. The title of this one alone seems like it would be a nice thing to have pasted on a memorial slab of vinyl and ashes. This has become a conversation topic up here at Antone's Record Shop. Mike Buck's picks: "Big Balls in Cowtown" by Bob Wills b/w "You Ain't Gonna Have Ol' Buck To Kick Around No More" by Buck Owens.

"After each song, I would want to recite my last will and testament in a loud, booming voice. That way, my great-great-grandkids will believe that I was a powerful man."
- Pat Healy, Pataphysics

CONTINUED ON P.46

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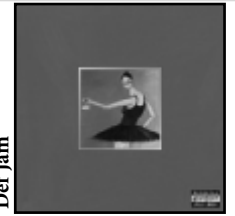
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Age of Adz

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Glass Note
MUMFORD & SONS
Sigh No More

Mumford & Sons, West London indie rock quartet, have created a gutsy, old-time sound that marries the magic of Crosby, Stills & Nash with the might of Kings of Leon and the harmonies of Fleet Foxes.
\$10.99 CD • LP & MP3 Available



Sub Pop
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WHERE MUSIC STILL MATTERS

Dave Norwood (the Gary)

A-side: **“Domesticia,”** Peter Jefferies
 This is a song I sing to myself when I’m nervous, bored, ecstatic, or involved. I used to sing it to my daughter while trying to get her to sleep. I’m not sure what this song says about me, but it has been a song for all occasions, ever since I first heard *The Last Great Challenge in a Dull World*.

B-side: **“Are You Experienced?”**

Jimi Hendrix
 I’ve heard this song all throughout my life, from the womb to the present day. My dad is a Hendrix fan. It reveals itself in different ways, during different stages of my life. It was scary when I was a child, trippy when I was a teenager, nostalgic when I was in my 20s, religious while in my 30s, and now it just moves me to tears.

Gian Ortiz (Amplified Heat)

Option A: I feel like at this point I’ve recorded enough of my own stuff to choose two Amplified Heat songs, or I can go with these two songs: “Rain” by the Beatles because I’m a huge Beatles fan, and that’s been one of my all-time favorites for as long as I can remember. That powerful bassline, and the drums, the sound – incredible! Side B would probably be James Brown’s “Get It Together” from his Boston Garden performance in 1968. It gets you movin’ and groovin’, and when I go, I hope I can still be part of people shakin’ their shit, especially the ladies!

Ray Pride (the Crack Pipes)

A-side: **“It’s Alright, Ma (I’m Only Bleeding),”** Bob Dylan

B-side: **“It’s OK,”** Dead Moon
 Side A is a song that really sums up my worldview, touching on commercialization and mortality, all set to a driving guitar riff and filled with unforgettable beat imagery. Side B is great garage rock, which I love, and is both old style and new school. The lyrics are informed with wisdom that comes with age about a world that is crazy, unpredictable, and overwhelming but in the end that’s okay.

Adrian Quesada (Grupo Fantasma, Brownout)

A-side: **“Dogs,”** Pink Floyd
 Do 20 minutes fit on a 45? My philosophy is usually less is more, but not when it comes to Pink Floyd’s *Animals*. More bang for your buck on my 45 as you get almost 20 minutes on side A and damn if this music wouldn’t make a psyched-out entrance into the afterlife. The first notes of the guitar solo get me making stupid-ass emotional expressions every time.

B-side: **“Esclavo y Amo,”**

Los Pasteles Verdes
 Pretty obscure tune but a super psychedelic take on an old bolero (ballad) by these Peruvian heroes. Maybe a little melodramatic, but it’s pretty gut-wrenching, plus if you get this 45 you probably already have some party music in your crates. Put this on, kick back, and drink a single malt scotch for me.

Trey Ramirez (Pack of Wolves)

I’m going to have to go with “Here I Go Again” by Whitesnake, and then for my familia, “Sleep Walk” by Santo & Johnny, just like in *La Bamba*. We should be so lucky.

Kyle Shutt (the Sword)

A-side: **“A National Acrobat,”** Black Sabbath

There’s a lot to this song, part psychedelic space opera, part cautionary tale, and enough riffs to choke a horse. Sometimes I feel like I’ve lived 1,000 times and I can’t wait to see what the other side has to offer.

B-side: **“I Sang Dixie,”** Dwight Yoakam

This song’s always touched me. It’s just a dirge about a man who drank too much and longs for a simpler time. I couldn’t think of a better tune to go out on.

Greg Vanderpool (Monahans)

Wow. Can’t say that I would opt for that particular fate, but aside from the obvious (Dead or Alive “You spin me round like a record baby,” David Bowie’s “Ashes to Ashes,” or any Keith Richards tune) I’d have to choose “Bad” by U2 because it’s my favorite rock song and just such a great emotional release, and “Peelin’ Out in Zeus’ Yard” by Lil’ Cap’n Travis, just because.

TJ Wade (Foot Patrol)

A-side: **“Brand New Funk,”** DJ Jazzy Jeff & the Fresh Prince

The song that turned me on to hip-hop altogether. It showed me how to become a human jukebox and from there I learned how to rhyme.

B-side: **“In the Lap of the Gods,”** Queen

I picked this song not only because it’s one of my favorites, but because listening to Queen’s music always made me feel free inside after I had my dose of hip-hop each of my days as a kid and teenager. Plus, for me, it’s the perfect afterlife song.

Malcolm “Papa Mali” Welbourne (7 Walkers)

A-side: **“In My Room,”** the Beach Boys

The first record I bought with my own money was the *Surfer Girl* LP by the Beach Boys. The year was 1964 and I was 7. My older sister Donna had just started college – this meant that for the first time I had my very own room. That evening, I put on my new record. When “In My Room” came on, I felt as if they were singing that song just for me.

B-side: **“You Can’t Always Get What You Want,”** the Rolling Stones

Besides the title and other obvious reasons why this is a great “epitaph” selection, it’s the darkness that balances out the light of the A-side. When this song hit the scene, the pure and wholesome spirituality of “In My Room” became a thing of the past and things would never be the same again for me or anyone else.

Erika Wennerstrom (Heartless Bastards)

A-side: **“Dead Flowers,”** the Rolling Stones

B-side: **“Back in Black,”** AC/DC

Bobby Whitlock (Derek & the Dominos)

A-side: **“Got To Get Better in a Little While,”** [Derek & the Dominos], because it always does.

B-side: **“All Things Must Pass,”** [George Harrison], because they always do. ■



Graham Reynolds

For a pair of formative songs, I’d choose two of these three: age 6, John Williams’ “Cantina Band”; age 12, Prince’s “When Doves Cry”; or age 16, Fugazi’s “Waiting Room.” If I wanted to choose two things I could listen to for all eternity: Stravinsky’s “The Rite of Spring” and Coltrane’s *A Love Supreme*. If I wanted to go for beauty (and wet eyes at my funeral): Harold Arlen’s “Over the Rainbow” and Merle Haggard’s “Silver Wings.” But really, I could just go with Prokofiev’s “Vision Fugitives” and be done with it.

Sheila Scoville (No Mas Bodas)

A-side: **“It’s Raining Today,”** Scott Walker

This song is the ultimate tearjerker, evoking loss with a lonely traveler who sees a mirage of his lost lover on a rain-drenched train platform. No singer can better convey the fleeting nature of people’s relationships and life itself.

B-side: **“Space Is the Place,”** Sun Ra

The joyous saga continues: We will break Earth’s death curse and travel the intergalactic highways tasting extraterrestrial fruit trays and touring outer space.

Jesse Sublett (the Skunks)

“Earthquake Shake” as the A-side since it’s actually the first song of mine that was released, as a 45, by the way, and actually the second song I ever wrote, and still a pretty good song (which has been covered by at least three other bands that I know of, including one in France and one in Kansas). For the B-side I think I’ll go with my cover of “St. James Infirmary” because it’s one of my favorites, it’s about death, and because I think I do a pretty fair rendition, if I say so myself. I hope the release date isn’t any time soon.

Tee Double

[The A-side] would be “Lost Scriptures” off my first EP, *Lost Scriptures* [1999], because it’s my first national release and I covered hot topics for indie artists even then – publishing, owning music, and being forward with art. [The B-side] would be “Something Beautiful” off [2001’s] *Eighth Principle* because, hey, I’m a lover not a biter and the artform of the hip-hop love song has been lost by all the booty-shaking, thong-wearing, nasty, wouldn’t-say-that-around-yo-mama songs.

“I was thinking about a Dylan tune, but in light of it being my ashes and whatnot, everything I chose seemed maudlin.”

– Amy Cook

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KANYE WEST

***My Beautiful Dark Twisted Fantasy*
(Def Jam/Roc-a-Fella)**

"I embody every characteristic of the egotistic," boasts Kanye West during "Power," a self-defining anthem of solitary confinement. Somehow that's an understatement. As the song's sample reiterates, West is the modern manifestation of King Crimson's "21st Century Schizoid Man." He's a constant contradiction – seriously funny, tragically beautiful, and invincible save for highly visible Achilles' heels. *My Beautiful Dark Twisted Fantasy* delivers a deeply humanistic and disturbing portrait of the Chicago rapper's maniacal psyche, an epic fever dream of sexual turmoil, domestic disturbances, and emotional bloodletting. In that regard, *Fantasy* resembles Sly & the Family Stone's *There's a Riot Goin' On* and Use Your Illusion-era Guns n' Roses, a transformative masterpiece born of absurd excesses and personal upheaval. From a production standpoint, this might prove his finest hour, with samples (Aphex Twin, the Mojo Men, Black Sabbath) brilliantly tweaked and reconfigured; *The Blueprint* architect Bink works Smokey Robinson's take on Carole King's "Will You Still Love Me Tomorrow" into the summer soul of "Devil in a New Dress." Contrary to critical consensus, West's fifth CD isn't perfect: It's too purposefully scattered in the moment, the armchair eroticism in "Hell of a Life" falls short, and "Lost in the World" simply remixes Bon Iver's "The Woods" with Gil Scott-Heron's damning "Comment No. 1." Yet, even when West falters, there's always a saving grace as instantly memorable as his Bush indictment or Taylor Swift fiasco – like the three-minute vocoder solo eclipsing "Runaway" or Chris Rock's comedic relief for "Blame Game." The grand irony of *Twisted Fantasy* is that it's West's most selfless work. The bombastic "All of the Lights" alone boasts a "We Are the World" guest list that includes Elton John, Rhianna, John Legend, Alicia Keys, Fergie, Kid Cudi, and no fewer than three French horns. In fact, the album could serve as a time capsule for hip-hop in 2010: Lil Wayne was locked up; Drake's waiting in the wings ("All of the Lights"); Raekwon steers the galactic funk of "Gorgeous"; and the RZA-produced title cut introduces multiple personalities in Nicki Minaj. Jay-Z exerts his dominance on the two most compelling battle royals, the *Rocky Horror Picture Show* "Monster" and ridiculous round-table discussion "So Appalled," with Pusha T and Prynce Cy Hi, while Rick Ross proves Teflon Don with arguably the strongest verse in the whole shooting match on "Devil in a New Dress." Through thick and thin, Kanye West proves the ultimate curator and host, the master of his domain.

★★★★ – Austin Powell

CEE LO GREEN *The Lady Killer* (Elektra)

As one of Southern rap's underground kings via *Atlanta Soul*



Food pioneers Goodie Mob, Thomas DeCarlo Callaway thumped strange fruit atop hip-hop's house of thugs. Church rang the cannon ball MC's big brass bells, and by 2002's *Cee-Lo Green and His Perfect Imperfections*, the 5-square-foot force of nature already spazzed a straighter, narrower path that dead-ended on *Cee-Lo Green ... Is the Soul Machine* two years later. Neither predicted Gnarlz Barkley. *The Lady Killer* subsequently evokes Raphael Saadiq's 2008 breakout, *The Way I See It*: a modern Motown disc, brilliant singles and double the B-sides. The Barkley bomp of "Bright Lights Bigger City" sets up viral Internet smash "Fuck You" (here as "Forget You"), then Lauren Bennett shoots up the 007 "Love Gun" of the album's titular promise, followed by second big city single, "Satisfied." It all goes down like kung pao chicken and Sapporo, but you'll be at Church's in an hour.

★★ – Raoul Hernandez

GLASSER *Ring (True Panther Sounds)*

Cameron Mesirov extends her invitation thusly: "If the walls were too thin, you would break right in." The hypnotic beat of "Apply" lures us into the first room of the Brooklyn singer's intimate debut LP, and we spend the rest of *Ring* in one of her design. While there's a certain loneliness to these electro ballads, she's quite inventive with her vocals, using them as interior design, coloring each room a different shade. "Home," with its delirious xylophone accompaniment, adds to the labyrinthine feel, as does Euro-synth lament "T" and its symphonic chorus of



Mesirov. "Mirrorage" is essentially the center of *Ring*, a feat of inspired layering. At one point it sounds as if she's stumbled into a room full of wind chimes, but the effect is unique, more part of the architecture than New Age filler. A smart debut that's fun to get lost in.

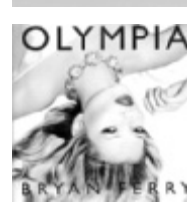
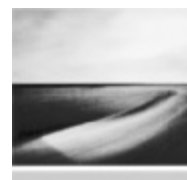
★★★★ – Audra Schroeder

BRIAN ENO *Small Craft on a Milk Sea* (Warp)

BRYAN FERRY *Olympia* (Astralwerks)

WYATT, ATZMON & STEPHEN *For the Ghosts Within* (Domino)

Music is meditation for Brian Eno, so it's fitting that portions of *Small Craft on a Milk Sea* – a collaboration with guitarist Leo Abrahams and pianist Jon Hopkins – sound like they're circulating air at a day spa. Eno's textures stimulate the visual cortex, and though there are nod-offs ("Complex Heaven"), sonic shifts into louder realms ("2 Forms of Anger," "Bone Jump") balance it out. Eno shows up on Roxy Music chum Bryan Ferry's latest, along with former fellow bandmates Phil Manzanera and Andy Mackay. While not technically a "reunion" album, it channels some of that 1970s swagger, but it's a lot more smooth-funk than Roxy. Tracks with the Scissor Sisters ("Heartache by Numbers") and Groove Armada ("Shameless") show he's trying to transition into a 21st century hip dad like Eno, but on opener "You Can Dance," Ferry sounds like he's singing on a cruise ship. He never quite loosens his tie save for covering Tim Buckley's "Song to the Siren." Third Brit in the trinity, former Soft Machine drummer/singer



Robert Wyatt, is paired here with saxophonist Gilad Atzmon and violinist Ros Stephen. Mixing standards ("Laura," "Lush Life") with an occasional political rap ("Where Are They Now?") might fall flat in lesser hands, but Wyatt's voice is the linchpin, and Atzmon/Stephen work amicably with it. He even gives the closer, a cover of "What a Wonderful World," a new emotional veneer.

(Eno, Ferry) ★★★
(Wyatt) ★★★★ – Audra Schroeder

ELTON JOHN/ LEON RUSSELL *The Union* (Decca)

Rather than a true joining together, *The Union* delivers the best Elton John/Bernie Taupin album in decades thanks to Leon Russell's Dixie omnipresence. The team behind 1970's *Tumbleweed Connection* and *Honky Château* ('72) contribute eight of 14 tunes, the best of which, "Gone with Shiloh," sounds like a Leon Russell song, a Civil War lament beginning with the Oklahoman's waves of grain vocals and a fragile verse by Neil Young. Chugging rocker "Monkey Suit" might already be slated for John's next greatest hits. The master and disciple meet at the gospel chorus crossroads and double pianos of "Hey Ahab" and gorgeous "I Should Have Sent Roses." Too often *The Union* loses out to John's and Taupin's melodrama ("There's No Tomorrow"), though when their aural staginess works ("When Love Is Dying"), John's irresistible. At 63 minutes, the LP's cluttered ("Jimmie Rodgers' Dream"), but as framed by a pair of Russell compositions, its structure saves it. Opener "If It Wasn't For Bad" ("you'd be good"), with a session posse including Booker T. Jones, Marc Ribot, Jim Keltner, haunts positively Gershwin, while spiritual "In the Hands of Angels" closes equally breathtaking. *The Union* should've been a Leon Russell album produced by Elton John and titled *The Confederacy*.

★★★ – Raoul Hernandez



vintage

BOB DYLAN *The Witmark Demos: 1962-1964* *The Bootleg Series Vol. 9* (Columbia)

At the time of these recordings, the term singer-songwriter didn't exist. Even Dylan's first album, released before the making of these demos, contained only two originals. These 47 songs, then, mark a dramatic change in the music business. Dylan, stripped to vocal, guitar, piano, and harmonica, cut these original compositions because his music publishers, M. Witmark & Sons, hoped someone else would record them. A few, "Tomorrow Is a Long Time," "Mama, You Been on My Mind,"



and "Seven Curses," caught the ears of Judy Collins, Johnny Cash, and Joan Baez respectively. There are also early stabs at now well-known tunes like "A Hard Rain's A-Gonna Fall," "Masters of War," "Don't Think Twice, It's All Right," "Boots of Spanish Leather," and "Girl From the North Country." A piano version of "The Times They Are A-Changin'" is exceptional. All are delivered with an off-the-cuff intimacy and pristine fidelity exposing Dylan's morph from his Woody Guthrie guise into a protest singer with a voice that was unique and, at times, uniquely personal. Four tracks across the 2-CD *Witmark Demos* have appeared on previous editions of the *Bootleg Series*, but 15 have never appeared on any Dylan LP. Some of the latter are fragments; others, like "The Death of Emmett Till," are notable for their ghostlike imagery. At its core, however, this constitutes a hearty glimpse of young Bob Dylan changing the music business, and the world, one note at a time.

★★★★ – Jim Caligiuri

NEWS OF THE WEIRD

BY CHUCK SHEPHERD



When “News of the Weird” reported in 2004 on Disney fanatic George Reiger of Bethlehem, Pa., he was in full glory, with a 5,000-piece collection of Disney character and movie memorabilia and some 2,000 tattoos covering almost all of his body. He said then that he had been married six times, but that each wife had left him, unable to compete with Disney for his affection. In November 2010, Reiger, now 56, opening up to *The Philadelphia Inquirer*, admitted that he had not been married at all and was in fact extremely lonely in his Disney obsession, but that he had finally found the love of a woman and wanted to end his fanaticism and remove the tattoos.

LEAD STORY

The Cabral Chrysler dealership in Manteca, Calif., was so desperate for a sale in October that one of its employees picked up potential customer Donald Davis, 67, at his nursing home; brought the pajamas-and-slippers-clad, dementia-suffering resident in to sign papers; handed him the keys to his new pickup truck (with the requested chrome wheels!); and sent him on his way (even tossing Davis’ wheelchair into the truck’s bed as Davis sped away). Shortly afterward, Davis led police on a high-speed chase 50 miles from Manteca. He was stopped and detained (but at a hospital the next morning, he passed away from heart failure). The Cabral salesman said Davis had called him twice the day before, insisting on buying a new truck.

CULTURAL DIVERSITY

At an out-of-the-way Iranian cemetery on the border with Turkmenistan lies an ancient burial ground guarded by a majestic tower and marked with headstones, some of which resemble penises and some of which resemble breasts, supposedly in honor of the prophet Khalid Nabi, who was born a Christian but became a hero of Islam when his daughter visited the Prophet Muhammad and converted her father. The site is growing in popularity among young Iranians, but officials struggle to embrace it fully as a tourist destination.

It sounds like a “demonstration” sport showcased from time to time at international games, but *kabaddi* is highly competitive – featured at the recent Asian Games and usually dominated by south Asian teams. According to a November Agence France-Presse dispatch, teams “[join] hands, holding their breath and raiding opponents, chanting ‘kabaddi, kabaddi, kabaddi’ as they do so.” Players tout the sport’s benefits to health and happiness, claiming it will add years to one’s life. India and Iran played for the championship at the Asian Games this year, but the result seems not to have been widely reported.

LATEST RELIGIOUS MESSAGES

Imagine the surprise in November when a burglar rummaging through the St. Benno Church in Munich, Germany, was suddenly attacked. He had bent down to open the donation box, and just then, a statue of St. Antonius fell on top of him, momentarily knocking him to the floor and forcing him to flee empty-handed.

Mixed Message: Larry Falter, the owner of a Superior, Wis., jewelry store and an elder in a local messianic church, began staging in November a “second coming” sale, supposedly to commemorate the day when Jesus returns, triggering the Apocalypse. Among the responses by local residents: Why would anyone planning to be taken away need jewelry anyway, and, especially, why would Falter need to sell his jewelry instead of just giving it away? (Falter said that he owes money to people right now and is obliged to pay them back as best he can before departing.)

QUESTIONABLE JUDGMENTS

In November, Singapore’s Information Ministry denounced the country’s water polo team for wearing swimsuits in a likeness of the nation’s flag (stars and a crescent) – especially since, on the men’s trunks, the inch-thick, 5-inch-long crescent is placed vertically on the front in what appears to be an “are you glad to see me?” design. The team’s manager denied even the “slightest intention” of insulting the country.

An unnamed plumber in Stockholm, Sweden, was arrested in August for attempting to procure sex from an underage girl after he had confronted the girl’s father on the telephone. According to the plumber, the girl’s sex services were advertised on the Internet, and the plumber paid online and scheduled a session, but the girl failed to show up. The plumber somehow found the girl’s home telephone number and demanded a refund from her father, who reported him to police.

PEOPLE WITH ISSUES

Berlyn Aussieahshowna, 37, was arrested in Boise, Idaho, in November and charged with practicing medicine without a license after she convinced at least two women to let her fondle their breasts under the guise that she was performing a breast exam. According to police investigators, Aussieahshowna is neither a doctor nor even Berlyn Aussieahshowna. She is Kristina Ross and is not even a biological female, although she was identified in a 2004 arrest as a male-to-female transsexual. Authorities were puzzled why the two women were duped since both times, Aussieahshowna performed her consultations, including the exams, in bars.

BRIGHT IDEAS

Robbery Modus Operandi: 1) Caroline Slusher, 32, and two associates were indicted in Willoughby, Ohio, in the November “armed” robbery of a BP gas station convenience store. After a clerk caught Slusher shoplifting, Slusher raised her arm menacingly and threatened to touch the clerk, claiming she was infected with the highly destructive bacteria MRSA. The clerk backed off, and the three fled. 2) Nakita Norman, 44, aided by two distracting associ-

ates, was captured on surveillance video stuffing two fur coats down the front of her pants, directly into the crotch area, and departing the Sword Furs store in Westlake, Ohio. Norman was arrested based on informants’ tips.

NOW, WHICH ONE IS THE BRAKE? (ALL-NEW)

Elderly drivers’ recent lapses of concentration, confusing the brake pedal with the gas: A woman, age 83, accidentally plowed into Lickity Split Yogurt in Carmichael, Calif. (August). A man, 89, accidentally drove into the waters off the Dunedin Marina in Florida (but was rescued before his car sunk) (August). A man in his 80s accidentally drove through the front window of the Petco store in Chico, Calif. (August). A woman, 89, accidentally backed over her husband while pulling out of her garage in Allentown, Pa. (April). A woman in her 70s accidentally drove into an optometry office in Anaheim, Calif., in March. A woman, 73, accidentally crashed into a Pizza Hut in Houston (March). A woman, 82, arriving for her appointment at Classic Hair Design in Plainfield Township, Mich., accidentally drove through the front window (April).

A ‘NEWS OF THE WEIRD’ CLASSIC (JUNE 1996)

Autobiography of the Least Interesting Man in America: According to a *Seattle Times* feature in March 1996, Robert Shields, 77 (since deceased), of Dayton, Wash., was the author of perhaps the longest personal diary in history – nearly 38 million words on paper stored in 81 cardboard boxes – covering the previous 24 years in five-minute increments. Example: July 25, 1993, 7am: “I cleaned out the tub and scraped my feet with my fingernails to remove layers of dead skin.” 7:05am: “Passed a large, firm stool, and a pint of urine. Used five sheets of paper.”

Visit Chuck Shepherd daily at
www.newsoftheweird.blogspot.com
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Send your Weird News to: Chuck Shepherd, PO Box
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THURSDAY **30**

WINTER BREAK CAMPS AT AUSTIN NATURE feature a new theme every day for ages 5-7 and 8-11. Topics range from World of Wildlife to Outrageous Oceans. Pack a lunch and some water, and dress for adventure. *Thu., Dec. 30, and Mon., Jan. 3, 8am-5pm. Austin Nature & Science Center, 301 Nature Center Dr., 327-8181. \$45 per day. www.cityofaustin.org/ansc.*

MUTT CRACKER CIRCUS Five dogs, a scarlet macaw, puppets, three jugglers, two unicyclists, live music, and a post-holiday partridge in a pear tree. Circus Chickendog will entertain all ages while benefiting the Austin Humane Society. *Wed., Dec. 29, 9:30am; Thu., Dec. 30, 6:30pm. Dougherty Arts Center, 1110 Barton Springs Rd., 771-8836. \$10 (\$8, advance). www.chickendog.net.*

STORYTIME TOURS It's no mean feat to get kids interested in something so "19th century" as Monet. But hopefully a tour with the whole family will be a good start. *Thu.-Sun., Dec. 30-Jan. 2, 1pm. The Blanton Museum of Art, MLK & Congress, 471-7324. \$9 (free, kids under the age of 12). www.blantonmuseum.org.*

TRAVIS COUNTY FARMERS' MARKET Renovated and reopened, this market has all the local meat, veggies, dairy, and crafts you could want. *Thursdays, 3-7pm. 6701 Burnet Rd., 821-9221. gems23rd@sbcglobal.net.*

GAYLICIOUS! Singer/comedienne/actress Jade Esteban Estrada (Comedy Central, Bravo TV) returns with a "glittery, all-new, high-energy, interactive show-gasm." *Thu.-Sat., Dec. 30-Jan. 1 and Jan. 6-8, 8pm. The Vortex, 2307 Manor Rd., 478-LAVA. \$20-\$15 sliding scale; \$10, starving artists. www.getjaded.com.*

MUSIC (See Music Listings.)
Unmothered Red Eyed Fly
Mike Martin y Los Rootsticks *Flamingo Cantina*

FRIDAY **31**

MCCOY CHRISTMAS LIGHTS DISPLAY Forty thousand synchronized lights ensure that your holidays are filled with joy ... and possibly seizures. *5:30-10:30pm. 8304 Roan, 698-6944. Free. www.mccoyleftlights.com.*

EMILYANN THEATRE TRAIL OF LIGHTS Today's your last chance to soak in the holiday spirit with 9 acres of illuminated decorations. Hot dogs, hot chocolate, marshmallow roasting, and live entertainment round out the festivities. *6-9pm. The EmilyAnn Theatre, 1101 FM 2325, Wimberley, 512/847-6969. Free. www.emilyann.org.*

NEW YEAR'S EVE LISTINGS For all you last-minute New Year's party-people, we've compiled a list of New Year's events. Check out our guide on p.53, or go to austinchronicle.com/newyears for the complete list.

STORYTIME TOURS (See Thursday, 12/30.)

GAYLICIOUS! (See Thursday, 12/30.)

MUSIC (See Music Listings.)
New Year's Eve *Mohawk*

THURSDAY, DEC. 30 TO THURSDAY, JAN. 6

calendar

AUSTINCHRONICLE.COM/COMMUNITY

BY JAMES RENOVITCH

SATURDAY **01**

AUSTIN FARMERS' MARKET features fresh organic produce, meats, and cheeses straight from surrounding Texas farms, plus live music every week. *Saturdays, 9am-1pm. Republic Square Park, 422 Guadalupe, 974-6700. Free. www.austinfarmersmarket.org.*

BARTON CREEK FARMERS MARKET Expect local farm-fresh produce that belies its placement in a parking lot. *Saturdays, 9am-1pm. Barton Creek Square, 2901 Capital of TX Hwy. S., 280-1976. Free. www.bartoncreekfarmersmarket.org.*

SUSTAINABLE FOOD CENTER FARMERS' MARKET Organic and local meats, cheeses, and produce await you. *Saturdays, 9am-1pm. Toney Burger Activity Center, 3200 Jones, 414-2096. Free. www.sfcfarmersmarketsunsetvalley.org.*

CONVERSATIONAL ENGLISH CLASS This advanced language class will meet in small groups and focus on speaking skills. *First and third Saturdays, 4pm. Wells Branch Community Library, 15001 Wells Port Dr., 989-3188. Free. www.wblibrary.org/adult-programs-and-volunteering/programs-for-adults.html.*

SNOW BUNNY II Bunny as in Lady Bunny. Yes, coming to our town! And II as in Tuaca. As in sponsored by *Sat., Jan. 1, 10:30pm & 12mid. Oilcan Harry's, 211 W. Fourth, 320-8823.*

STORYTIME TOURS (See Thursday, 12/30.)

GAYLICIOUS! (See Thursday, 12/30.)

SPECIAL SCREENINGS (See Film Listings.)
Dark Side of the Rainbow: The Wizard of Oz With Dark Side of the Moon @ Alamo Ritz, 10:15pm

MUSIC (See Music Listings.)
Free Week! *Downtown Austin*
Bill Carter & the Blame *Continental Club*

SUNDAY **02**

DISC GOLF SITE PROPOSAL Gather outside the Roy G. Guerrero Colorado River Park (700 Grove) and join Montopolis residents and other concerned citizens for a tour of a proposed disc golf course. Decide for yourself if the

land is a better preserve or a putter-throwing mecca. *11am. 983-5852. stefan@iconmedia.org.*

LEGENDARY: THE DRAG BRUNCH You had us at "unlimited bacon." (Not to mention washing it all down with those mimosas.) Come get diva'd up on a Sunday with sassy Saffire, Topaz, Tara St. Stone, and Miss Ima Hoot. *Brunch, 11am-3pm; shows, noon & 2pm. M Two, 208 W. Fourth, 478-7222. \$20.*

PUBLIC AFFAIRS FORUM This week, local photographer and peace activist Alan Pogue discusses war economies and the prison-reform movement along with other civic-minded topics. *11:30am. First Unitarian Universalist Church, 4700 Grover, 452-6168. Free. www.austinuu.org.*

TINPLATE TRACKERS TRAIN CLUB Come watch the choo-choos and inspire the next generation to keep this historic hobby alive and well. You might even be allowed to sit behind the controls if you're kind enough to the tip jar. *Noon-5pm. 201 W. Second. Donations appreciated. www.trainweb.org/ttat.*

MUTT CRACKER CIRCUS Five dogs, a scarlet macaw, puppets, three jugglers, two unicyclists, live music, and a partridge in a pear tree. Circus Chickendog will entertain all ages while benefiting the Austin Humane Society. *1 & 2:30pm. Dougherty Arts Center, 1110 Barton Springs Rd., 771-8836. \$10 (\$8, advance). www.chickendog.net.*

RECOMMENDED
YOUNG ONES
GAY PLACES

BY KATE X MESSER

gayplace

WTF, PEOPLE? Another gay bashing in our town, in "our" district, with witnesses, and no one stepped up to help? Or even take down the damn tag of the car that stopped in the middle of the street to dispense the freakin' perpetrators? And the cops just yawn through it, like we are supposed to expect this sort of treatment? The *Dallas Voice* (www.dallasvoice.com) and *Towleroad* (www.towleroad.com) have both picked up the story (as of Monday) and we are working on our own piece. **Bobby Beltran** is a friend, not just to Gay Place, but to the entire community. He and his friend were sharing a holiday hug outside on Fourth Street when they got jumped. What is happening, friends? Why are we not able to fend for our own? Is it that there is no profit to be made in protecting our community? No networking opportunity? Really. We are capable of so much more than this. (For more, see "Naked City," News, p.14, and the *Gay Place Blog*.)

OUR WISH TO YOU Thank you for spending all the time you have with us this year, dear dear **Gay Place readers**. We know how valuable your time is and the depth and breadth of the competition for your attention span, so we appreciate you joining us all the more. **Print journalism** is strong, friends, no matter what the naysayers say. And your commitment to reading in print is validation in these muddled, troubled times. And for our friends who

read online, we appreciate your clicking here, as there is a wild wide world of options, obviously, and still, you choose us. We'd like to continue to earn your trust and companionship. This past year, the *Gay Place* expanded her blog fold, and we hope for **2011** to flow this into more real-time, in-the-flesh events where we can meet and greet you out in public. So, what are you doing for **New Year's Eve**? This week's listings are chock-full, and the *Gay Place* contribution is pretty formidable (enough to earn its own section!), so we hope to see you out. Speaking of which:

CHEERS, QUEERS! Happiest of end-of-annus holidays, queer quaffin' darlin's: You know it's that time of year when (as we are wont to say) the merriment flows in Champagne rivers, tequila streams, white wine oceans, and cocktail dreams (not to mention some other delights that can get you not only in the holiday spirit but in a heap o' trouble ...). Make a pledge, right now, to not drink and drive. Please put these numbers in your phone or tattoo them to your eyelids, right this minute: **Sober Ride**, 657-2999; **Yellow Cab**, 452-9999; **Capital Metro's Go Line**, 474-1200 (plan ahead with Cap Metro online, as the buses do not necessarily run when you need that ride); **Tipsy Taxi**, 848-4553 (Tipsy Taski! Tipsy Taski! Tipsy Taski!). Happy New Year, babies. Watch next week for the **Gay Place Krewe's Top 10s of 2010**.

Send gay bits to
gayplace@
austinchronicle.com.
Visit
austinchronicle.com/
gayplaceblog.



L - R: NEW YEAR'S GUIDE (SEE P.53) | MARCUS COUSIN (SPORTS, P.55) | DAME DARCY (ARTS, P.54) | TRUE GRIT (FILM, P.58) | THE GARY (MUSIC, P.66)

PRIME TIMERS LIKE FINE WINE ¡Hola, Papí! Mature gay men meet monthly. 2pm. Austin History Center, 810 Guadalupe, 499-7480. Free. www.austintpw.org.

STORYTIME TOURS (See Thursday, 12/30.)

SPECIAL SCREENINGS (See Film Listings.)
Dark Side of the Rainbow: The Wizard of Oz With Dark Side of the Moon @ Alamo Ritz, 7pm
Enter the Void @ Alamo Ritz, 9:50pm

MUSIC (See Music Listings.)
Free Week! Downtown Austin

MONDAY 03

MANIC MONDAYS With a name like that, one might suspect this would be the same ol' Eighties deck. Umm, no way. XBRMNT (aka Nakia) spins crazy good juxtapositions from classic cuntry and R&B to goofy hits. Mondays, 9pm. Chain Drive, 504 Willow, 480-9017. www.facebook.com/ManicMondays.

LEGAL CLINIC Free legal advice from Texas RioGrande Legal Aid. Most Mondays & Wednesdays, 6pm. Mondays: Martin Middle School, 1601 Haskell. Wednesdays: Webb Middle School, 601 E. St. Johns, 374-2700. Free. www.trla.org.

WINTER BREAK CAMPS AT AUSTIN NATURE (See Thursday, 12/30.)

SPECIAL SCREENINGS (See Film Listings.)
And Everything Is Going Fine @ Alamo Ritz, 7pm
Who Is Harry Nilsson (And Why Is Everybody Talkin' About Him)? @ Alamo Ritz, 9:35pm

MUSIC (See Music Listings.)
Free Week! Downtown Austin

TUESDAY 04

NOT JUST FOR LUSHES Time for another installment of your favorite first Tuesday ladies night, LuSHE, hooked up with cheap drinks and hot lady 'tenders by the eye-ful. Race you to the ceiling on that stripper pole. 9pm. Rain on 4th, 217 W. Fourth, 494-1150.

TUEZGAYZ Barbarella was getting too big for her britches – so she got bigger. More room means more glitter. Tuesdays, 10pm. Barbarella, 615 Red River, 476-7766. www.barbarellaustin.com, www.theglitortis.tumblr.com.

SPECIAL SCREENINGS (See Film Listings.)
And Everything Is Going Fine @ Alamo Ritz, 7pm
For Once in My Life @ Windsor Park Branch Library, 7pm

MUSIC (See Music Listings.)
Free Week! Downtown Austin

WEDNESDAY 05

GAY SENSITIVE AA MEETING You don't have to be a UT student; you just have to want to quit drinking. Meet in the basement of the School of Social Work every Hump Day at lunchtime. Noon-12:45pm. UT School of Social Work, 1925 San Jacinto, 475-8352. hn85@mail.utexas.edu, i.grahovac@uhs.utexas.edu.

INNER VIEWS This weekly interview radio show features Jason Brady, who has lived with cystic fibrosis for 31 years. 1pm. KOOP Radio 91.7FM. www.innerviewslive.com.



Any Baby Can



Get Involved!

Any Baby Can brings help and hope to our community's youngest, sickest, and poorest children and their families.

www.abcaus.org



Help End Sexual & Domestic Violence in our Community

Donate your vehicle today!



www.SafePlace.org/vehicles
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Free Towing!

Boats, Trucks, SUVs, Cars, & Motorcycles



To sign up for a chance to win a pass to this screening, go to austinchronicle.com/contests by Monday, January 3.

NO PURCHASE NECESSARY. Passes are limited and available on a first-come, first-served basis. Seating is limited. Passes do not guarantee admission.



SCREEN GEMS.

GWYNETH PALTROW TIM MCGRAW GARRETT HEDLUND LEIGHTON MEESTER

IT DOESN'T MATTER WHERE YOU'VE BEEN AS LONG AS YOU COME BACK STRONG.



SOUNDTRACK INCLUDES "COUNTRY STRONG" PERFORMED BY GWYNETH PALTROW

COUNTRY STRONG

SCREEN GEMS PRESENTS A MATERIAL PICTURES PRODUCTION "COUNTRY STRONG" SUPERVISED BY RANDALL POSTER
 MURDER BY MICHAEL BROOK EXECUTIVE PRODUCERS MEREDITH ZAMSKY PRODUCED BY JENNO TOPPING & TOBEY MAGUIRE WRITTEN AND DIRECTED BY SHANA FESTE
 PG-13 PARENTS STRONGLY CAUTIONED
 SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13
 THEMATIC ELEMENTS INCLUDING ALCOHOL ABUSE AND SOME SEXUAL CONTENT
 CountryStrong-Movie.com
 Sony Music
 Screen Gems
 2011/01/07

LIMITED DECEMBER / IN THEATERS EVERYWHERE JANUARY 7

IN THEATERS JANUARY 7

Special ADVANCE Screening
 Thursday, January 6, at 7:30pm

THE AUSTIN CHRONICLE

austinchronicle.com

DAVE AND BUSTERS
NEW YEAR'S EVE MYSTERY DINNER THEATRE
 A three-act play that coincides with a three-course meal. Plus hors d'oeuvres, champagne toast & balloon drop at midnight and a DJ spinning after dinner.
\$140 PER COUPLE **\$70 PER PERSON** **DOORS 7PM TIL 1AM**
 9333 Research Blvd. • 512-346-8015 x 12106
 Call our Special Events Team for Reservations
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BY GERALD E. MCLEOD **daytrips**

The **Charles Noyes Memorial** on the county courthouse lawn in Ballinger, Texas, honors all the cowboys of Texas and is a reminder of a tragic accident that devastated a local family.

The life-size bronze statue of a horse with a cowboy standing by its side follows classical rules of equestrian statuary and funereal motifs symbolic of a life cut short. The cowboy is dressed in work clothes, much as he was attired when he was killed. The sculpture was one of many pieces done in Texas by Pompeo Coppini and was installed in 1919.

Charlie Noyes, as his family and locals called him, was a popular young man who grew up on his father's ranch outside of Ballinger. Less than two months after his 21st birthday, he was working a small herd of cattle when a calf bolted, causing horse and rider to fall. The horse got up, but Charlie lay still on the cold ground with a broken neck. He died on Feb. 17, 1917, in the Brady hospital.

Distraught over the untimely death of his only son, Gus Noyes paid Coppini \$22,000 to create the statue. Born in Italy, Coppini immigrated to the United States in 1896. From 1901 to 1916, he lived and worked in San Antonio, where his former studio is now a museum and the Coppini Academy of Fine Arts.

During this period, Coppini completed some of the most iconic sculptures in Texas, including one of Jefferson Davis and others for the Confederate monument in Paris, Terry's Texas Rangers statue on the Capitol grounds, the Littlefield Fountain Memorial and seven bronze statues along the South Mall on the University of Texas main campus, the Sam Houston memorial in Huntsville, and the John H. Reagan Memorial in Palestine.

Despite these high-profile commissions, Coppini was struggling financially, and in 1916 he relocated to Chicago to be near the foundries. After Gus Noyes called, Coppini took the train to visit the site where the boy had been thrown from his horse. He even spent the night in Charlie's room. "I could not sleep at all," he told his biographer.

Coppini used Charlie's horse, tack, clothes, and three poor-quality photographs as his models. The first clay model was destroyed when it froze in an unheated Chicago studio. When the cowboy's parents saw the finished product, Gus Noyes said, "Please do not touch it anymore, as it is my Charlie now."

Originally, the statue was to be placed where the rider and horse fell. Before Coppini could complete the memorial, the Noyeses sold their ranch, moved away, and donated the art to Runnels County. They could not even bear to attend the dedication.

The Coppini Academy of Fine Arts, 115 Melrose Place in San Antonio, continues the artist's vision of teaching representative art. For information about gallery shows, call 210/824-8502 or visit www.coppiniacademy.com.

1,016th in a series. Collect them all. Day Trips, Vol. 2, a book of "Day Trips" 101-200, is available for \$8.95, plus \$3.05 for shipping, handling, and tax. Mail to: Day Trips, PO Box 33284, South Austin, TX 78704.



GERALD E. MCLEOD

GERALD E. MCLEOD

COWBOY OPRY Enjoy the two hours of old-time country & western music and entertainment with all proceeds going to Meals on Wheels for Bandera County *Tue., Jan. 4, 7pm. Silver Stage Corral, Bandera, 830/796-4969. \$5 per person, \$12 per family. www.silverstagecorral.org.*

BRAZOSPORT PLANETARIUM SHOW Explore the heavens from your comfortable seat as the constellations come almost close enough to touch. *Tue., Jan. 4, 11, 18, 25. Center for the Arts & Sciences, 400 College Blvd., Clute, 979/265-3376. \$4 (\$3, children). www.bcfas.org.*

BALD EAGLE CRUISES Already this year the passengers on the cruises have spotted seven mature American bald eagles, 14 juveniles, three golden eagles, and several other species of birds and mammals – and that was just one trip. Reservations required. *Sundays, 11am; Wednesdays, 11am; Saturdays, 9am & 3pm. Vanishing Texas River Cruise, Canyons of the Eagles, Burnet, 800/474-8374. \$18.82 plus the cost of an optional meal. www.vtrc.com.*

outoftown

TRADE DAYS & FARMERS' MARKET

Close out the year with a little shopping, and sample the cook's attempts to make the best chili, beans, barbecue, margaritas, Bloody Marys, omelets, and Dutch oven desserts. Fireworks on Friday night. *Fri.-Sat., Dec. 31-Jan. 1. Yett Park, Blanco, 830/833-4460. www.blancotradefdays.i8.com.*

CELEBRATE SAN ANTONIO Ring in the new year as 250,000 of your closest friends gather around three stages to hear a variety of regional music and then watch the grand fireworks at midnight. *Dec. 31, 6pm-12mid. HemisFair Park, San Antonio, 210/212-8423. Free. www.saparksfoundation.org/celebrate_sa.html.*

BLACK-EYED PEA & CORNBREAD COOK-OFF It's a Texas tradition to eat a plate of black-eyed peas on New Year's Day for good luck and prosperity in the coming year, and this is your chance to taste some of the best. *Sat., Jan. 1, 10am-6pm. Torre di Pietra Winery & Vineyards, Fredericksburg, 830/644-2829. www.blackeyedpeacockoff.com.*



SHAMANIC JOURNEY CIRCLE (SEE WEDNESDAY)

SHAMANIC JOURNEY CIRCLE No shaman experience is needed to learn the basic tenets of the shamanic journey. *7:30pm. NiaSpace, 3212 S. Congress, 586-2736. \$10.*

OCH RETRO NIGHT: BACK TO THE BOATHOUSE Come for the memories at this veritable class reunion of an old beloved Austin gay bar with all your Eighties tricks, tunes from the times, and drinks for \$1. Not exactly Reaganomics, thank God. *Wednesdays, 10pm. Oilcan Harry's, 211 W. Fourth, 320-8823.*

THEATRE (See Arts Listings.)
The Dionysium *Alamo Drafthouse South*
SPECIAL SCREENINGS (See Film Listings.)
And Everything Is Going Fine @ Alamo Ritz, 7pm

MUSIC (See Music Listings.)
Barton Carroll *The Ghost Room*
Free Week! *Downtown Austin*

THURSDAY 06

SUPERCHARGE YOUR NEW YEAR'S RESOLUTIONS The fail-safe way to follow through on your resolutions? Self-hypnosis. Donna Woodwell shows you how. *7pm. Plum Blossom Wellness Center, 1700 S. Lamar #230, 659-5494. Free.*

TRANS PARTNERS GROUP The trans journey can be so lovely when shared. It can also be a challenge. Here's a new support group for those who are on the quest. Contact Monrovia for pregroup interview. *First Thursdays, 7-8pm. Katy Koonce & Associates, 2520 Longview #302, 529-3318. \$25 suggested donation; no one turned away. monroviavh@gmail.com, www.katykoonce.com.*

ROCK FOR REVIVAL Austin rockers, lead by T-Bird & the Breaks and Maneja Beto, make some noise to raise cash for the Revival Fund, which offers financial assistance to local musicians during times of personal financial crisis. *9pm. Mohawk, 912 Red River, 482-8404. Free (donations encouraged). www.therevivalfund.org.*

FIRST THURSDAY Music, food, and shopping. *From the river, south on South Congress. Free.*

GAYLICIOUS! (See Thursday, 12/30.)

LITERA (See Arts Listings.)
Dame Darcy *Domy Books*

MUSIC (See Music Listings.)
Dame Darcy *Elysium*
Free Week! *Downtown Austin*

SUBMISSION INFORMATION:

The *Austin Chronicle* is published every Thursday. Info is due the Monday of the week prior to the issue date. **The deadline for the Jan. 14 issue is Monday, Jan. 3.** Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork. Include SASE for return of materials.

Send submissions to the attention of the appropriate writer (see roster below). Mail to the *Chronicle*, PO Box 49066, Austin, TX 78765; fax, 458-6910; or e-mail:

ongoing

APPLIANCE REBATE PROGRAM If you're in the market for a new energy-saving appliance, now is the time to start thinking about buying. Texans can call or go online to sign up for rebates on a first-come, first-served basis. If things go according to plan, you'll be able to take that rebate to a local store and purchase the appliance and receive money back. Go online for more details and limitations; they are numerous. *877/780-3039. www.texaspowerfulsmart.org.*

COMMUNICATE QUEERLY Finally! A socially intricate yet easy-to-use Web presence designed to "help foster communication and planning within the queer community to avoid competing events." Thank you, Poochie. Go check it out, and load up all your events. Now! What are you waiting for? *Free. www.communicatequeerly.com, www.facebook.com/communicateATX.*

FLAVORS FOR SAVORS So you're donating blood. What do you want, a pint of ice cream from Amy's Ice Creams? Done and done. Go online for a list of donation spots. *Blood Center of Central Texas, 4300 N. Lamar, 206-1266. www.inyourhands.org.*

FREE SPAY/NEUTER SERVICES Pets whose owners live within certain Austin ZIP codes are eligible for a free rabies shot, collar and tag, a microchip, and spay/neuter services. Call to check your eligibility and to schedule an appointment. *Town Lake Animal Center, 1156 W. Cesar Chavez, 587-7729. Free.*

HOME FOR THE HOLIDAYS PET DRIVE The Town Lake Animal Center is lowering its adoption fee from \$75 to \$35 for the majority of its dogs and cats during the holidays. We don't recommend pets as gifts, but if you've got room in your home and heart, TLAC can help get a pet in your life. *Through Dec. 31, 11:30am-7pm (excluding holidays). Town Lake Animal Center, 1156 W. Cesar Chavez. www.getapetnow.com.*

upcoming

CITIZEN POLICE ACADEMY Learn about the many functions and operating procedures of the Austin Police Department. The next session starts *Feb. 15* and meets on *Tuesdays, 6:45-10pm*. For more information or an application, visit the APD website at www.cityofaustin.org/police. For *Chronicle* Associate News Editor Nora Ankrum's experience with the program, see "My Semester on the Beat," *News, Dec. 1, 2006. 854-4989. vincente.galloway@co.travis.tx.us.*

HRC LOVE FEST It's coming up on HRC's annual gala, and this year, its proximity to V-Day (you know: hearts, flowers, lube ...) should encourage spontaneous outbursts of *luv luv luv* all over the place. Watch this space for info about this year's awardees, and get your tickets before the price increases. *Sat., Feb. 12, 6:30-10:30pm. Four Seasons Hotel, 98 San Jacinto, 478-4500. \$275; discounted to \$225 until Dec 31. www.hrcaustin.org.*

PFLAG SATELLITE OF LOVE "Austin is big, and we now need two meeting sites to serve different parts of Austin," the local chapter of PFLAG says. So be it. Come to this first meet and greet, then meet the second Thursday of each month! *Thu., Jan. 13, 6:45pm, then each second Thursday, 7pm. Faith Presbyterian Church, 1314 E. Oltorf, 302-3524. Free. www.pflag-austin.org.*

RING IN THE L; RING IN THE G Naga Valli kicks off a new year and the January/February issue of *Austin's* flippity flipping' flip rag o' LG style. *Sat., Jan. 8, 6-9pm. BMW of Austin, 7011 McNeil, 343-3500. \$10.*

Kate X Messer (Gay Place): gayplace@austinchronicle.com.
Mark Fagan (Sports): gameplans@austinchronicle.com.

James Renovitch (everything else): calendar@austinchronicle.com.

For FAQs and an online submission form, go to austinchronicle.com/commform.

Questions? Contact Wayne Alan Brenner, Listings editor, 454-5766 or brenner@austinchronicle.com.

NEW Year's GUIDE

FOOD

DINE & DANCE THROUGH THE DECADES Start your evening doing the Charleston and end up dropping it like it's hot as Henri & the Action Pack lead you to the ghosts of dance floors past and present. Champagne and two cocktails are included in the price. Spend a little extra for a multicourse meal and bottle service. *Fri., Dec. 31, 10pm-2am. The HighBall, 1142 S. Lamar, 383-8309. \$120, meal and party; \$25, party only.* www.thehighball.com.

HANGOVER BRUNCH AT LA CONDESA Champagne isn't sustenance. It's time to get your blood sugar up, if you can keep the food down. Or just throw caution to the wind with a morning mimosa or Bloody Mary. *Sat., Jan. 1, 11am-3pm. La Condesa, 400 W. Second. www.lacondesaaustin.com.*

IMPERIA'S NYE BASH This sushi joint will have a DJ, party favors, and a complimentary Champagne toast. *Fri., Dec. 31, 5:30pm-2am. Imperia, 310 Colorado, 472-6770. Free. www.imperia-austin.com.*

MURDER MYSTERY DINNERS From your sleuthy friends at Cap City Mystery comes **The Linguini Code**, in which competing pastamakers are

racing to solve the elusive code by midnight, but are derailed by a murder which you help to solve while feasting and drinking. *Fri., Dec. 31, 7pm. Spaghetti Warehouse, 117 W. Fourth, 404-9123. \$129 per couple.* But also, there's **Meltdown at Midnight**: Another financial crisis is lurking! Can it – and another murder – be averted before the calendar flips to 2011? Dinner's served while you investigate, dancing to a live band follows the solution. *Fri., Dec. 31, 6:30pm. Cool River Cafe, 4001 W. Parmer, 835-0010. \$199 per couple. www.capcitymystery.com.*

NEW YEAR'S AT PHARA'S Getting overwhelmed by all the food, drinks, belly-dancing, and live music from Atash? Take a break in the hookah lounge and start your year chilled out. *Fri., Dec. 31, 6pm-2am. Phara's, 111 E. North Loop, 632-7067. \$60. www.pharas.com.*

STUBB'S As if the tasty barbecue weren't enough, tickets include a show from T-Bird & the Breaks, a Champagne toast, and a buffet of all things slathered, smoked, and seasoned. *Fri., Dec. 31, 9pm. Stubb's, 801 Red River, 480-8341. \$32. www.stubbsaustin.com.*

GAY INTEREST

FASHIONISTA NYE Sparkly packages named for Gucci, Dolce, and Versace feature liquor, Champers, and cover for you and your friends. Reserve now. *Fri., Dec. 31, 10pm. Kiss & Fly, 404 Colorado, 476-7799.*

NYE AT CHARLIE'S Free Champagne at midnight. *Fri., Dec. 31, 10pm. Charlie's Austin, 1301 Lavaca, 474-6481. \$10.*

RAIN NYE PACKAGES From Moet and two admissions to Dom and two admissions, reserve your bulging NYE package now. *Fri., Dec. 31, 9pm. Rain on 4th, 217 W. Fourth, 494-1150. \$95-315.*

RESERVE YOUR BOTTLE NOW Moet, Dom, Cristal: They all want your lips on them. The OCH website makes it so easy. *Fri., Dec. 31, 10pm. Oilcan Harry's, 211 W. Fourth, 320-8823.*

TRANSPORTATION

CAPITAL METRO The buses will be running on a Saturday schedule on New Year's Eve, including the Night Owl, which runs 12mid-3am. Not sure which bus routes will get you where you need to go? You can always use Capital Metro's handy online trip planner (www.dadnab.com) for details. 474-1200. www.capmetro.org.

SOBER RIDE Free rides are available for the penniless and confused.

Rules apply to this Yellow Cab service, of course: You must be 21 or older, the fare is free up to \$30, and you have to be going home rather than to another bar or party. And though the ride is complimentary, make sure to tip. 657-2999, *Sober Ride*; 452-9999, *regular Yellow Cab services. www.yellowcabaustin.com, www.austinsoberride.com.*

MUSIC

AMNESIA NYE DJ Silver ensures that the go-go dancers have something to gyrate to, while you try to relax in your black-tie attire with a hookah and the "nitrogen-enhanced atmosphere." "Amnesia" might be the appropriate description for the evening. *Fri., Dec. 31, 9pm-3am. Amnesia, 14106 N. I-35, 850/712-6711. \$15. www.facebook.com/austinamnesia.*

ANY: AUSTIN'S NEW YEAR The city goes all out this year with music, dancing, film, food, fireworks, and more. The lineup includes the Biscuit Brothers, Mother Falcon, Charanga Cakewalk, a circus revue, the Austin Bike Zoo, and more family fun. The fireworks finale starts at 10:15pm. Check online for tips on parking and road closures. *Fri., Dec. 31, 5-10:30pm. Auditorium Shores, 920 W. Riverside. Free. www.cityofaustin.org/holidays/any.htm.*

AUSTIN UPTOWN DANCE Kristy and Carson Watson spin the tunes on this night of dance, music, Champagne, tasty treats, and holiday cheer. *Fri., Dec. 31, 9pm-1am. 8868 Research #706. 459-5678. \$30. www.austintuptowndance.com.*

COUNTRY ROCKIN' NEW YEAR'S with Rick Trevino, Dale Watson, and the Derailers making sure the dance floor is

packed. *Fri., Dec. 31, 7pm. North Austin Event Center, 10601 N. Lamar, 454-3038. \$60 (\$50, advance). www.northaustineventcenter.com.*

FADÓ offers two New Years for the price of one. Toast at 6pm for the Irish New Year and again at midnight with a Champagne reception. Enjoy your favorite Irish dishes along with drinks, party favors, and music from the Blaggards. *Fri., Dec. 31, 5pm. Fadó, 214 W. Fourth, 457-0172. \$15. www.fadoirishpub.com/austin.*

GRUENE HALL Texas' oldest dance hall ends the year with Charlie Robison. *Fri., Dec. 31. Gruene Hall, Gruene, 830/606-1601. \$50. www.gruenehall.com.*

LIVE FUNK MASH-UP Get on the good foot with music from the Sugarfoot Family All-Stars, classic-soul DJ sets from Greg Most, video projections, and cage dancers. Soul Train style is encouraged. *Fri., Dec. 31, 10pm. The Scoot Inn, 1308 E. Fourth, 478-6200. \$20 (\$15, advance). www.rubrico.com.*

NYE AT SEAHOLM There are so many electricity puns running through our head about a dance party in the old power plant that we can't choose one. N.A.S.A. and

THEATRE, ART, COMEDY

CAP CITY COMEDY CLUB Maria Bamford – whom you may remember as the crazy shopper in the Target ads or from one of her appearances on Comedy Central – will be performing two shows for your new-year-ringing entertainment. Champagne will be served at the late show. *Fri., Dec. 31, 8 & 10:30pm. Cap City Comedy Club, 8120 Research #100, 467-2333. \$25, early; \$40, late. www.capcitycomedy.com.*

ESTHER'S FOLLIES NEW YEAR'S Laugh in the new year with Austin's go-to troupe for all things timely, funny, and magical. Admission gets you a Tex-Mex meal, a Champagne toast, a festive hat, and, of course, a show. *Fri., Dec. 31, 8 & 10:30pm. Esther's Pool, 525 E. Sixth, 320-0553. \$45-55.*

IMPROV EXTRAVAGANZA The Hideout invites you to ring in the new year improv-style, with an evening of games and skits and a Champagne toast at midnight to top it all off. *Fri., Dec. 31, 8 & 10:30pm. The Hideout Theatre, 617 Congress, 443-3688. \$25. www.hideouttheatre.com.*

OTHER

24-HOUR CHANT This New Year's might be a good time to get some god time in. Twenty-four hours, to be exact. From noon to midnight on New Year's Eve and from 6am to 6pm on New Year's Day, participants will chant the name of god under the roof of this Hindu temple. *Fri.-Sat., Dec. 31-Jan. 1. Barsana Dham, 400 Barsana Rd., 288-7180. Free. www.barsanadham.org.*

GIBSON SKI LODGE The music, dancing, and Champagne are all standard, but the 30 tons of snow that you'll be celebrating in will transport you to Colorado. Come

dressed for the slopes and get ready for a photo op in the hot tub. Don't ask us how that works. *Fri., Dec. 31, 9pm-2am. Gibson Bar, 1109 S. Lamar. \$115. on.fb.me/ep3zdz.*

MEDITATE & MANIFEST Ring in the new year, literally, with the healing sounds of the Tibetan bowls. *Fri., Dec. 31, 4:30-6:30pm. Eastside Yoga, 1050 E. 11th, 779-8543. \$20 suggested donation. www.eastsideyoga-austin.com.*

ROARING 20S NEW YEAR'S This winery and resort brings back Prohibition-era partying with food, dancing, casino games,

Ladytron bring the beats that keep you moving long past midnight. Get a great view of the fireworks or just linger by the bar for hors d'oeuvres and Champagne. *Fri., Dec. 31, 9pm-3am. Seaholm Power Plant, 214 West Ave., 477-4747. \$75 and up. www.nyeaustin.com.*

NYE DANCE WITH ALVIN CROW For those who are looking for a midnight whiskey toast instead of Champagne, this honky-tonk's got you covered. Dance lessons are offered before the show. After that, Alvin Crow supplies the scoot, and you bring the boots. *Fri., Dec. 31, 9pm. Broken Spoke, 3201 S. Lamar, 442-6189. \$20. www.brokenspokeaustintx.com.*

SPEAKEASY NEW YEAR'S EVE The Live Music Lounge, Terrace 59, and the Kabaret Room will all be open for your partying pleasure. Purchase an open bar ticket for \$120 and welcome 2011 face first. *Fri., Dec. 31, 7pm-2am. Speakeasy, 412 Congress, 476-8017. \$44. www.speakeasyaustin.com.*



and the prohibited wine. *Fri., Dec. 31, 9pm-12:30am. Messina Hof Winery & Resort, 979/778-9463 x234. \$150. www.messinahof.com.*

WILLIAMSON MUSEUM MASQUERADE BALL Come in costume or at least masked to this benefit party for the Williamson Museum. Hors d'oeuvres, booze, and more help you make the transition to 2011. *Fri., Dec. 31, 9pm-1am. Historic Williamson County Courthouse, 701 Main St., 512/943-1670. \$100. www.unmaskthenewyear.org/index.php.*

arts listings

'Devon Dikeou: You Can Observe a Lot by Watching'



Domy Books, 913 E. Cesar Chavez, 476-3669
www.domystore.com
 Through Jan. 13

It's a perfect fit, for one thing. Domy Books is where you find, among its graphically elaborate volumes, some of the best magazines the world has to offer,

especially in the realm of art: highbrow, low-brow, fauxbrow, nobrow. And now here, in the midst of this, Devon Dikeou, the editor and publisher of the omnivorous cultural showcase called *zingmagazine*, has arranged a retrospective of that magazine's issues and some of the materials informing their releases. It's like walking into a three-dimensional catalog of what's gone before.

What is *zingmagazine*, precisely? It's an ongoing series of curatorial projects: "Each curator is invited to create a context of their choosing for each issue," explains the project's website. "A myriad of different disciplines are explored in each issue from architecture, design, fiction, poetry, drawing, photography, video, music, fashion, as well as special projects, including books, posters, and CDs. Lack of parameters or limits is the impetus"

These printed compendiums of visual and textual expression have been offered periodically since 1995, in full-color, perfect-bound glory; the latest volume in the works is No. 22. Here you'll find what is cutting-edge, what was cutting-edge, what old-school works sparked responses from newfangled others, those responses, and so many of the ways possible for vividly expressing the agonies and ecstasies of this momentary taste of being.

Among the methods Dikeou has engaged to display cultural cross-references over the

years, perhaps the most remarkable has been the printing of letters – scans of actual documents – exchanged between well-known creatives back in the day. These were featured on the front covers of the early issues of *zingmagazine* and later migrated to the back covers, still an important touchstone for the continuing endeavor: letters from Igor Stravinsky, Isaac Asimov, Ava Gardner, and others, responding to fan requests or business propositions or aesthetic questions. We mention these, specifically, because "You Can Observe a Lot by Watching" features not only the magazines (handily arranged on small reading shelves on the gallery's walls) but the very letters themselves, lovingly framed.

You could spend hours looking at the back issues after spending minutes looking at the letters. You'd be abetted in your perusal by the helpful signs – white plastic letters on black felt background boards like you might find under glass in the lobby of an office building or the front hall of a Moose Lodge – listing the curators and concerns for each issue. Dikeou has also provided small stools for visitors to sit on as they read and a water cooler to make sure healthy hydration is maintained within Domy's dedicated show space. Because we are, after all, approximately 75% water. And this exhibition? One-hundred percent fascinating. – Wayne Alan Brenner

theatre

OPENING

JADE ESTEBAN ESTRADA'S GAYLICIOUS!

The Vegas-style singer/comedian/actress/model returns to delight the jaded (yet sadly un-Jaded) crowds with his gender-bending show that's part stand-up comedy, part Broadway musical, all glittery and, well, *gaylicious* indeed. *Thu.-Sat., Dec. 30-Jan. 8, 8pm. The Vortex, 2307 Manor Rd., 478-5282. \$10-30. www.getjaded.com.*

THE DIONYSIUM It's the first Dionysium of the new decade, and here the "thinking person's carnival of wine-soaked debauchery" at the Alamo is all about *science!* Good heavens, Miss Sakamoto, there's a debate (**Resolved: That Untestable Theories Are Not Scientific**), a handpicked cartoon introduced by **Lance "Fever" Myers**, a lecture on astronomy, and **Graham Reynolds' Golden Arm Trio** celebrating and performing works by Duke Ellington. And all this is presided over by those incorrigible bon vivants **L.B. Deyo & Buzz Moran** and, of course, the spirit of that old Greek god. *Wed., Jan. 5, 7pm. Alamo Drafthouse South, 1120 S. Lamar, 707-8262. \$8. www.dionysium.com.*

A NIGHT OF HORROR Two spooky plays by David Skeele – *The Margins* and *Dark North* – are offered in a double bill from the Chaotic Theatre Company under the direction of Justin LaVergne. The show will, these newcomers suggest, "fill your dreams with nightmares." They also say, and we're not joking, "Muahahahahahaha." *Alrighty, then. Jan. 6-15. Thu.-Sat., 8pm; Sun., 2pm. Austin Playhouse, 3601 S. Congress, Bldg. C, 476-0084. \$15. www.chaotictheatre.org.*

CLOSING

SANTALAND DIARIES The classic David Sedaris holiday treat returns, this time with Zach's original star, Martin Burke, as the beleaguered and snarky elf Crumpet. And of course the sonic and visual loveliness of Meredith McCall, accompanied by the expert ivory-tickling of Jason Conner, directed by Dave Steakley. *Recommended. Through Dec. 31. Thu.-Fri., 8pm. Zach Theatre, 1510 Toomey, 476-0541. \$39-48. www.zachscott.com.*

comedy

IN THE CLUBS

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

Esther's Follies' New Year's Eve The popular troupe's "Best of 2010 Comedy in Review" brings The Gospel of Shopping with the All-Snuggie Choir, Sarah Palin's Austin Wildlife Special, Cleo's musical revenge in "The Queen of the Nile" and the return of "Sam I Am," Dr. Seuss's love-starved duo. Also, Ray Anderson's thrilling "The Impaler" illusion might make you forget about the Tex-Mex hors d'oeuvres, Champagne, and noisemakers that are part of this new-year shindig – but *don't* forget! *Fri., Dec. 31, 8pm. \$45-55.*

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

Same Year's Eve! It's the night *before* the night before the first day of the new year, and the entire friggin' **Austin Improv Collective** packs itself, in impromptu troupes that overfloweth like spiced hard cider, onto the Hideout stage for a night of wild (as they say) abandon. It's not just a show – it's a party – and you're invited! *Thu., Dec. 30, 8pm. \$10.*

New Year's Eve Improv Extravaganza Your friends at the Hideout are never gonna let you down, and here's the final night of the decade to prove it: Improv games and skits from five of the city's best professional improvisers in the early show, and then it's no-holds-barred extemporanea at the late show, with a rollicking Champagne toast when that ball, that ball, that ball drops at midnight. *Huzzah! Fri., Dec. 31, 8 & 10:30pm. \$25.*

Sunday: The Weekender Just a five-spot gets you some awesome entertainment on the *second night of the new decade*, with **Your Terrific Neighbors** and a student showcase. *7pm.*

SALVAGE VANGUARD THEATRE 2803 Manor Rd., 474-7886. www.salvagevanguard.org.

New Year's Eve Comedy Spectacular The comedy honchos of ColdTowne join forces with Gnap! Theater Projects to present this evening of comedy, dancing, and general carrying on, featuring guest improv god **Rich Talarico** and members of **The Frank Mills, Get Up, Midnight Society, Dusk**, and more. See "ColdTowne Theater," p.27, for more. *Fri., Dec. 31, 8 & 10pm. \$20.*

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

Last Open Mic Night of the Decade, yo! It's hosted by **Amber Bixby**. *Thu., Dec. 30, 10pm.*

Closed for New Year's weekend, but back in full force soon. You gotta be *serious* if you're gonna do the Velveeta Room.

BUT WAIT – THERE'S MORE!

KICK BUTT COMEDY OPEN MIC Wednesdays, 8pm. *Kick Butt Coffee, 5775 Airport #725, 454-5425.*

AUSTIN SKETCH FEST: OPEN FOR SUBMISSIONS The second annual Austin Sketch Fest, featuring acts from all over the country, will rock this town on Memorial Day weekend; will you be among the troupes bringing the sold-out crowds to near humor-spurred orgasm? Submit your video to show you've got what it takes. See website for details. Submission fee: \$10 (\$15, after Jan. 15). Deadline: Feb. 1. Mailing address: *ColdTowne Theater, 4803-B Airport, Austin, TX 78751. www.atxsketchfest.com.*

TIKI TUESDAYS @ CHERRYWOOD Local funnyman **Seth Cockfield** hosts an open mic where *anybody* can do a short set, but some of the city's top comedy talents break in their new material. *Tuesdays, 10pm. Cherrywood Coffeehouse, 1400 E. 38½.*

MOTHER PLUCKIN' COMEDY OPEN MIC **Mike Navarrete** and **Chance Royce** host this free-for-all, and they're offering prizes for funny people. *Mondays, following Monday Night Football. Pluckers, 9070 Research #201-C. 533-9464. Free. www.pluckers.com.*

THE NEW MOVEMENT Acclaimed comedy instructors **Chris Trew** and **Tami Nelson** execute their brand of hijinks with talented friends and disciples. You want *comedy*? See the website for details, yes, but look: **Improv Zero** is a free intro-to-improv class. *Wed., 7pm. The Shootaround Wed., 8pm. The Megaphone Show* puts a local celeb onstage to spin tales of true truth before being interviewed and instantly improvised upon. *Wed., 9:30pm. Free. The Only Ultimate Culmination of Human Expression* This ... could be ... the first show you see in the new decade! *Sat., Jan. 1, 9:30pm. New Movement Theater, 1819 Rosewood. www.newmovementtheater.com.*

Wait, you enjoy dance performances well enough, but you're really looking for dance classes? We print those in our third issue of each month, but they're always available in the Dance Listings at austinchronicle.com/dance.

SUBMISSION INFORMATION:

The *Austin Chronicle* is published every Thursday. Info is due the Monday of the week prior to the issue date. The deadline for the Jan. 14 issue is **Monday, Jan. 3**. Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork. Include SASE for return of materials.

Send submissions to the attention of the appropriate writer (see roster below). Mail to the *Chronicle*, PO Box 49066, Austin, TX 78765; fax, 458-6910; or e-mail: WayneAlanBrenner@austinchronicle.com.

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sports

BY MARK FAGAN

listings

Got a sporting event you'd like to see listed in *The Austin Chronicle*? Submit your sporty happening online at austinchronicle.com/commform.

FOOTBALL WATCH

I had already decided to make **Michael Vick** the focal point of this week's column before I heard of **Tucker Carlson's** ridiculous statement that Vick "should have been executed" for being involved in the dogfighting ring that landed him in federal prison for 21 months followed by two months of home confinement. Vick filed for bankruptcy in July 2008. Carlson's statement was in response to **Barack Obama** praising the Eagles for giving the convicted felon another chance once released from prison.

Vick has the dubious honor of being even more polarizing than **Kanye West**. And like West, his talent is often overshadowed by his controversial image. Which is a shame for those missing out on the amazing talents of these brilliant entertainers (football is entertainment) who are each at the zenith of his respective vocation.

I shouldn't even have to point out the obviousness of this, but let's state for the record that Michael Vick's involvement with the **Bad Newz Kennels**, which he funded and took part in, is reprehensible. I am a dog lover to the nth degree and my dog, **Pancho**, means the world to me. Saying he's my best friend is an understatement. There is no excuse for Vick's treatment of these poor dogs, and he is going to have to live with this on his conscience till the day he dies, or at least goes senile, and that's not to mention the time he lost in jail.

I don't think people need to forgive Mike Vick, but they do need to acknowledge that the man was convicted of a federal felony, served the length of time in jail that our justice system felt appropriate, and now deserves a chance to make a living at what he's skilled at and trained for, which is playing American football. If you feel the penalty is not strong enough, the laws need to be changed. Shouldn't felons be given the chance to earn an honest living after release as opposed to turning to crime to feed their families? If he were a tow-truck driver, would people insist he not be allowed to drive a tow truck? The answer is no, because people would have no idea who the fuck he was.

Apparently NFL coaches, players, and fans don't agree with Tucker Carlson, because just this last Tuesday Vick was voted in as the NFC's starting quarterback for the 2011 Pro Bowl. It was not that long ago that some analysts were predicting that Vick's days in the NFL were over; now there's talk of him being league MVP. Most certainly comeback player of the year. And can you think of a more dramatic comeback than Vick's? Aside from sexual abuse, child abuse, and homicide, animal abuse has to be one of the most deplorable acts in the eyes of our society and in mine. But the man served his time, and now he deserves a chance to right his wrongs and maybe entertain us fickle Americans while he's at it.

And really, the death penalty? What an idiot. And believe me when I tell you my feelings on this subject aren't very popular with even my closest friends, but I know what's right, and I know what's wrong. And not allowing a convicted felon, once released, to work in the profession he has trained for his entire life is wrong. Never mind *executing* him.

Changing subject: While being thrilled the Houston Texans' standout running back **Arian Foster** (who is the NFL's leading rusher) made the AFC Pro Bowl roster, I'm a little disappointed he isn't a starter. With all due respect to the man who was chosen as starter (**Maurice Jones-Drew**), let's compare their stats and let the numbers do the talking.

Foster: 1,436 yards rushing (leads NFL), 4.9 yards per attempt, 16 touchdowns (leads NFL), 64 receptions, 594 receiving yards, and two fumbles lost.

MJD: 1,324 yards rushing, 4.4 yards per attempt, 7 touchdowns, 34 receptions, 317 receiving yards, and two fumbles lost.

The numbers don't lie.

THE HOME TEAMS

SOUTHWESTERN UNIVERSITY Swimming Vs. Trinity University: *Wed., Jan. 5, 2pm. Corbin J. Robertson Center.* www.southwesternpirates.com.

TEXAS STATE Men's Basketball Vs. University of Texas-Tyler: *Fri., Dec. 31, 1pm.* Vs. University of Texas-Pan American: *Tue., Jan. 4, 7pm.* Strahan Coliseum. \$6-10.

Women's Basketball Vs. Rice: *Thu., Dec. 30, 7pm.* Vs. Huston-Tillotson: *Mon., Jan. 3, 7pm.* Strahan Coliseum. \$4-6. www.txstatebobcats.com.

HUSTON-TILLOTSON UNIVERSITY Men's Basketball Vs. Our Lady of the Lake University: *Thu., Jan. 6, 7:30pm.* **Women's Basketball** Vs. Our Lady of the Lake University: *Thu., Jan. 6, 5:30pm.*

★ **UNIVERSITY OF TEXAS Women's Basketball** Vs. Sam Houston State: *Tue., Jan. 2, 2pm.* Erwin Center, 1701 Red River. \$8-16. **Men's Basketball** Vs. Coppin State: *Fri., Dec. 31, 1pm.* Vs. Arkansas: *Thu., Jan. 4, 8pm.* Erwin Center, 1701 Red River. \$7-45. www.texasports.com.

CONCORDIA UNIVERSITY Men's Basketball CTX Holiday Classic: Wisconsin-Platteville vs. Beloit: *Thu., Dec. 30, 3pm.* Concordia Fieldhouse, 11400 Concordia University Dr. **Women's Basketball CTX Winter Classic:** Goucher vs. Howard Payne: *Thu., Dec. 30, 5:30pm.* Concordia vs. Coe: *Thu., Dec. 30, 7:30pm.* Concordia Fieldhouse, 11400 Concordia University Dr. athletics.concordia.edu.

ST. EDWARD'S UNIVERSITY Men's Basketball Vs. Texas A&M-Commerce: *Thu., Dec. 30, 7pm.* **Women's Basketball** Vs. Arkansas-Tech: *Mon., Jan. 3, 6pm.* www.stedwards.edu/athletics.

RECREATION & FITNESS

FIRST SATURDAY AT HARVEY PENICK GOLF COURSE "Try before you buy" lots of new and used golf equipment. There will also be putting and closest-to-the-pin contests and free 30-minute golf lessons. *Sat., Jan. 1, 8am.* Harvey Penick Golf Campus, 5501 Ed Bluestein, 926-1100.

IGNITE WOMEN'S HEALTH Seton's Ignite Women's Health will be hosting this run/walk program every Saturday leading up to the Livestrong race. *Every Saturday up to and including Feb. 19, 9-10am.* Brushy Creek Sports Park, 2310 Brushy Creek Road, Cedar Park, 512/324-4086. www.goodhealth.com/ignite.

WEST AUSTIN YOUTH ASSOCIATION Now registering for a bunch of fun holiday kids' sports camps. www.waya.org.

CHAPARRAL ICE Austin's premier rink folks are offering free first lessons every Saturday for ages 6 and older. Also, check out the men's, women's, and youth hockey leagues. "Try Me" clinics: *Saturdays, noon.* Chaparral Ice, 14200 N. I-35, 252-8500 and Northcross Mall, 451-5102. Free. www.chaparralice.com.

RUNS, WALKS, & RIDES

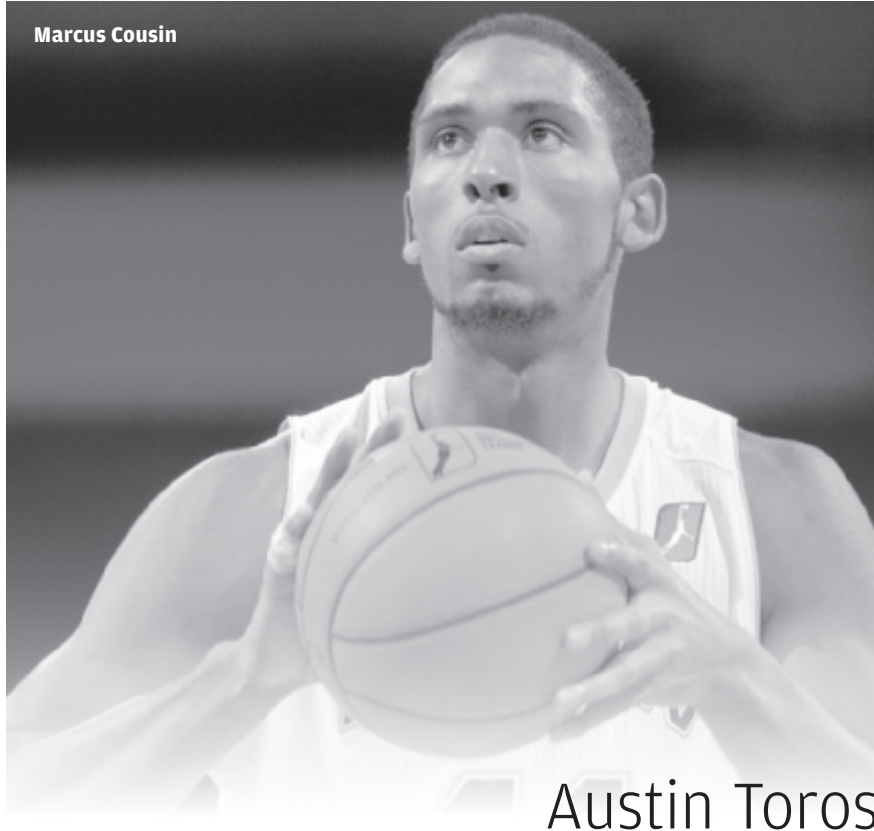
WILD BASIN WILDERNESS has a plethora of available walks, hikes, and more. www.wildbasin.org.

CRITICAL MASS Bicyclists have been "subverting the paradigm" in Austin since October '93. Let's keep it civil, everybody. Last Friday of each month. *Fri., Dec. 31, 5pm.* Riders meet at the UT West Mall (Guadalupe between 22nd & 23rd). www.critical-mass.info/austin.html.

AUSTIN CYCLING ASSOCIATION Check website for fun biking adventures. www.austincycling.org/rides.html.

★ **RESOLUTION RUN** is a certified chip-timed 5K race through the Brushy Creek neighborhood. Runners will enjoy doughnuts, coffee, and hot chocolate before the race and black-eyed peas, bananas, oranges, water, coffee, and hot chocolate afterward. *Sat., Jan. 1. St. Philip's United Methodist Church, 16321 Great Oaks Dr., Round Rock, 512/694-1446. \$25 (\$15 for children).* www.resrun.org.

Marcus Cousin



Austin Toros

Our own (or, more accurately now, Cedar Park's own) **Austin Toros** welcome NBA D-League West Conference foe the **Tulsa 66ers** to the Cedar Park Center for games this Thursday and Sunday. (Friday and Saturday night off? Watch out, Sixth Street.) The 8-6 66ers currently hold a half-game lead over the 7-6 Toros. Austin is 3-2 at home while Tulsa is 4-3 on the road, so this looks to be quite a showdown at the CPC this week. Center **Marcus Cousin** is enjoying a great campaign thus far, having started all 13 games this season. He leads the squad in rebounds per game with 8.4 and is tied with guard **Vernon Hamilton** as the team's leading scorer with 13.5 points per game. Cousin spent his first two years of college at Seton Hall before transferring to the University of Houston for the 2007-08 season. He started 32 of 33 for the Cougars as a senior where he shot .504 from the field and averaged 10.9 points and 8.4 rebounds per game. While in only his first year as a professional, Cousin hasn't had his first cup of coffee in the NBA proper, but expect him to be get his first big break this season. And for fans of the Toros' **Capital City Dancers** (and who isn't a fan of these lovely and talented young ladies?), the first 500 attendees at Thursday's game will receive a free CCD calendar. The gifts keep coming. Vs. Tulsa: *Thu., Dec. 30, 7:30pm, and Sun, Jan. 2, 5pm.* Cedar Park Center, 2100 Avenue of the Stars, Cedar Park, 512/600-5000. \$5-100. www.austintoros.com.

BY NICK BARBARO **soccer watch**

Crazy week in the **English Premier League**, with practically every team playing twice in a four-day period. **Arsenal** won the marquee match, beating crosstown rival Chelsea 3-1 on Monday to snap a six-game losing streak vs. the Blues and Manchester United... Pretty quiet otherwise; the Spanish and Italian leagues resume this week, while the other big Euro leagues take somewhat longer **winter breaks**... Happy New Year; see you next week with the **Top 10 soccer stories of 2010**.



RAY ANDERSON AND HIS ASSISTANTS SPARK THRILLS OF MAGIC INTO THE COMEDY EXPLOSION THAT IS ESTHER'S FOLLIES' NEW YEAR'S EVE.

STUDIO L: METAL ART STUDIO SHOW Behold the work of nationally known copper sculptor Daryl G. Colburn. Also, pieces in diverse metal media by Jacob Colburn, Erin Waters' photography, silver jewelry by Rita Marie Ross, and Sandy Muckleroy. 2309 Thornton, 577-3479. www.darylgcolburn.com.

STUDIO2GALLERY: LIBRARY FOLIAGE This show offers a massive volume of creative talents that have interpreted humans' love for and relationships with books. Through Jan. 22. 1700 S. Lamar #318, 326-9102. www.studio2gallery.com.

CREATIVE OPPORTUNITIES

CITY GLASS: WORKSHOPS AND CLASSES
1105 E. Sixth, 584-9323. www.cityglass.us.

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

CO-LAB: CALL FOR PROPOSALS The collective maintains an open and ongoing call for proposals regarding installation-, performance-, video-, public-, and community-based projects. E-mail for details. colabspace@gmail.com.

BLUE MOON GLASSWORKS: CLASSES
108 W. 43rd, 380-0770. www.austinbluemoon.com.

HELIOS KILN GLASS STUDIO: CLASSES AND DEMONSTRATIONS 10700 Anderson Mill, 996-0960. www.heliosglass.com.

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

litera

READINGS, SIGNINGS, AND PERFORMANCES

THE LIVING ROOM: STORYTIME FOR GROWNUPS Amparo Garcia-Crow presents this monthly spoken-word series that offers an eclectic mix of stories around a specific theme. This month the talespinners regale those gathered on this, the first night of the new decade, with a theme of: Tales of Emptiness. Sat., Jan. 1, 8pm. Galaxy Studios, 1700 S. Lamar. 441-6085. \$10. www.amparogarciacrow.com.

SHERIL KIRSHENBAUM knows all things osculatory and proves it in her *The Science of Kissing*. Wed., Jan. 5, 7pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.

WRITING/BOOK GROUPS

SHAKESPEARE OUT LOUD Local Shakespeare actor/teacher Justin Scalise moderates the group reading and discussion of a Shakespeare play, scene by scene. Currently reading *Hamlet*. First and fourth Mondays, 6-7:30pm. Laura's Library, 9411 Bee Caves Rd. Free.

WRITE BY NIGHT Write, read, collaborate, or just kick back and dream: It's the place you've been looking for. See website for details. 322-5242. www.writebynight.net.

NORTH AUSTIN KNITTERS meet to knit and discuss great books. Tuesdays, 7pm. Barnes & Noble Arboretum, 10000 Research #158, 418-8985. store-locator.barnesandnoble.com.

BOOKPEOPLE CLUBS Hard Word cocks *Journal of the Gun Years* by Richard Matheson. Wed., Dec. 29, 7pm. **The Voyage Out** questions *The Interrogation* by J.M.G. Le Clezio. Sun., Jan. 2, 5pm. **Rewritten History** rides *Half-Broke Horses* by Jeannette Walls. Wed., Jan. 5, 7pm. **Words and Pictures** The Statesman's **Joe Gross** leads a discussion on Kyle Baker's *The Cowboy Wally Show*. Thu., Jan. 6, 8pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.

SHAKESPEARE ALOUD Austin Shakespeare reads an entire play aloud (like, an act each week) and stops often to discuss the images, characters, and story. Sundays, 5-7pm. Greater Austin Creative Alliance, 701 Tillery, Box 9, 247-2531. \$5. www.austinshakespeare.org.

LITTLE WALNUT CREEK CLUB Eat Pray Love by Elizabeth Gilbert. Mon., Jan. 3, 6:30pm. Little Walnut Creek Library, 835 W. Rundberg, 836-8975.

STEEPED IN BOOKS: INFORMAL TALK AND TEA invites you to share your passionate book tastes. Tuesdays, 2pm. Will Hampton Branch Library, 5125 Convict Hill Rd.

SEMINARS AND WORKSHOPS

WRITING YOUR LIFE AS A WOMAN The four-week sessions resume with evening and day time class offerings. Wednesdays, 7-9pm. Jan. 5-26. Casa de Artista, 6017 Abilene Trail. Or, this one: Thursdays, noon-2pm. Jan. 4-25. Harmony Balance, 3321 Hancock. \$85. www.deanlofton.com.

THE WRITING CLUB FOR YOUTH This six-week creative writing program led by Spike Gillespie is for students in fifth through eighth grades at three Austin-area schools. Every student receives an anthology including works by each student. The 2011 Writing Club starts in January. O. Henry Museum, 409 E. Fifth, 472-1903. www.cityofaustin.org/ohenry/programs.htm.

OPEN MICs

EXPRESSIONS: NEW YEAR features Chris Corsbie, Nancy Fierstein, Barbara Carr, and more. Music by Safely Limitless. All-ages reading. Bring a dish for the potluck and cans for Poets Pantry. Sat., Jan. 1, 7pm. Baha'i Faith Center, 2215 E.M. Franklin Ave., 926-8880.

CAFE CAFFEINE Hosted by Julian Enoch Bruno, Chris Corsbie, and Patrick Boswell. Wednesdays, 6-9pm. Cafe Caffeine, 909 W. Mary, 447-9473. www.cafecaffeine.com.

FAIR BEAN Fridays, 5-7pm. Fair Bean Coffee, 2210-I S. First, 444-BEAN. www.fairbeancoffee.com.

THE HIDEOUT Anyah Dishon mesmerizes. Mondays, 6-10pm. The Hideout Theatre, 617 Congress, 476-0473. \$2 (or canned food for Poets Pantry). www.hideouttheatre.com.

SPOKEN & HEARD ASL interpreter available. Sundays, 7-10pm. Kick Butt Coffee, 5775 Airport #725, 454-5425. www.kickbuttcffee.com.

RUTA MAYA POETRY Ruta Maya, 3601 S. Congress Ste. D-200, 707-9637. www.rutamaya.net.

FIRST WEDNESDAYS WITH THOM Hosted by Thom of the Myriad Names. This one features Tom Doyal. Highly recommended. Share stories, poems, and songs: 7-9pm. South Austin Bar & Grill, 1003 Barton Springs Rd., 482-8484. www.southaustinbarandgrill.com.

Dame Darcy

Of course you were a fan long before we raved about Darcy's Meatcake compilation from Fantagraphics. Of course you want to see the Dame herself, at this signing/presentation. Of course you'd best get there a bit early, lest the ghost of Lord Byron bar the door for reasons unknown even to him. (But don't leave late, either, because then D.D.'s heading to Elysium for a rock show with her band Death by Doll, Agent Ribbons, and Hello Lovers.) Thu., Jan. 6, 6pm. Domy Books, 913 E. Cesar Chavez, 476-3669. www.domystore.com.



CALL FOR ENTRIES

ARDENT! POETRY IN THE ARTS Editor Dillon McKinsey seeks your poetry submissions. E-mail for details. rimer777@gmail.com.

AIPF DI-VERSE YOUTH 2011 Austin International Poetry Festival's youth anthology. Deadline: Feb. 1. www.aipf.org.

MISCELLANEOUS

MORE POETRY! *i dreamed of a baby at its mama's breast & a young woman directing old folks to gaze kindly on their own tombstones: old flesh young flesh; the teacher laughs & the cat it scratches at the door. wake up, you. what's the score? a shrug & a grin & cup of joe. do what you do. how cool is this: alive! alive & willing to see what it is to be open to all these possibilities even after all we have managed to squander; well, at least on my end, but to you i say, thank you for being you. Namaste. Be alive.*

POEM OF THE ISSUE

the red moon is hidden
the trees bare and silent
I ask for what I need
I'm as still as I've ever been.

— Rick Belden, "winter prayer
(solstice 2010)"

Looking for more Book Groups or Open Mics? See those sections in the Litera Listings at austinchronicle.com/litera.

film listings

Critics' Picks for the Week

FRIDAY, DEC. 31 - THURSDAY, JAN. 6



The Fighter



Black Swan



Four Lions



**Marjorie
Baumgarten**

THE FIGHTER
BLACK SWAN
127 HOURS

**Kimberley
Jones**

BLACK SWAN
FOUR LIONS
THE FIGHTER

**Marc
Savlov**

FOUR LIONS
RARE EXPORTS:
A CHRISTMAS TALE
THE KING'S SPEECH

openings & ratings

No new openings.

- ★★★★★ 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

new reviews

GULLIVER'S TRAVELS D: Rob Letterman; with Jack Black, Jason Segel, Emily Blunt, Amanda Peet, Billy Connolly, Chris O'Dowd. (PG, 93 min.)

As disinterested in itself as *Gulliver's Travels* seems to be, it's a wonder it ever came into existence at all. The film reveals little exertion made on behalf of the narrative, lackadaisical attention paid to the possibilities of 3-D and other state-of-the-art special effects, and careless direction of the actors, who often sound as though they're talking (albeit in clashing Lilliputian accents) to nothing more than a green screen. People have been making film versions of Jonathan Swift's classic satire since the dawn of cinema. Frequently, the filmmakers are animators like Dave Fleischer or optical wizards and magicians like Georges Méliès – filmmak-

ers who look to the medium of film to tell stories in ways that books cannot. But if not in possession of a clever new way to remake this oft-told tale, why do it at all? This new film shows no interest in social satire, the characters or the relationships among them, or the expert deployment of special effects. The film's use of 3-D only serves to darken the screen and wash out the color. *Gulliver's Travels* is a story that screams out for superior visual effects, but the images achieved here are hardly more effective (or three-dimensional) than the panels in a *Classics Illustrated* comic book. It appears the only forethought given to this remake was to cast Jack Black as Gulliver since he's the closest thing we have to a living cartoon and, hell, he was one fine panda. Black seems as lost in this film's wraparound segments as he does once he's marooned in the land of Lilliput. The actor plays Lemuel Gulliver, who lives in contemporary New York, works in the mailroom of a publication called *The New York Tribune*, and pines ineffectually

for editor Darcy Silverman (Peet). Instead of getting the girl, he gets a travel-writing assignment: a boat trip to the Bermuda Triangle. Once shipwrecked in the Court of Lilliput, Gulliver's adventures there follow much of Swift's basic plot, inserting crass modern touches such as urinating on a fire to squelch it and adding a romantic subplot in which Gulliver resorts to Prince lyrics when his best Lilliput pal, Horatio (Segel), declares his love for Princess Mary (Blunt). The film's liveliest sequence is probably the completely gratuitous music video of "War (What Is It Good For?)" performed by Gulliver and the Lilliputians. Blink and you'll never follow the plot shift that migrates Gulliver to the land of the giant Brobdingnagians. This *Gulliver's Travels* is listless, dull, and totally lacking in spectacle: marooned with no way home, just like its title character. – *Marjorie Baumgarten*

● Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Lakeline, Tinseltown North, Tinseltown South, Westgate

first runs

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

ALPHA AND OMEGA D: Anthony Bell, Ben Gluck; with the voices of Justin Long, Hayden Panettiere. (PG, 88 min.)

What a curious beast this kiddie flick is, with its two wolf packs turf-warring over a prime feeding ground for caribou but played out with an almost comic bloodlessness. Wolf cubs Kate (voiced by Panettiere) and Humphrey (voiced by Long) — she the tart alpha, he the court-jester omega — talk big about how delicious caribou tartare would taste but snack onscreen only on blueberries and cupcakes and the occasional bone licked clean of anything remotely resembling dead meat. *Alpha and Omega* is also something of a dirty bird: Two wolves howling at the moon is code for the mating dance. And, yes, they do in fact dance — and sing, too. The 3-D angle is the only one I can identify to justify *Alpha and Omega* not going straight to DVD, but it's a double-edged sword: While DreamWorks' team of animators produces quite painterly landscapes, the inflated ticket price exacerbates the sting of this film's dogged banality. (09/24/2010) — Kimberley Jones

★ Movies 8

★ **BLACK SWAN** D: Darren Aronofsky; with Natalie Portman, Mila Kunis, Vincent Cassel, Barbara Hershey, Winona Ryder, Benjamin Millepied. (R, 108 min.)

Set within a New York ballet company, this drama-horror hybrid is potent stuff. In an opening dream sequence, an overlooked ballerina named Nina Sayers (Portman) imagines herself dancing the lead in *Swan Lake*. The dream, it turns out, is prophetic: Nina is tapped by the troupe's manipulative director (Cassel) to play the Swan Queen — both the sweet, virginal White Swan and her evil twin, the provocative Black Swan. Nina is a tentative young woman who still lives with her overbearing mother (Hershey). Already crumbling under the stresses of training and a twisted home life, soon enough she's having scary visions of her body's metamorphosis into a swan. This is about flight from self. That simple fact is obscured by Aronofsky's expert use of horror-film technique, wherein even the squish of a cut grapefruit is amplified to queasy, supremely uneasy effect. But what startles most is how exquisitely controlled his command of so much madness truly is. (12/10/2010) — Kimberley Jones

★★★★ Alamo Ritz, Alamo Drafthouse Lake Creek, Arbor, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Tinseltown North, Tinseltown South, Westgate

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER D: Michael Apted; with Ben Barnes, Skandar Keynes, Georgie Henley, Will Poulter, Tilda Swinton; with the voices of Liam Neeson, Simon Pegg. (PG, 112 min.)

This third film entry in the ongoing adaptation of C.S. Lewis' series of splendidly imagined children's books has all the elements of a rip-roaring Saturday-afternoon matinee (including 3-D) and the intended Christian allegory, yet a more appropriate rechristening would be *The Voyage of the Yawn Treader*. In a fantastical universe populated by a leonine Christ figure (Aslan, voiced by Neeson), a chatty seagoing mouse (Reepicheep, voiced by Pegg), and a vessel that appears to have been ripped straight from one of Ray Harryhausen's *Sinbad* epics, you'd expect some sort of gravitas. Lucy (Henley) and Edmund Pevensie (Keynes), accompanied by their cousin Eustace Scrubb (Poulter), are drawn into a magical painting, reuniting them with Barnes' Caspian, Aslan, and, eventually, Swinton's still-awe-inspiring White Witch. *Dawn Treader* is bereft of the narrative complexity evidenced in the preceding films; it feels as if this franchise has run aground and is sinking under the weight of its own ambitions. (12/17/2010) — Marc Savlov

★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse South, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Lakeline, Metropolitan, Tinseltown North, Westgate

DESPICABLE ME D: Chris Renaud, Pierre Coffin; with the voices of Steve Carell, Jason Segel, Russell Brand, Julie Andrews, Miranda Cosgrove, Dana Gaier, Elsie Fisher, Will Arnett, Kristen Wiig. (PG, 95 min.)

Everyone knows that the villains are usually the most interesting characters. So the filmmakers were wise to give the megalomaniacal Gru (voiced amusingly by Carell) his own animated movie. The world of *Despicable Me* is reminiscent of *The Incredibles*, in which superheroes and supervillains fully participate in suburban life, blending in unnoticed by ordinary folk. Then, snotty new-villain-on-the-block Vector (Segel) pulls a stunt that bumps Gru from his No. 1 supervillain ranking. Gru retaliates by plotting to steal the moon. Part of his plan involves the adoption of three orphaned sisters (Cosgrove, Gaier, and Fisher), through whose demands for him to accompany them to ballet class and read bedtime stories — as well as some flashbacks that reveal him to be a villain with justifiable mommy issues — Gru discovers his sensitive side. Gru's Minions — yellow, pill-shaped, bespectacled beings that gurgle in some sort of fractionally understandable language — are the movie's ultimate scene-stealers. (07/09/2010) — Marjorie Baumgarten

★★★ Movies 8

DUE DATE D: Todd Phillips; with Robert Downey Jr., Zach Galifianakis, Michelle Monaghan, Jamie Foxx, Juliette Lewis, Danny McBride, RZA, Matt Walsh. (R, 95 min.)

Due Date is the comedy delivered by director Phillips in between his breakout success, last year's *The Hangover*, and its coming-soon-to-a-theatre-near-you sequel, which is already in production. Galifianakis, whose comic man-child schtick gets a full workout, plays Ethan Tremblay, gauche and rotund, against Downey Jr.'s Peter Highman, who is just trying to make it home to Los Angeles in time for the birth of his first child. Phillips steers this road-trip movie through a wicked variety of set-pieces and celebrity guest cameos. The problem with *Due Date* is that it is less funny at 95 minutes than it is in its succinct trailers. In between the jokes, the darker moments of *Due Date* emerge and deflate some of the froth. Nevertheless, in its best moments, the film's duo of Galifianakis and Downey Jr. remind us of a bickering Laurel & Hardy digging themselves out of another fine mess. And we're happy to be along for the ride. (11/05/2010) — Marjorie Baumgarten

★★★ Gateway, Metropolitan

★ **THE FIGHTER** D: David O. Russell; with Mark Wahlberg, Christian Bale, Melissa Leo, Amy Adams, Jack McGee, Mickey O'Keefe. (R, 115 min.)

Virtually flawless performances and directorial execution render *The Fighter* one of the most thrilling movies of 2010. Yes, *The Fighter* offers a new riff on the boxing film, but it's also a drama about self-delusions, inner strength, and family as a source of conflict and sustenance. Boxer Dicky Eklund (Bale) was once known as the "Pride of Lowell, Mass." Now he's struggling with addiction and training his younger half brother Micky Ward (Wahlberg) to be a champion. The movie is based on incidents from the true-life story of Ward, who went on to have a storied career. However, *The Fighter* examines Ward's early years, when he lost several fights, retired for the first time, romanced Charlene Fleming (Adams), and began his comeback. Russell's characters are neither good nor bad, they are simply human beings imbued with virtues and faults. It is this intelligence that makes *The Fighter* a great and enduring human drama. (12/17/2010) — Marjorie Baumgarten

★★★★ Alamo Drafthouse Village, Arbor, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gold Class, Metropolitan, Tinseltown North, Westgate

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YOGI BEAR 3D (PG) Fri. & Sat. 11:00 1:00 3:00 5:00 7:20 9:20 11:30
THE FIGHTER (R) Fri. & Sat. 11:00 2:15 4:45 7:15 9:45 11:59
HOW DO YOU KNOW (PG-13) Fri. & Sat. 10:15 1:00 4:00 7:00 9:30 11:59
THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER 3D (PG) Fri. & Sat. 12:00 2:20 4:40 7:05 9:30 11:50
THE TOURIST (PG-13) Fri. & Sat. 10:00 12:10 2:30 4:50 7:10 9:30 11:45
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BIG LEBOWSKI**
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**HIGH FOR THE HOLIDAYS:
DARK SIDE OF THE RAINBOW**
Did Pink Floyd have plan to record their greatest album to synch perfectly to The Wizard of Oz? We may never know...
JAN 01, 02 & 07 AT THE RITZ



**SXSW PRESENTS:
ENTER THE VOID**
The Uncut Festival Version - Brand New 35mm Print! A visionary thrill ride that's riveted audiences worldwide!
JAN 02 & 08 AT THE RITZ



**SXSW PRESENTS:
EVERYTHING IS GOING FINE**
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★ FOUR LIONS D: Chris Morris; with Riz Ahmed, Arsher Ali, Nigel Lindsay, Kayvan Novak, Adeel Akhtar. (R, 102 min.)

Quite probably the world's first Islamic terrorist comedy, *Four Lions* is set in Sheffield, 150 miles north of London, and details the bumbling efforts of a group of radicalized Muslims who dream of becoming suicide bombers. Faisal (Akhtar) is soft-spoken and maybe soft in the head; Waj (Novak) is dim but eager to please; Barry (Lindsay), a white convert, is a bilious fanatic; and Hassan (Ali) is a wannabe rapper just looking for a community. But leader Omar (Ahmed) is a genuinely politicized and embittered young man with a wife and son. *Four Lions* is a riot of physical comedy, and much of the dialogue is sneakily hilarious in its sheer banality. Director Morris, in his first feature film, imperceptibly shifts from pure satire to accommodate a more complete and, yes, humanizing portrait of the conflicted jihadis. This is provocative stuff, to be sure. A comedy of errors and terrors? Who woulda thunk it? (11/05/2010) — Kimberley Jones

★★★★ Alamo Draffthouse South

★ HARRY POTTER AND THE DEATHLY HALLOWS: PART 1

D: David Yates; with Daniel Radcliffe, Rupert Grint, Emma Watson, Ralph Fiennes, Alan Rickman, Helena Bonham Carter, Julie Walters, Bill Nighy, Imelda Staunton, Tom Felton, Rhys Ifans, Jason Isaacs, Helen McCrory, Peter Mullan. (PG-13, 146 min.)

The first half of a two-film adaptation of J.K. Rowling's final book about the battle between the damaged boy-wizard Harry (Radcliffe) and the dark Lord Voldemort (Fiennes), *Harry Potter and the Deathly Hallows: Part 1* is, as a whole, the finest Potter film yet. From the superlative digital effects and original score to the saga-scoped camera-work, *Deathly Hallows* is all business — taut, fraught, and fearsome. When Voldemort's minions, the Death Eaters, storm the Ministry, Harry and best friends Hermione (Watson) and Ron (Grint) go underground to find and destroy the remaining Horcruxes, talismans in which Voldemort safeguarded splinters of his soul. *Deathly Hallows* is still truthful to the spirit of these decent, sometimes goofy kid-characters, whom we've watched grow up in the course of 10 years. They remain fundamentally the same, only now with jaws set hard from troubled times. They've been through something epic, and for the first time, truly, so have we. (11/19/2010) — Kimberley Jones

★★★★ Barton Creek Square, CM Round Rock, Gateway, Tinseltown North, Tinseltown South



For Once in My Life

For Once in My Life (2009) D: James Bigham and Mark Moormann. (NR, 89 min.) **Austin Public Library and KLRU: Community Cinema.** In this documentary, which premiered at SXSW Film 2010, the musicians and singers of the Spirit of Goodwill Band (each of whom experience a mental or physical disability) prepare for the concert of a lifetime. @Windsor Park Branch Library, Tuesday, 7pm; free.

HEREAFTER D: Clint Eastwood; with Matt Damon, Cécile de France, Frankie McLaren, George McLaren, Jay Mohr, Bryce Dallas Howard, Thierry Neuvic, Derek Jacobi, Marthe Keller, Richard Kind. (PG-13, 129 min.)

With *Hereafter*, Eastwood shows that he still has the ability to confound our expectations of him. *Hereafter* finds him in full-on contemplative mode even though the film's assumption is that there is a life after death, one that is flooded with white light, imbues a feeling of all-knowing serenity, and is lined with minions of murky figures murmuring indecipherably to the newcomer. It turns out that the dead are a chatty bunch. Much of the blame for the film's muzzy thinking has to go to screenwriter Peter Morgan (*The Queen, Frost/Nixon*). The movie is structured by three separate but converging storylines, and though the mechanics of bringing the three characters together in the same city are a bit creaky, you still have to give *Hereafter* props for setting its climactic convergence at the London Book Fair, which is surely an original filming location. That and the incredible CGI tsunami in the opening sequence are the film's highlights. (10/22/2010) — Marjorie Baumgarten

★★★ Movies 8

HOW DO YOU KNOW D: James L. Brooks; with Reese Witherspoon, Paul Rudd, Owen Wilson, Jack Nicholson, Kathryn Hahn, Mark Linn-Baker, Lenny Venito. (PG-13, 120 min.)

How do you know when you're in love? It's been a while for me, but I remember a powerful urge to upchuck. In the same vein, professional softball player Lisa (Witherspoon) wears a pinched, pained expression whenever she contemplates the idea of loving George (Rudd), an unflinchingly decent businessman who is currently under federal investigation. But wait! There's another bachelor behind Door No. 2: Matty (Wilson), a Nationals ballplayer whose negotiations with monogamy mark some of the funnier moments in this disappointingly slack comedy from writer/director Brooks. *How Do You Know* isn't a bomb, but it is bewildering how something so limp could come from a sharpshooter like Brooks, who never supplies a definitive answer to the open-ended title — there are pretty speeches, sure — but I think most everybody would agree you just know when it's right. And in the case of *How Do You Know*, it's not. (12/17/2010) — Kimberley Jones

★★ Barton Creek Square, CM Cedar Park, Hill Country Galleria, Southpark Meadows, Highland, Gateway, Gold Class, Lakeline, Tinseltown North, Tinseltown South, Westgate

I LOVE YOU PHILLIP MORRIS

D: Glenn Ficarra, John Requa; with Jim Carrey, Ewan McGregor, Leslie Mann, Rodrigo Santoro, Antoni Corone, Brennan Brown. (R, 100 min.)

Loosely based on the outrageous life and incarcerated times of Texan con artist Steven Jay Russell, *I Love You Phillip Morris* is every bit as strange as its subject matter. Russell (Carrey) begins the film as a married Houston cop who has children and a seriously religious life. His life changes when he declares his lust for the gay life to his wife (Mann) and decamps to South Beach, where he discovers "being gay is expensive." Russell's beyond-his-means lifestyle quickly attracts the attention of the authorities, and voilà, he's Huntsville-bound. There he meets the titular Phillip Morris (McGregor), a shy, unassumingly gay boy-toy who instantly falls for this charming man. The pair's eventual release, further fraudulent activities, and silly hijinks ensue. What is this film about? Damned if I know. It's confused and confusing, by turns hilarious and off-putting. In short, it's awfully hard to love *I Love You Phillip Morris*. (12/17/2010) — Marc Savlov

★★ Arbor



Enter the Void

Enter the Void (2010) D: Gaspar Noé; with Nathaniel Brown, Paz de la Huerta, Cyril Roy. (NR, 161 min.) **SXSW Presents.** Cinema provocateur Noé turns from the horrific to the psychedelic in this astonishing film that's being shown in its full two-hour-and-40-minute director's cut. A druggie and his sex-worker sister are grown orphans living in Tokyo. When the brother is slain in a drug deal gone wrong, his spirit (?) continues to float over the city observing life and his sister until the film climaxes when he becomes one with a sperm cell that impregnates his sister. This is one of the trippiest and most compelling visual narratives to come along in quite some time. @Alamo Ritz, Sunday, 9:50pm.

JACKASS 3D D: Jeff Tremaine. (R, 94 min.)

The cunning stuntwork of *Jackass'* motley band of jackanapes is marginally less shocking this time out, even when we're presented with scenes so bile-risible that the cameraman pukes on his own camera. Stomach contents and an outflow of redolent porta-potty effluvium rule the day, while testicles and taboos are smashed flat with equal abandon. *Jackass* is 10 years old this year but thankfully evinces no more maturity than when it first premiered on MTV. In between Johnny Knoxville getting rammed senseless by a buffalo and tooth extraction via Lamborghini (an inspired bit, in theory), there are moments of comic brilliance that, cleverly, don't make you want to hurl. *Jackass* continues to rock on like your older brother's crazy best friend with the creepy gleam in his hooded eyes, only now you can pull up YouTube and see that sort of thing 24/7, should you feel the uncontrollable urge. (10/22/2010) — Marc Savlov

★★ Movies 8

★ THE KING'S SPEECH D: Tom Hooper; with Colin Firth, Geoffrey Rush, Helena Bonham Carter, Derek Jacobi, Jennifer Ehle, Guy Pearce, Michael Gambon, Eve Best, Timothy Spall. (R, 118 min.)

Speech, whether in the form of eloquent diplomacy, familial comfort, or prewar leadership, is ostensibly the stiff upper lip of *The King's Speech*. In 1936, Prince Albert (Firth) was forced to become King George VI when his brother, King Edward VIII (Pearce), scandalously abdicated the throne for the love of an American divorcée. Bad enough, yes, but this royal disaster was followed by the first gambits in "Mr. Hitler's" war. Worse still, the new king is a stutterer. His savior arrives in the form of Rush's genius speech therapist, Lionel Logue, whose methods counter the king's self-doubt in ways that take on new weight as war looms. This is a knowing, sincere, and beautifully shot film that takes on the meatiest slabs of history and renders these Balmoralians as something other than mere figureheads. *The King's Speech* brings a country's fear of war and a sudden king's dread of supremacy into perfect, uncommon focus. (12/24/2010) — Marc Savlov

★★★★ Alamo Draffthouse South, Arbor, Barton Creek Square, Tinseltown North, Tinseltown South



Who Is Harry Nilsson (And Why Is Everybody Talkin' About Him)?

Who Is Harry Nilsson (And Why Is Everybody Talkin' About Him)? (2010) *D: John Scheinfeld. (NR, 116 min.)* **Music Monday.** To answer the question about this enigmatic musician, the film uses promotional films, music videos, home movies, and television appearances, as well as interviews with the likes of Robin Williams, Yoko Ono, Van Dyke Parks, Randy Newman, the Smothers Brothers, and Micky Dolenz. The *Chronicle's* Audra Schroeder is the guest host. See "Gotta Get Up," Music, Dec. 3, for more info. @Alamo Ritz, Monday, 9:35pm.

LEGEND OF THE GUARDIANS: THE OWLS OF GA'HOOLE

D: Zack Snyder; with the voices of Helen Mirren, Geoffrey Rush, Jim Sturgess, Hugo Weaving, Emily Barclay, Abbie Cornish, Ryan Kwanten, Anthony LaPaglia, Miriam Margolyes, Sam Neill, Joel Edgerton. (PG, 91 min.)

Maybe prior familiarity with Kathryn Lasky's young adult book series would help overall comprehension. Starting with the impossible-to-remember title, this film is better off dubbed "that owl movie." Snyder, the director of action films with such streamlined titles as *Watchmen* and *300*, assembles top British and Australian actors for the vocal talent, but *Legend of the Guardians* seems to be more about talons than talent. The story takes place in a predatory world in which two young owlets are carried off by the bigger Pure Ones to do their bidding. The Pure Ones have some kind of plan for avian world domination, while the owls of Ga'Hoole fight back against evil. Lives are snuffed out and sacrificed with regularity, and the film maintains an extremely dark tone throughout. Adults thinking about taking their little ones to this PG-rated film should consider whether the kiddies are ready to witness the harsh and vulturous world of *Legend of the Guardians*. (10/01/2010) – Marjorie Baumgarten

★★ Movies 8

LIFE AS WE KNOW IT *D: Greg Berlanti;* with Katherine Heigl, Josh Duhamel, Josh Lucas, Christina Hendricks, Hayes MacArthur, Sarah Burns, Alexis Clagett, Brynna Clagett, Brooke Grayson. (PG-13, 113 min.)

With its sitcom-ready premise and its engaging and attractive leads, *Life as We Know It* lives up to its title: This romantic comedy is more of the same. In this improbable story, Holly Berenson (Heigl) and Eric Messer (Duhamel), who goes by his last name, become instant parents when their best friends (MacArthur and Hendricks of *Mad Men* fame) die in a car accident and leave a will that designates Holly and Messer as the child's guardians. Each is a friend of only one of the spouses, and their antipathy for each other is delineated in a blind date shown in the movie's preamble. Nevertheless, they move into their friends' house to raise adorable Sophie (the Clagett triplets). Eventually, they discover what we knew all along: These two belong together. Director Berlanti pads the film with numerous clichéd montages set to popular music, and the script brings little that's new to this baby shower. (10/08/2010) – Marjorie Baumgarten

★★ Movies 8

LITTLE FOCKERS *D: Paul Weitz;* with Robert De Niro, Ben Stiller, Owen Wilson, Blythe Danner, Jessica Alba, Teri Polo, Colin Hanks, Daisy Tahan, Dustin Hoffman, Barbra Streisand, Laura Dern, Harvey Keitel. (PG-13, 98 min.)

Following *Meet the Parents* and *Meet the Fockers* – the films that traced the courtship and marriage of Greg (Stiller) and Pam (Polo) Focker as they learned to integrate all four off-kilter in-laws into their lives – the couple is now residing in Chicago and planning for their twins' fifth birthday party. Apart from the smutty giggles that derive from the mere mention of the Focker family surname, this third entry in the now 10-year-old comedy franchise falls flat. The twins' birthday party provides the film's extended climax, but its lackluster highlights include grown men fighting in bouncy castles and an impromptu kiss between Pam's ex-boyfriend Kevin (Wilson) and her mother-in-law (Streisand). The concluding sequence of the movie unites both families during the holiday season, a choice that seems to promise more *Focker* films to come, offering ecumenical possibilities of Jewish and Christian unity for the busy holiday movie-going week. (12/24/2010) – Marjorie Baumgarten

★ Alamo Drafthouse Lake Creek, Alamo Drafthouse South, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Gold Class, Lakeline, Metropolitan, Tinseltown North, Westgate

MEGAMIND *D: Tom McGrath;* with the voices of Will Ferrell, Tina Fey, Jonah Hill, Brad Pitt, David Cross. (PG, 95 min.)

The DreamWorks Animation team devotes its extraordinary attention to 3-D visual detail in *Megamind* – most commonly to the illustration of such mayhem as death rays vaporizing steel and whole buildings turning to rubble. It's a lot of Sturm und Drang that quickly grows repetitive; I'd trade 90% of the action for a few more of those tight close-ups of blue-hued Megamind (voiced by Ferrell). Megamind is a self-professed supervillain, an alien who was orphaned young and crafted an identity in counterpoint to another foundling who fell to Metro City, USA, on the same day – the buff, boffo Metro Man (voiced by Pitt). But what's a big baddie to do when his nemesis and prime motivator takes an extended vacation? *Megamind* gets existential, but only in blips, and while it is never anything less than vibrant and exceedingly clever, it is also a rather slight thing for such mega-sized proportions. (11/05/2010) – Kimberley Jones

★★★ Gateway, Metropolitan, Tinseltown North

★ **127 HOURS** *D: Danny Boyle;* with James Franco, Kate Mara, Amber Tamblyn, Treat Williams, Kate Burton, John Lawrence. (R, 94 min.)

Calm, cool, and tear-your-hair-out exciting, *127 Hours* is an archetypal tale of man vs. nature vs. himself. Danny Boyle adapts Aron Ralston's "trapped in the wilderness" memoir with gripping aplomb. Ralston, after a morning of mountain-biking and cavorting in underground swimming holes with a pair of newbie female hikers (Tamblyn and Mara), falls from nature's grace and lands in a horrific situation: His arm is crushed and unable to be freed, he's low on water, and absolutely no one is aware of his plight. It's a bad trip in every sense of the phrase. *127 Hours* is an unrelenting tour de force but it's also an unforgettable examination of the human spirit under extreme duress. The fact that Franco gives the performance of his career is the icing on the cake. Fair warning, oh squeamish ones: *127 Hours* does not shy away from Ralston's ultimate method of obtaining egress from his predicament. Which is exactly as it should be. (11/19/2010) – Marc Savlov

★★★★ Alamo Drafthouse South, Arbor, Metropolitan

PARANORMAL ACTIVITY 2 *D: Tod Williams;* with Brian Boland, Sprague Grayden, Molly Ephraim, Katie Featherston, Micah Sloat, Vivis. (R, 91 min.)

Believe the hype: *Paranormal Activity 2* is exactly what you think or hope it is. I loathed the first film, but its cheap shocks and wait ... wait ... wait ... gotchas were a box-office cash machine. *Paranormal Activity 2* is something of a prequel to

Oren Peli's initial film. But, most importantly, does it scare the hell out of you? Well, yes, it does. As it turns out, the new pair of victims, Kristi and Dan (Grayden and Boland), are related to the previous couple by blood ties. Plus, they have a child and a German shepherd in tow. The entire production is faux cinema verité, captured remarkably via security apparatus and nanny cam. That's the pitch, really: Supernatural stuff happens, and the audience gets to view it in edited real time. Granted, this inevitable follow-up is considerably spookier than its predecessor, but only in terms of the amount of jump-out-of-your-seatiness. It's not hell, but it's close. (10/29/2010) – Marc Savlov

★ Movies 8

RARE EXPORTS: A CHRISTMAS TALE

D: Jalmari Helander; with Onni Tommila, Jorma Tommila, Ilmari Järvenpää, Peeter Jakobi. (R, 80 min., subtitled)

If you're sick and tired of the saccharine explosion of treacly holiday fare, then you could do far worse than this year's Fantastic Fest horror favorite, *Rare Exports: A Christmas Tale*. Set in the icy north of Finland, this dark gem depicts the travails of a tiny community forced into battle against a resurrected ur-Santa, complete with goatlike horns, cloven hoofs, and a legion of scrawny, naked "elves." Creepy, no? Director Helander barely scratches the surface of one hell of an idea, but what this *Christmas Tale* does, it does with wild abandon. When a multinational corporation begins taking samples from the peak of Korvatunturi mountain, beneath which 11-year-old Pietari (Onni Tommila) and his father live, odd things begin to happen. Clutching his favorite stuffed animal and trusty shotgun, Pietari hits the books and uncovers the truth about Santa. Jolly is not in this crimson nightmare's repertoire, and all that jazz with presents? Totally inaccurate. (12/10/2010) – Marc Savlov

★★★★ Alamo Drafthouse South

RED *D: Robert Schwentke;* with Bruce Willis, Morgan Freeman, Helen Mirren, John Malkovich, Mary-Louise Parker, Karl Urban, Rebecca Pidgeon, Ernest Borgnine, Brian Cox, Richard Dreyfuss. (PG-13, 111 min.)

Proof that the artistic collision between the aging baby boomers and their comic book-obsessed progeny makes for some strange, but entertaining, bedfellows, *Red* features four leads with a combined age of 257 – add the grand, Methusean Borgnine and you get a round 350 – who alternate between waxing eloquent on the ephemerality of youth and resuscitating said salad days by blowing shit up real good. Yee-haw! Willis plays a retired CIA badass named Frank Moses who, when the Agency decides to clean out the old guard, is forced to round up his Cold War "associates" – Freeman's rest-home-residing Joe, Cox's bearish ex-Soviet Ivan, Malkovich's paranoid comic foil Marvin, and the elegant Mirren as ex-M16 operative Victoria. *Red* is, at its heart, a rom-com, guns 'n' bombs mash-up that poses serious questions about the role of the aged in a youth-mad, globalized system and then answers them with a smirk and a whole lot of terrifically choreographed action set-pieces. (10/15/2010) – Marc Savlov

★★★★ Movies 8

SAW 3D *D: Kevin Greutert;* with Tobin Bell, Sean Patrick Flanery, Costas Mandylor, Betsy Russell, Cary Elwes. (R, 91 min.)

Saw 3D has the desperate air of a doomed series that has outlived its marketability, its now near-incomprehensible backstory, and its core audience. Returning director Greutert just doesn't seem to have the heart for it anymore. Mandylor returns as Detective Hoffman, the maniac cop who is carrying on the horrific work of Jigsaw. This time he's out to get Bobby (Flanery), a hack author-cum-huckster who's made the fatal mistake of announcing that he's a survivor of one of Jigsaw's punitive ordeals. Fans of the series, if there are any left and I'm not too certain that there are, will enjoy the usual smorgasbord of intestines spilling out from the screen and onto their laps (via the profoundly crappy 3-D) as well as an opening slaughter involving several buzz saws and a crowd of gawking onlookers. But, really, is that so different from Austin's Sixth Street on any given weekend? I think not. R.I.P., Jigsaw. Stay dead. (11/05/2010) – Marc Savlov

★ Movies 8

SECRETARIAT *D: Randall Wallace;* with Diane Lane, John Malkovich, Dylan Walsh, Dylan Baker, Margo Martindale. (PG, 122 min.)

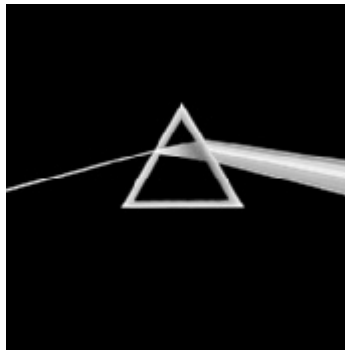
Saddle up for some old-fashioned inspirational movie entertainment as Disney mounts the story of horse-racing's 1973 Triple Crown winner. Actually, the focus of the movie is not really the horse but the people who owned and trained him and shared with him the will to succeed. How do we know the animal had a will to succeed? Because owner Penny Chenery Tweedy (Lane) stares into his eyes and channels his desires. The outcome of Secretariat's story is already part of our popular knowledge prior to any film treatment of the events, thus allowing the movie to focus on the characters' journeys rather than their finish lines. Thus, *Secretariat* is more a story of Mrs. Tweedy. Drafted to her side are the eccentric trainer Lucien Lauren (a restrained Malkovich), groom Eddie Sweat (Ellis), and jockey John Turcotte (real-life jockey Thorwarth). Some audiences will cheer as if they were at the track, but *Secretariat* is ultimately a conventional story, conventionally told. (10/08/2010) – Marjorie Baumgarten

★★★ Movies 8

★ **THE SOCIAL NETWORK** *D: David Fincher;* with Jesse Eisenberg, Andrew Garfield, Justin Timberlake, Armie Hammer, Rooney Mara. (PG-13, 121 min.)

Fincher's blisteringly entertaining *The Social Network* touches down in the calm before the storm, before social media rewrote the rules on how information moves. We first meet the eventual founder of Facebook, Mark Zuckerberg (Eisenberg), in a bar, having drinks with his girlfriend (Mara). He is callous, socially inept, and ravenously ambitious – the boy who would be king, not yet fixed on what the kingdom will look like. *The Social Network* cuts with ease from flashbacks of Zuckerberg's undergraduate days to depositions related to two concurrent lawsuits brought against him. Although the legal proceedings provide a handy framework for the film, who did what to whom, when, and with how much premeditated bloodlust is of ancillary concern to the film's layered examination of an asshole. (That's the filmmakers' word, not mine.) History as we know it is still unfurling, and *The Social Network* is that rare film that has something – not yet definitive but certainly provocative – to say about it. (10/01/2010) – Kimberley Jones

★★★★ Arbor, Metropolitan



Dark Side of the Rainbow: The Wizard of Oz With Dark Side of the Moon

Dark Side of the Rainbow: The Wizard of Oz With Dark Side of the Moon *D: Victor Fleming;* with Judy Garland, Margaret Hamilton. (G, 101 min.) **High for the Holidays.** Test those rumors you've heard about the synchronicity between Hollywood's beloved *The Wizard of Oz* and Pink Floyd's 1973 musical opus, *Dark Side of the Moon*. Supposedly, if you crank up the album with the third roar of the MGM lion, you'll enter an upside-down world of hidden meanings and trippy rabbit holes. (*) @Alamo Ritz, Saturday, 10:15pm; Sunday, 7:00pm.

TANGLED D: Nathan Greno, Byron Howard; with the voices of Mandy Moore, Zachary Levi, Donna Murphy. (PG, 92 min.)

The venerable Disney animators have climbed aboard both the CGI and 3-D bandwagons for their latest holiday release, which reworks the Brothers Grimm fairy tale *Rapunzel*. The classic hallmarks of Disney animation are all here: stunning attention to the details of nature and the inclusion of an evil mother figure as a trigger for the storyline. Rapunzel's hair should be listed as one of the story's main characters, so intrinsic is it to the film's appeal. As voiced by Moore, Rapunzel is a spunky gal, capable of defending herself and singing sturdily. Tony Award-winner Murphy brings stage showmanship to her musical interludes as Mother Gothel, which drip with sarcasm and biting wit. The songs by Alan Menken and Glenn Slater are fun but unmemorable, however. Even though the sight of Rapunzel's shimmering hair and scenes of flickering lanterns across the skyline are visual wonders, the biggest reactions to the animation seemed to come from scenes of classic physical comedy. (11/26/2010) - Marjorie Baumgarten

★★★ Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Lakeline, Metropolitan, Tinseltown North, Westgate

TEES MAAR KHAN D: Farah Khan; with Akshay Kumar, Katrina Kaif, Akshay Khanna. (NR, 130 min., subtitled)

A master thief executes a most creative heist in this Bollywood action comedy. (12/24/2010)

- Marjorie Baumgarten

Tinseltown South

THE TOURIST D: Florian Henckel von Donnersmarck; with Johnny Depp, Angelina Jolie, Paul Bettany. (PG-13, 103 min.)

Interpol wants to catch a thief, namely Alexander Pearce, who has stolen more than \$2 billion. For some reason, these top cops have no idea what their suspect looks like, so they spend two years watching his girlfriend, Elise (Jolie). Their efforts pay off once she receives a note delivered by courier instructing her to catch the next train to Venice and pick a man of Alexander's general height and build to serve as an unwitting decoy. And that stranger on a train? He turns out to be none other than Johnny Depp, in the role of Frank Tupelo, a widowed math teacher from Wisconsin. This film obviously strives for a Hitchcockian vibe of romance and suspense. True, many twists and turns occur. Nevertheless, *The Tourist* doesn't generate much suspense or intrigue. Von Donnersmarck's direction is dull and flat. Without sizzle or thrills, *The Tourist* becomes as sluggish and rank as the Venice waterways. (12/17/2010) - Marjorie Baumgarten

★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Lakeline, Metropolitan, Tinseltown North, Westgate

TRON: LEGACY D: Joseph Kosinski; with Jeff Bridges, Garrett Hedlund, Olivia Wilde, Bruce Boxleitner, Michael Sheen, James Frain, Anis Cheurfa. (PG, 125 min.)

There's absolutely no shortage of stunning eye candy in this spiffy, sexy, and frequently thrilling sequel to Disney's 1982 game-changer *Tron*. There is, however, a certain lack of connectivity between the digitally enhanced characters onscreen and the audience. Debuting director Kosinski has created a virtual world that's seamless and immersive. Here, the grid - that sleek inner world of the game - is all crystal-line club life and roaring, tempestuous crowds craving gladiatorial blood(less)sport. *Legacy* finds Flynn's Ducati-riding offspring, Sam (Hedlund), sucked into the game this time around. The grid is no longer the utopian ideal Flynn imagined it could be. Instead, his digital doppelganger, Clu (Bridges again), has taken control and is plotting escape into the real world. It's still a soulless machine for making Disney mountains of cash, of course, but you can feel it striving to be more. Which is, at the end of the game, what singularity is all about. (12/17/2010) - Marc Savlov

★★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse South, Alamo Drafthouse Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Gold Class, IMAX Theatre, Lakeline, Tinseltown North, Tinseltown South, Westgate

TRUE GRIT D: Joel Coen, Ethan Coen; with Jeff Bridges, Matt Damon, Josh Brolin, Hailee Steinfeld, Barry Pepper, Elizabeth Marvel. (PG-13, 110 min.)

The Coens' version of *True Grit* remains faithful to Charles Portis' novel, which was also the source material for the 1969 John Wayne film. Fourteen-year-old Mattie Ross (Steinfeld, a terrific young newcomer) hires Rooster Cogburn (Bridges) to capture the man who killed her father, but much of the story's humor fails to connect. Only Damon, as Texas Ranger LaBoeuf, captures the boneheadedness of his character's grandiloquent language and self-importance. Bridges plays it straight, abandoning all sentimentality and giving the role a lived-in feeling. Yet whatever led the actor to deliver his lines in a mumbling growl is a true mystery. *True Grit* (much of which was filmed here in Austin and in nearby Granger) has some handsome sequences but, overall, lacks these filmmakers' usually precise eye and craftsmanship. All this is not to say that *True Grit* is an awful film; it's just that the Coens have set their own standards for excellence, and this film falls short. (12/24/2010) - Marjorie Baumgarten

★★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse South, Alamo Drafthouse Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Gold Class, Lakeline, Tinseltown North, Tinseltown South, Westgate

UNSTOPPABLE D: Tony Scott; with Denzel Washington, Chris Pine, Rosario Dawson, Ethan Suplee, Kevin Dunn, Kevin Corrigan, Lew Temple, Jessy Schram. (PG-13, 98 min.)

Unstoppable is a lot like speed. Not the movie, the amphetamine. It's manic and wearily predictable, and as soon as it begins, you know exactly how it's going to end: with a hard, fast crash (and the requisite yakkety epilogue). Oh, but what a fun pitch meeting it must have been: "There's this unmanned train, see, powered up at full throttle, see, and it's headed toward population! And Denzel Washington plays a heroic motorman who recently lost his wife to cancer! And that new Captain Kirk guy's the rookie conductor, and he has a broken heart! How can it miss?!" How indeed? *Unstoppable* is interminable, especially for connoisseurs of the action spectacle. They will recall with fondness such far better films as *Runaway Train* or even *Von Ryan's Express*. Director Scott tosses the occasional foreign object onto the track from time to time, but in the end *Unstoppable* is derailed by its own one-track premise. (11/19/2010) - Marc Savlov

★★ Millennium

YOGI BEAR D: Eric Brevig; with Anna Faris, Tom Cavanagh, T.J. Miller, Andrew Daly, Nathan Corrdry; with the voices of Dan Aykroyd, Justin Timberlake. (PG, 80 min.)

Yogi Bear is unbearable. Maybe I'm out of touch, but I don't recall hearing a hue and cry for a revival of Hanna-Barbera's ursine star Yogi Bear and his sidekick, Boo Boo. Nevertheless, the stars of *The Yogi Bear Show*, which ran on TV in the early Sixties, have clawed their way onto the silver screen. Yogi (voiced by Aykroyd) still lives in Jellystone Park and still proclaims himself "smarter than the average bear." Aided by Boo Boo (voiced by Timberlake), he devises elaborate plots to separate park visitors from their "pic-i-nic" baskets. The talking bear makes life difficult for Ranger Smith (Cavanagh) but is one of the lures that brings documentary filmmaker Rachel (Faris) to the park to shoot a film. When the corrupt local mayor (Daly) decides to sell Jellystone's logging rights, the bears and humans join forces to obstruct the sale. Only the youngest, most undiscerning viewers will want to decamp to Jellystone. (12/17/2010) - Marjorie Baumgarten

★ Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Gateway, Metropolitan, Tinseltown North, Westgate

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THURSDAY 30

The Sing-Along Mix Tape Action Pack. @Alamo Ritz, 9:40pm.

Super Troopers Quote-Along (2002) D: Jay Chandrasekhar; with Chandrasekhar, Kevin Heffernan, Steve Lemme, Paul Soter. (R, 100 min.) Action Pack. @Alamo Ritz, 7pm.

SPACES

New Year's Triple Feature *Spies Like Us* (6pm), *Funny Farm* (8pm), *Trading Places* (10pm). All three movies for one ticket. @Blue Starlite Drive-In, 6pm.

FRIDAY 31

New Year's Eve Sing-Along Action Pack. Sold-out. @Alamo Ritz, 10pm.

When Harry Met Sally New Year's Eve Feast (1989) D: Rob Reiner; with Billy Crystal, Meg Ryan. (R, 96 min.) **Food and Film.** See website for menu and reservations. @Alamo Ritz, 7pm.

SATURDAY 01

The Big Lebowski Quote-Along (1998) D: Joel Coen; with Jeff Bridges. (R, 117 min.) Action Pack. @Alamo Ritz, 7pm.

The Rocky Horror Picture Show (1975) D: Jim Sharman; with Richard O'Brien, Barry Bostwick, Susan Sarandon, Tim Curry. (R, 95 min.) Austin fans have been dressing up and doing the "Time Warp" thing live for more than 30 years straight. For more info, see www.austinrocky.org. @Alamo Drafthouse Village, 12am.

Dark Side of the Rainbow: The Wizard of Oz With Dark Side of the Moon See p.62.

SPACES

Annie (1982) D: John Huston; with Albert Finney, Carol Burnett, Aileen Quinn, Bernadette Peters, Tim Curry, Ann Reinking. (PG, 126 min.) **Happy New Year Holiday.** See website for information and reservations. @Blue Starlite Drive-In, 7:30pm.

Mr. Hulot's Holiday (1953) D: Jacques Tati; with Tati. (NR, 88 min.) **Happy New Year Holiday.** See website for information and reservations. @Blue Starlite Drive-In, 6pm.

SUNDAY 02

Enter the Void (2010) See p.61.

Dark Side of the Rainbow: The Wizard of Oz With Dark Side of the Moon See p.62.

SUBMISSION INFORMATION:

The *Austin Chronicle* is published every Thursday. Info is due the Monday of the week prior to the issue date. **The deadline for the Jan. 14 issue is Monday, Jan. 3.** Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork.

Send submissions to the *Chronicle*, PO Box 49066, Austin, TX 78765; fax, 458-6910; or e-mail.

Contact Marjorie Baumgarten (Special Screenings): specialscreenings@austinchronicle.com; Wayne Alan Brenner (Offscreen): calendar@austinchronicle.com.

MONDAY 03

And Everything Is Going Fine (2010) D: Steven Soderbergh. (NR, 89 min.) **SXSW Presents.** Famous for his one-man autobiographical shows, Spalding Gray gets the post-humorous biographical treatment by Soderbergh, who directed Gray in the Depression-era drama, *King of the Hill*. @Alamo Ritz, 7pm.

Who Is Harry Nilsson (And Why Is Everybody Talkin' About Him)? (2010) See p.62.

SPACES

Violent Midnight (1963) D: Richard Hillard. (NR, 90 min.) **Mondo Bizarro Presents.** See website for information and reservations. @Blue Starlite Drive-In, 9pm.

Viva Las Vegas (1964) D: George Sidney; with Elvis Presley, Ann-Margret, Cesare Danova, William Demarest, Jack Carter. (NR, 86 min.) **Elvis' Birthday Celebration.** See website for information and reservations. @Blue Starlite Drive-In, 7pm.

TUESDAY 04

And Everything Is Going Fine (2010) @Alamo Ritz, 7pm. (See Monday.)

Galaxy of Terror (1981) D: Bruce D. Clark; with Edward Albert, Erin Moran, Ray Walston, Bernard Behrens, Zalman King, Robert Englund. (R, 81 min.) **Terror Tuesday.** The fears of interstellar space travelers are made manifest by their imaginations in this science-fiction suspenser. @Alamo Ritz, 9:45pm.

SPACES

For Once in My Life (2009) See p.61.

Planet of the Apes (1968) D: Franklin J. Schaffner; with Charlton Heston, Kim Hunter, Roddy McDowall. (G, 112 min.) **Austin Public Library: Beginning of the End or How I Learned to Stop Worrying About 2012.** This classic sci-fi ape picture leaves its imitators and sequels in the dust. (*) @Milwood Branch Library, 6:30pm; free.

WEDNESDAY 05

And Everything Is Going Fine (2010) @Alamo Ritz, 7pm. (See Monday.)

The Black Gestapo (1975) D: Lee Frost; with Rod Perry, Charles Robinson, Phil Hoover, Edward Cross, Angela Brent, Wes Bishop, Lee Frost. (R, 88 min.) **Weird Wednesday.** An inner-city People's Army proves to be an equal-opportunity exploiter. @Alamo Ritz, 12mid.

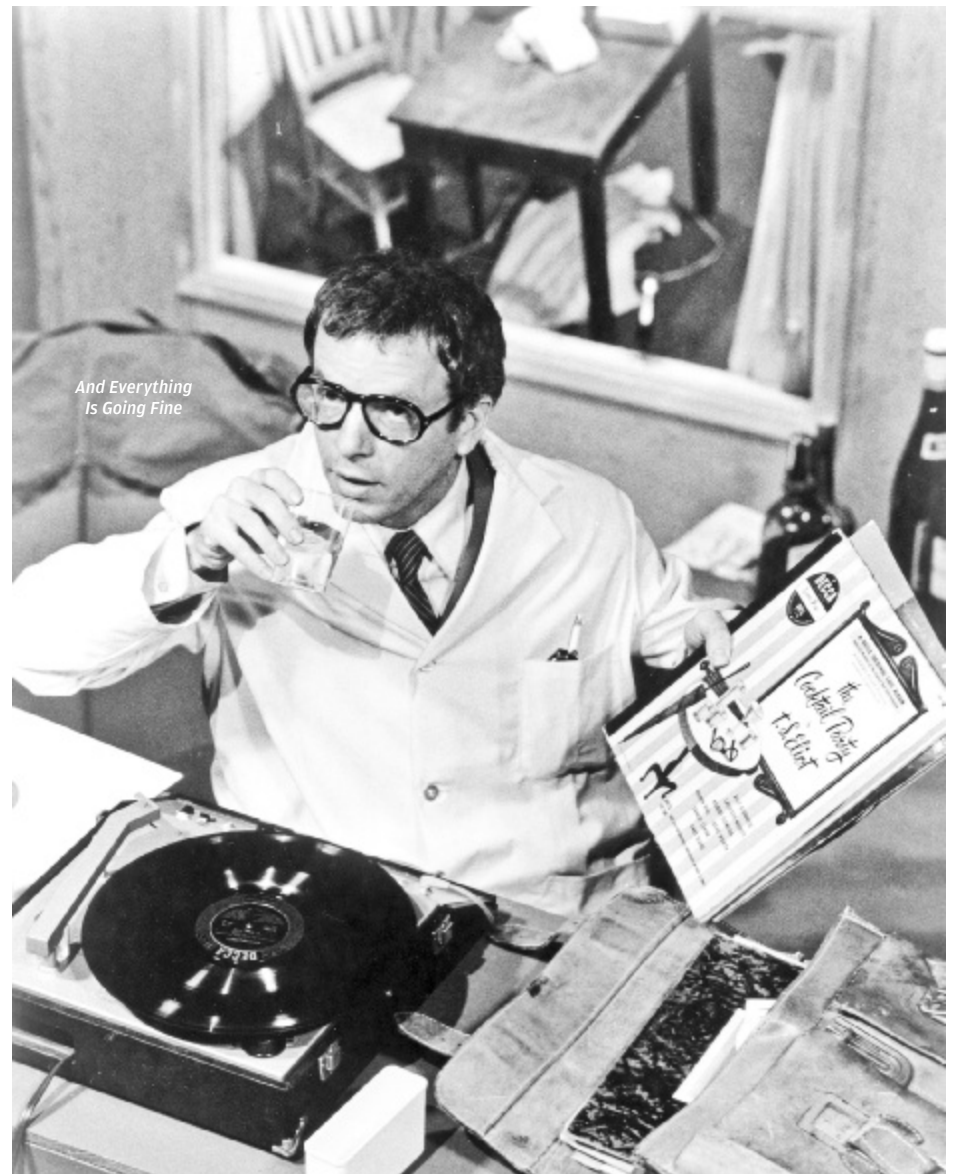
Don Carlo (2010) D: Nicholas Hyntner. **Metropolitan Opera: Live in HD.** Roberto Alagna leads the cast, and Yannick Nézet-Séguin conducts this new production of the Verdi opera. @Arbor, CM Cedar Park, Hill Country Galleria, Metropolitan, Southpark Meadows, Tinseltown North, 6:30pm.

Hubble 3D (2010) D: Toni Myers; narrated by Leonardo DiCaprio. (NR, 45 min.) This breathtaking documentary follows NASA's May 2009 mission to repair the Hubble Space Telescope. (*) Thu. (12/30)-Fri., 11:30am; Mon.-Thu. (1/6), 11:30am.

Legends of Flight (2010) D: Stephen Low. (NR, 42 min.) One hundred years of aviation history are explored in this 3-D film, which also looks to the future of commercial airline travel. Thu. (12/30)-Fri., 10:30am; Mon.-Thu. (1/6), 10:30am.

Texas: The Big Picture (2003) D: Scott Swofford; narrated by Colby Donaldson. (NR, 39 min.) Panoramic shots of Texas grace the screen as the state is shown to be a land capable of producing everything from grapefruit to microchips. Thu. (12/30)-Fri., 9:30am; Mon.-Thu. (1/6), 9:30am.

Tron: Legacy (2010) D: Joseph Kosinski; with Jeff Bridges, Garrett Hedlund, Olivia Wilde, Bruce Boxleitner, Michael Sheen, James Frain, Anis Cheurfa. (PG, 125 min.) See p.63 for review. (*) Thu. (12/30)-Thu. (1/6), 12:30, 3, 5:30, 8, 10:30pm.



THURSDAY 06

The Big Lebowski Quote-Along (1998) @Alamo Ritz, 7pm. (See Saturday.)

Nineties UltraMix Sing-Along Action Pack. @Alamo Ritz, 10:10pm.

SPACES

The Naked Gun: From the Files of 'Police Squad!' (1988) D: David Zucker; with Leslie Nielsen, Priscilla Presley, Ricardo Montalban, George Kennedy, O.J. Simpson. (PG-13, 85 min.) **TV and Movie Match-up.** *Police Squad!* TV episodes will also screen. @Blue Starlite Drive-In, 7pm.

imax

offscreen

501 Studios: Soundstage + HD Theatre 501 Studios' soundstage in Downtown Austin now doubles as one of Texas' largest public theatres – with a Sony Qualia HD projector, a 28-foot screen, 180 (removable) seats, a vintage popcorn machine, and affordable rates. Need a venue for premieres, wrap parties, or concerts/plays/performances featuring projection? This could be the place. It's also available as a soundstage or green screen. 485-3000. www.501studios.com.

Austin FilmWorks: Production One Spring Registration Open Filmmaker Steve Mims covers issues of technology, design, and practical application of technique with this comprehensive, hands-on, 14-week series of classes. Registration is now open for the spring 2011 series; see website for details. Classes begin Feb. 1. Tuesdays, 6:30-9pm. Studio A-7, 701 Tillery. \$960. www.austinfilmworks.com.

Austin School of Film Classes Prime yourself for cinematic advancement before the year ends with professional instruction in **Final Cut Pro 101**, the editing software for filmmakers, video artists, and all forms of digital media. *Fri.-Mon., Dec. 10-12, 10am-6pm.* There are equally pro classes for **Sound Recording for Film & Video**, **InDesign**, **Lighting 101**, and more: the best knowledge for all aspects of the industry. See website for details. www.austinfilmworkschool.org/classes.

Call to Filmmakers: Faces of Austin This multimedia program screens on-demand films on the three wide-screen video displays in the City Hall atrium. Selected entries will be shown in a public screening during the "People's Gallery" exhibition in February at City Hall, on Channel 6, and online.

See website for details. Application deadline:
Jan. 28. 974-7860.

www.cityofaustin.org/redevelopment/austinfaces.htm.

channelAustin Classes Austin's digital media center offers filmmakers professional, hands-on instruction in HD field equipment and studio production, plus affordable access to the latest high-end gear and software by Sony and Apple. Learn more on Mondays from 6 to 7pm. See website for details. 1143 Northwestern. www.channelaustin.org.

Cine las Americas International Film Festival: Call for Entries The festival happens in April of next year. See website for submission details. Deadline: Jan. 14. www.cinelasamericas.org.

Screen It Like You Mean It Austin Studios has a state-of-the-art screening room, which is available to the public on a rental basis. Community and indie rates are available for the room, which sports an 18-foot-by-7-foot screen, 28 fixed theatre seats, and a surround-sound system and supports Super 35, 35mm, 16mm, VHS, and DVD formats. Accessible, restrooms – the works. It also has a break room suitable for presentations, meetings, and general cinematic tomfoolery. 322-0145. www.austinstudios.org.

The Screenplay Workshop: Register for Winter Classes All programs are taught by professional screenwriters in Central Austin classrooms. **Screenwriting Fundamentals** Tuesdays, Jan. 18-Feb. 15, 7-9:30pm, or Saturdays, Jan. 22-Feb. 19, 1:30-4pm. \$225. **Master Class** Tuesdays, Jan. 18-March 22, 7-9:30pm, or Saturdays, Jan. 22-March 26, 1:30-4pm. \$395. **Private Screenwriting Coaching and Consultation** also available. See website for details. www.thescreenplayworkshop.org.

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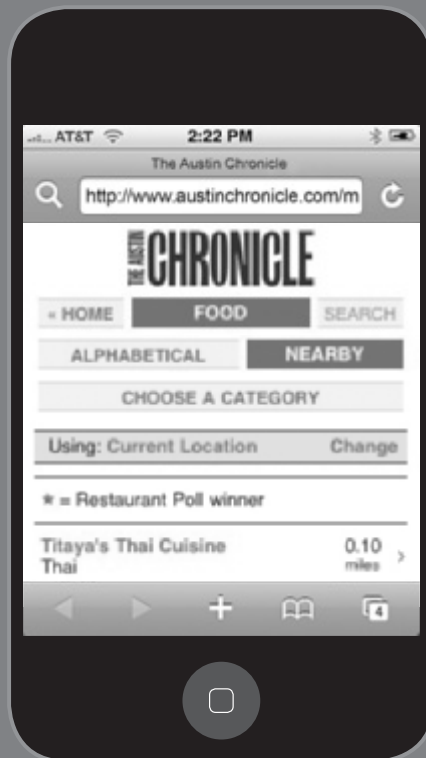
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 - ★ Wednesday, January 26th: 6pm - 9pm
- Hilton Hotel Downtown, 500 E. 4th St.



Email volunteer@sxsw.com for more information.

music

EDITED BY AUDRA SCHROEDER

listings



Wild America

Free Week!

Saturday 1-Thursday 6

Once you've shaken off New Year's Eve, dive right back into the fire. Free Week expands further this year, offering even more chances to be a human pinball while also surveying the

local scene in 2011. The **Gary** releases a new 12-inch EP recorded with Steve Albini, and the local trio's thoughtful post-punk is the perfect soundtrack for Saturday night at Beerland, as is the **Crooks, Monarchs**, and **Western Ghost House** country chaser at Emo's. Sunday, **Amplified Heat**, the **Hi-Tones**, and the **Boxing Lesson** trade riffs at Mohawk. Other highlights: the final show of punks **Wild America** (Monday, Emo's), intelligent soundscapes by **Freshmillions** and **Focus Group** (Wednesday, the Parish), and the heavy finish of **Woodgrain, Shitty Carwash**, and more at Red 7 on Thursday. Peep the schedule below, and check back next weekend. —Audra Schroeder

Saturday

Beauty Bar: Motel Aviv, Masonic, Lovies, Last Nighters
Beerland: The Gary, the Shells, Killdeer, Blue Kabuki
Emo's: Crooks, Monarchs, Western Ghost House
Mohawk: Watch Out for Rockets, the White White Lights, more (in); the Laughing, Til We're Blue or Destroy, Butcher Bear & Charlie (out)
Red 7: Yuppie Pricks, the Distant Seconds, more (in); Car Stereo (Wars), Parking, more (out)

Sunday

Beauty Bar: Shitty Carwash, Not in the Face, Vitamins, Sex Dragon
Beerland: The Lilies
Emo's: Set Aflame, Lions of Tsavo, Falsetta, more (out); the Blind Pets, Jesus Christ Superfly, more (in)
Mohawk: Amplified Heat, the Hi-Tones, the Boxing Lesson, Black Forest Fire
Red 7: White Rhino, Lights Go Out, Sideshow Tragedy, White Dress (in); Gods Are Ghosts, Fatback Circus, more (out)

Monday

Beauty Bar: One Hundred Flowers, Deer Vibes, the Bubbles
Emo's: Wild America, Tenement, Women in Prison, more (in); Pack of Wolves, Eagle Claw, Tia Carrera, more (out)
Mohawk: Hatred Surge, Night Siege, Naw Dude, Shitty Carwash
Red 7: Zest of Yore, Sad Accordions, more (in); Sober Daze, more (out)

Tuesday

Beauty Bar: A Sky Jet Black, Pink Sugar, Knifight, Young Girls
Beerland: Creamers, Cruddy, Reicide
Emo's: Woodgrain, We'll Go Machete, more (in); the Tiny Tin Hearts, Ghostward, Expensive Shit (out)
Mohawk: One Hundred Flowers, Invisible Inks, Burgess Meredith, Gold Beach
Parish: Stereo Is a Lie, Motel Aviv, more
Red 7: Crew54, Riders Against the Storm, Kill City, the Means

Wednesday

Beauty Bar: Neon Cobra, Snake Handler, more
Beerland: Easy Tiger, St. Philistine, the Bubbles, American Sharks
Emo's: A Giant Dog, Shapes Have Fangs, Elvis, more (in); Quiet Company, the Boxing Lesson, more (out)
Flamingo Cantina: Mau Mau Chaplains
Mohawk: Marmalakes, Danny Malone, Little Lo, Dark Water Hymnal
Parish: Trashy Charmer, Freshmillions, Focus Group, Sphynx
Red 7: The Gary, Artificial Heart, the Midgetmen, Beautiful Supermachines, Blue Kabuki

Thursday

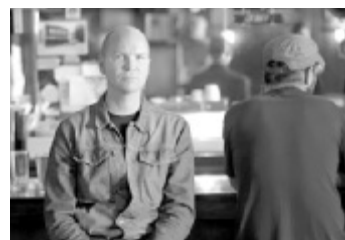
Beerland: OBN Ills, Love Collector, Teenage News
Emo's: YellowFever, Missions, Spells, Silent Diane (in); Ringo Deathstarr, the Carrots, the Ugly Beats, the Hi-Tones (out)
Flamingo Cantina: E Company, Michael Luizza, Sheer Khan & the Space Case
Mohawk: Bridge Farmers, Maneja Beto, more (in); T Bird & the Breaks, more (out)
Parish: White Rhino, Smoke & Feathers, more
Red 7: Woodgrain, Shitty Carwash, Betarhythm, Markov, Big Mess, more (in); Krum Bums, the Bulemics, Born to Lose, more (out)
Scout Inn: Dikes of Holland, the Creamers, Expensive Shit, Air Traffic Controllers
Stubb's: The Long Tangles

in-stores

Wednesday: **Doom Siren, Sunken Wreckage, Varix**, Trailer Space, 7pm

live music venues p.68

roadshows + club listings p.70



L - R: THE SOUR NOTES (FRI., 12/31) | EVOLETT (TUE., 1/4) | BARTON CARROLL (WED., 1/5) | DEATH BY DOLL (THU., 1/6)

NEW YEAR'S EVE

Friday 31

Sad you can't see a D-list reality star (*Jersey Shore's* Snooki) plummet to her death in Times Square this year? You're not alone, but there are sure bets right here in River City, like the **Sword** at Mohawk, **Grupo Fantasma/Black Joe Lewis & the Honeybears** at La Zona Rosa, and the **Gourds Masquerade Ball** at Ruta Maya.

What about less Downtown-centric festivities? Near campus, the United States Art Authority hosts **Glitter's Eve**, featuring a Gary Glitter cover band, plus the Shakeswells, the Bad Lovers, and Cowabunga Babes. East, at the Scout Inn, the 10-piece **Sugarfoot Family All-Stars** (members of T Bird & the Breaks, Foot Patrol, and many more local bands) provide the funky soul backdrop for the Sugarfoot Hustlers, a clutch of hot pants-ed dancers with good feet. Down South at the Continental Club, the **Diamond Smugglers** stuff all the Neil Diamond you can handle into your blue jeans, supported by the alien transmissions of **Pong**. Want more? I bet you do. —Audra Schroeder

Antone's: Jimmie Vaughan & the Tilt-a-Whirl Band, Lou Ann Barton, Pinetop Perkins

Austin Music Hall: Cake, White Ghost Shivers, Agent Ribbons

Beerland: Flametricks Subs, the Karate Kids, Izzy Cox

Cheer Up Charlie's: The Sour Notes, Follow That Bird!, Marmalakes, Bodytronix, more

Emo's: White Denim, Drizztian Swamper, John Wesley Coleman

Flamingo Cantina: NYE Reggae Bash with the Mau Mau Chaplains, Proper Villain Soundsystem

Momo's: Warren Hood, the Belleville Outfit

Parish: The Bright Light Social Hour, L.A.X

Red 7: The Adolescents, Lower Class Brats, Ghost Knife, Altercation Punk Comedy Tour

BILL CARTER & THE BLAME

Continental Club, Saturday 1

Kick off 2011 with a night of real live guitar heroes when Bill Carter is caught in the crossfire of Denny Freeman, Charlie and Will Sexton, and the brawny rhythm section of Double Trouble drummer Chris "Whipper" Layton and bassist Andy Salmon. Expect more than just the same old blues as Carter's newest tunes continue to captivate. Charlie Hurtin' & the Hecklers open with a jolt of spunky rockabilly. —Jim Caligiuri

BARTON CARROLL

The Ghost Room, Wednesday 5

Soft-spoken Seattle songwriter Barton Carroll stays true to his North Carolina roots on latest LP *Together You and I*, telling stories with front-porch ease. It follows up 2008's *The Lost One* with a more hopeful handshake of folk and country while keeping his outsider visions vivid. Austin's Boosy Cray and Amy Annelle go first with more strange Americana. —Audra Schroeder

DAME DARCY

Elysium, Thursday 6

The Brooklyn-based Dr. Sketchy's Anti-Art School embraces the speakeasy spirit of the 1920s, allowing art and booze to flow freely. This Austin branch event spotlights artist Dame Darcy, creator of the *Meat Cake* comic zine, and her darkwave trio Death by Doll, as well as local romantics Hello Lovers and Agent Ribbons. —Audra Schroeder



Winding down
the year to 33 rpm at
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earache

soundcheck

BY AUDRA SCHROEDER

MUCHOS BACKFLIPS, OPPOSITE DAY

Scout Inn, Saturday 1

Saturday morning cartoons at night.

SOUTH OF CENTER CD RELEASE

The Ghost Room, Sunday 2

Teen band drinks funk-pop. Fellow kiddos AfterMath support.

MUSIC MONDAY

Alamo Drafthouse at the Ritz, Monday 3

Encore screening of *Who Is Harry Nilsson (And Why Is Everybody Talkin' About Him)?*, with an introduction by yours truly. 9:35pm.

PAGE 9, EVOLETT

Momo's, Tuesday 4

Southern punks make national anthems.

LI'L CAP'N TRAVIS, LEATHERBAG

Continental Club, Thursday 6

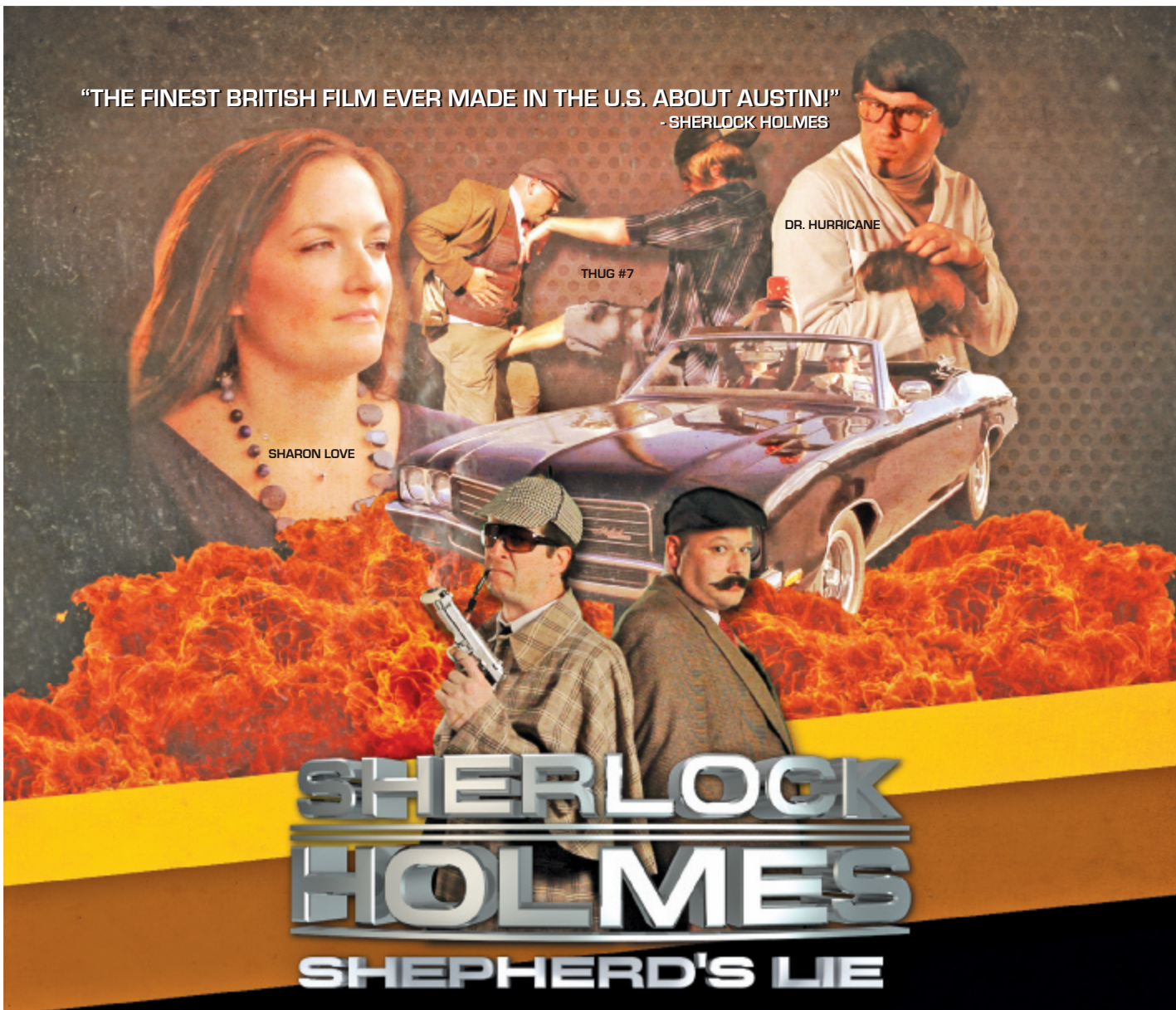
Pop and rock under the big, red umbrella. Ramsey Midwood opens.

BROKEN TEETH

Red Eyed Fly, Thursday 6

Fill your cavities with Texas metal.

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ALAN HAYNES

MONDAY 1/3

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TUESDAY 1/4

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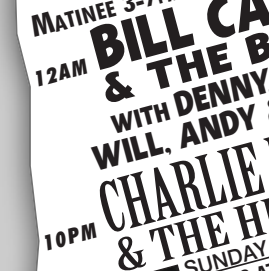


WEDNESDAY 1/5

ERIC TESSMER

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ROYAL BUTCHERS &
DJ'S CECIL & MELVIN
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MIKE FLANIGIN'S B-3 TRIO
 SUNDAY 8:30PM **JAMES McMURTRY**
 • MONDAY 10:30PM **BRUCE JAMES SOULTET**
 9PM **DON HARVEY'S A IS RED**
 • TUESDAY // 10:30PM **EPHRAIM OWENS EXPERIENCE**
 • WEDNESDAY // 10:30PM **TRUBE, FARRELL & SNIZ**

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H. H. PLANET CASPER
 12AM

TWO HOOTS AND A HOLLER
 10PM

EVE AND THE EXILES
 10PM

FRIDAY DEC 31
H. H. THE LEGENDARY BLUES SPECIALISTS
 THE PLACE TO BE ON NYE!
 12AM

THE DIAMOND SMUGGLERS
 10PM

SATURDAY JAN 1
 MATINEE 3-7PM **REDD VOLKAERT**
 12AM **BILL CARTER & THE BLAME**
 WITH DENNY, CHARLIE, WILL, ANDY & WHIPPER
 10PM **CHARLIE HURTIN & THE HECKLERS**
 SUNDAY JAN 2
 DOORS AT 6:30 SHOW AT 7PM

JUNIOR BROWN AND THE LOVELY TANYA RAE
 7PM
HEYBALE WITH REDD VOLKAERT AND EARL POOLE BALL
 10PM

MONDAY JAN 3
 H.H. Olivier Giraud's Continental Graffiti

DALE WATSON 10PM
 TUESDAY JAN 4
 H. H. 6:30PM **TONI PRICE**
 12AM **DAX RIGGS**
 10PM **WARREN HOOD & THE GOODS**
 WEDNESDAY JAN 5
 HAPPY HOUR HOT CLUB OF COWTOWN

JAMES McMURTRY
THE MASTERSONS 10PM
 THURSDAY JAN 6
 HAPPY HOUR PLANET CASPER
LI'L CAP'N TRAVIS LEATHERBAG 12:30AM
 11:15PM **RAMSEY MIDWOOD** 10PM
 FRIDAY JAN 7
 H. H. THE LEGENDARY BLUES SPECIALISTS
MYSTIC KNIGHTS OF THE SEA w/ CHARLIE AND WILL SEXTON JOHN X REED • SPEEDY AND BUCK
 12AM
LOU ANN BARTON 10PM
 SATURDAY JAN 8
 NO HAPPY HOUR TODAY
 ALL AGES MATINEE: DOORS AT 2:30 SHOW AT 3PM
 ADULTS ONLY: DOORS AT 6:30 SHOW AT 7PM

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ANTONE'S, 213 W. Fifth, 320-8424
ARTZ RIB HOUSE, 2330 S. Lamar, 442-8283
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AUSTIN MUSIC HALL, 208 Nueces, 263-4146
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THE BROWN BAR, 201 W. Eighth, 480-8330
CACTUS CAFE, Texas Union, UT campus, 475-6515
CANYON GRILL ICE HOUSE, 3799 Hwy. 290 W., Dripping Springs, 512/858-7100
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CEDAR STREET, 208 W. Fourth, 495-9669
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CHAIN DRIVE, 504 Willow, 480-9017
CHEATHAM STREET WAREHOUSE, 119 Cheatham St., San Marcos, 512/353-3777
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GUERO'S TACO BAR, 1412 S. Congress, 447-7688
HEADHUNTERS, 720 Red River, 236-0188
HILL'S CAFE, 4700 S. Congress, 851-9300
HOLE IN THE WALL, 2538 Guadalupe
HOT MAMA'S ESPRESSO BAR, 2401 E. Sixth, 476-MAMA
HOUSE WINE, 408 Josephine, 322-5210
JAX NEIGHBORHOOD CAFE, 2828 Rio Grande, 382-1570
JOE'S CRAB SHACK, 2401 S. I-35, Round Rock, 512/343-2000
JOVITA'S, 1619 S. First, 447-7825
LA PALAPA, 6640 Hwy. 290 E., 459-8729
LA ZONA ROSA, 612 W. Fourth, 263-4146
LAS PALOMAS, 3201 Bee Caves Rd. #122, 327-9889
THE LION AND ROSE, 701 Capital of TX Hwy. S., West Lake Hills, 512/335-5466
LOVEJOYS TAPROOM & BREWERY, 604 Neches, 477-1268
LUCKY LOUNGE, 209-A W. Fifth, 479-7700
MAGGIE MAE'S, 323 E. Sixth, 478-8541
MARIA'S TACO XPRESS, 2529 S. Lamar, 444-0261
MEAN-EYED CAT, 1621 W. Fifth, 472-6326
MOHAWK, 912 Red River, 482-8404
MOMO'S, 618 W. Sixth #200, 479-8848
MUGSHOTS, 407 E. Seventh, 236-0008
MY PLACE BAR & GRILL, 6507 Jester, 346-8228
ND AT 501 STUDIOS, 501 N. I-35, 485-3001
NUEVO LEÓN, 1501 E. Sixth, 479-0097
NUTTY BROWN CAFE, 12225 Hwy. 290 W., 301-4648
ONE 2 ONE BAR, 121 E. Fifth, 473-0121
THE PARIISH, 214 E. Sixth, 473-8381
PATSY'S CAFE, 5001 E. Ben White, 444-2020
PUSH, 617 Red River, 478-0099
POODIE'S HILLTOP ROADHOUSE, 22308 Hwy. 71 W., Spicewood, 512/264-0318
REALE'S PIZZA & CAFE, 13450 Hwy. 183 N., 335-5115
RED 7, 611 E. Seventh, 476-8100
RED EYED FLY, 715 Red River, 474-1084
RED FEZ, 209-B W. Fifth, 478-5120
RILEY'S TAVERN, 8894 FM 1102, Hunter, 512/392-3132
ROADHOUSE, 1103 Wonder St., Round Rock, 512/218-0813
ROMEO'S, 1500 Barton Springs Rd., 476-1090
RUTA MAYA, 3601 S. Congress Ste. D-200, 707-9637
RUTH'S CHRIS STEAK HOUSE, 107 W. Sixth, 477-7884
SATELLITE BISTRO & BAR, 5900 Slaughter #400, 288-9994
SAXON PUB, 1320 S. Lamar, 448-2552
THE SCOOT INN, 1308 E. Fourth, 478-6200
SEAHOLM POWER PLANT, 214 West Ave., 477-4747
SENGELMANN HALL, 531 N. Main St., Schulenburg, 979/743-2300
SHERLOCK'S BAKER ST. PUB & GRILLE, 9012 Research Ste. C-1, 380-9443
SHOOTERS BILLIARDS, 11416 RR 620 N., 401-2060
SOUTH FIRST FOOD COURT, 603 W. Live Oak, 796-9212
SPEAKEASY, 412 Congress, 476-8017
STUBB'S, 801 Red River, 480-8341
T.C.'S LOUNGE, 1413 Webberville Rd., 926-2200
TEXAS BAR & GRILL, 14611 Burnet Rd., 255-1300
THINGS CELTIC, 1806 W. 35th, 472-2358
THREADGILL'S WORLD HQ, 301 W. Riverside, 472-9304
TRAILER SPACE RECORDS, 1401-A Rosewood, 524-1445
TRIPLE CROWN, 206 N. Edward Gary St., San Marcos, 512/396-2236
TROPHY'S, 2008 S. Congress, 447-0969
UNITED STATES ART AUTHORITY, 2906 Fruth, 480-9562
VICTORY GRILL, 1104 E. 11th, 902-5057
WATERLOO ICE HOUSE, 1106 W. 38th, 451-5245
WHIP IN, 1950 S. I-35, 442-5337
Z'TEJAS, 1110 W. Sixth, 478-5355

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- 1/29 BOB SCHNEIDER & TERRY ALLEN
- 2/4 & 2/5 ROBERT RANDOLPH & THE FAMILY BAND
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-&-
PINETOP PERKINS

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AUSTIN, TEXAS

FRIDAY 12/31

THURSDAY JANUARY 6TH

ERIC TESSMER BAND

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FRIDAY JANUARY 7TH

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SATURDAY JANUARY 8TH

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SUNDAY JANUARY 9TH

HELP ANN WOLFE HELP AUSTIN YOUTH!

-WITH-
PAULA NELSON, DALE WATSON
RAMSAY MIDWOOD, RANDY WEEKS
WAYLON PAYNE, W. C. CLARK
DAVID HOLT, TOMMY SHANNON,
& MATT HUBBARD

DOORS AT 6:00 PM
MUSIC TILL 2:00 AM
LIVE AUCTION & FOOD

THURSDAY JANUARY 13TH

KOOP RADIO'S SWEET 16TH BIRTHDAY FUNDRAISER

KELLY WILLIS
SLAID CLEEVES
SARAH HICKMAN

FRIDAY JANUARY 14TH

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HUMP NIGHT DANCE PARTY

-WITH-
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-WITH-
DEVON ALLMAN
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THU, DEC 30 6-8PM **TONY HARRISON**
8-9PM **DANCE LESSONS**
9:15PM **JESSE DAYTON**

FRI, DEC 31 **NEW YEARS EVE W/ ALVIN CROW & THE PLEASANT VALLEY BOYS**
ADVANCE TICKETS ON SALE

SAT, JAN 1 RESTAURANT OPEN AT 4PM
8-9PM **DANCE LESSONS**
9:30PM **DERAILERS**

TUE, JAN 4 **WELDON HENSON** IN THE DANCEHALL

WED, JAN 5 6-8PM **BILLY GARZA**
8-9PM **DANCE LESSONS**
9:15PM **DALE WATSON** LADIES FREE

Happy Hour Daily 6-8p

THU Troy Campbell 6p
Susquehanna Hat Co. 8p

FRI Wild Bill & the Lost Knobs 6p

SAT Charlie King
Judson & Mary

SUN Dickie Lee Erwin
The Living Room Show w/ Mo and Friends

MON The Saddle - Bluegrass Outfit

TUE Erik Hokkanen's Laboratory

MON Matt the Electrician
& Southpaw Jones 8p
Katie Gosnell 6p

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NEW YEAR'S EVE PARTY!

Saturday, January 1st
CURTIS GRIMES

Thursday, January 6th
THE CROPDUSTERS

Friday, January 7th
JAMES LANN

Saturday, January 8th
BELLAMY BROTHERS

Thursday, January 13th
MATT COLEMAN

Friday, January 14th
RIO GRAND

Saturday, January 15th
ROGER CREAGER

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Cavender's Boot City
North and South Locations

club listings

ALL AGES VENUE ROADSHOW RECOMMENDED HEAR MUSIC ONLINE

THU 30

ARTZ RIB HOUSE Russell Bros. (7:30)

B.D. RILEY'S IRISH PUB Jimi Lee (8:00)

BEERLAND Suede Uppers, Planets, the Energy

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

CAROUSEL LOUNGE Tody Castillo, Juke Joint Sandanistas (7:00)

CEDAR STREET Much Love, Red Alert (6:00)

CHAIN DRIVE No Mas Bodas, the Back Pockets, Gods Gun, the Carnys CD Release (10:00)

CONTINENTAL CLUB Gallery: Continental Graffiti (9:30); In the Club: Planet Casper (6:30); Eve & the Exiles, Two Hoots & a Holler (10:00)

COPA BAR & GRILL Salsa Lessons w/ Dance U2, Alvaro Aguilar (8:30)

THE DRISKILL HOTEL Driskill Bar: Melissa Carper & Joe Sundell (8:00)

EDDIE V'S EDGEWATER GRILLE Mark Goodwin Trio (7:30)

ELEPHANT ROOM Albanie & Her Fellas, Bruce Saunders (6:00)

EVANGELINE CAFE Matt Smith w/ David Halley & David Hamburger (7:00)

FLAMINGO CANTINA Mike Martin y Los Rootsticks, Cinco Doce (9:00)

FLIPNOTICS COFFEESPACE Troy Campbell (6:00), Susquehanna Hat Company (8:00)

G&S LOUNGE The Cornell Hurd Band (8:00)

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

GRUENE HALL Aaron Einhouse (1:00), the Band of Heathens (9:00)

GÜERO'S TACO BAR Al Dressen (6:30)

HOUSE WINE Steven Baranowski, George Macias (8:00)

JAX NEIGHBORHOOD CAFE BettySoo

JOE'S CRAB SHACK Burnevik Vega (7:00)

THE LION AND ROSE Open Mic w/ the Cole Williams Band (8:00)

LOVEJOYS TAPROOM & BREWERY Vagabond Swing

LUCKY LOUNGE Ian McLagan & the Bump Band (6:00)

MAGGIE MAE'S Rick Harvey & the Texcellorators (8:00)

MEAN-EYED CAT Erik Larson & Peacemaker (7:30)

ONE 2 ONE BAR Lucas Cook, Justin Black & Big Heart (9:00)

POODIE'S HILLTOP ROADHOUSE Brooks Alan Brannon

RED EYED FLY A City for the Taking, I Deal Suicide, Procession of Aeons, Lacerated Souls, Unmothered

RED FEZ Soulution (9:00)

RILEY'S TAVERN Clay Jefferies

ROMEO'S Cassie, Jim Trainer, Ghosts Along the Brazos (7:30)

RUTH'S CHRIS STEAK HOUSE Jeff Lofton (7:00)

SAXON PUB Eightysixxed (6:00)

T.C.'S LOUNGE Lisa Marshall (10:00)

TEXAS BAR & GRILL Acoustic Open Mic

TRIPLE CROWN Eric Hisaw (6:00), Red Rooster Revue (9:00)

TROPHY'S Chadd Thomas & the Crazy Kings

Z'TEJAS Robert Kelly (6:00)

LISTINGS ARE FREE AND PRINTED ON A SPACE AVAILABLE BASIS. Acts are listed chronologically. Schedules are subject to change, so call clubs to confirm lineups. Start times are provided where known and are PM unless otherwise noted.

SUBMISSION INSTRUCTIONS: Music listings deadline is Monday mornings, 9am, for that week's issue, published on Thursday. Please indicate roadshows and residencies. Send venue name, address, phone, acts, and start times to: Club Listings, PO Box 49066, Austin, TX 78765; fax, 458-6910; phone, 454-5766 x159; e-mail, clubs@austinchronicle.com.

Austin bands: We want to hear from you. If you haven't registered and uploaded your MP3s to the Musicians Register, go to austinchronicle.com/register. Anywhere your band is mentioned, your music will be featured.

B.D. RILEY'S IRISH PUB Rick Harvey & the Texcellorators (10:30)

BEAUTY BAR Zeale, DJ Mel

BEERLAND Izzy Cox, Karate Kids, Flametrick Subs

THE BELMONT Hedda Layne (6:00)

'BOUT TIME DJ Element

BROKEN SPOKE Alvin Crow & the Pleasant Valley Boys (8:00)

CANYON GRILL ICE HOUSE Canyon Grill Trio, Jerry Kirk (5:30)

CEDAR STREET New Year's Eve w/ Trent Durham, Radiostar (6:00)

CENTRAL MARKET NORTH Jeff Lofton (6:30)

CHEATHAM STREET WAREHOUSE New Year's Eve Party w/ Indigenous Songwriters Performing in Natural Habitat

CHEER UP CHARLIE'S No Mas Bodas, Zorch, Bodytronic, Missions, Follow That Bird!, Sour Notes

CONTINENTAL CLUB The Blues Specialists (6:30); Pong, Diamond Smugglers (10:00)

COTTON CLUB New Year's Eve w/ Bubba Cox & the Playboys (8:00)

DELI WERKS Stooch

DONN'S DEPOT Donn & the Station Masters

FRI 31

THE 512 BAR Rusty Trapps' Midnight Ramble (7:00)

ANDERSON MILL TAVERN WTF Band

ANTONE'S New Year's Eve w/ Lou Ann Barton, Pinetop Perkins, Jimmie Vaughan (9:00)

ARTZ RIB HOUSE Russell Bros. (7:30)

AUSTIN MUSIC HALL Agent Ribbons, White Ghost Shivers, Cake

roadshows

December

THU 30
The Energy, Beerland
Red Alert, Cedar Street
The Back Pockets, Chain Drive
David Halley, Evangeline Cafe
Cinco Doce, Mike Martin y Los Rootsticks, Flamingo Cantina
Vagabond Swing, Lovejoys Taproom & Brewery
Procession of Aeons, A City for the Taking, Red Eyed Fly

FRI 31
Cake, Austin Music Hall
100 Monkeys, Emo's
The Blue Flames, Bexar County Bastards, Headhunters
Adolescents, Red 7
Black Ladder, Slow Car
Crash, Red Eyed Fly
N.A.S.A., Ladytron, Reuben Wu, Seaholm Power Plant

January

SAT 1
Last Nighters, Beauty Bar
Jake Kellen, Poodie's Hilltop Roadhouse
Frankie Hernandez, South First Food Court

SUN 2
Lights Go Out, Red 7
Killer Dismount, Red Eyed Fly

MON 3
Zest of Yore, Red 7
Frankie Hernandez, South First Food Court

TUE 4
Kniffight, Young Girls, Beauty Bar
Page 9, Evolette, Momo's

WED 5
Easy Tiger, St. Philistine, Beerland
The Mastersons, Continental Club
Barton Carroll, the Ghost Room
The Sweet Repose, Red Eyed Fly
Varix, Trailer Space Records

THU 6
Dame Darcy, Elysium
E Company, Michael Luizza, Flamingo Cantina
Sheer, Michael Luizza, E Company, Flamingo Cantina
Vinyl Dharma, Lucky Lounge
Money Chicha, Jacob Jones, Guns of Navarone, Mohawk
Federation of Horsepower, Heroine, Red Eyed Fly
Parasitic Reign, Triple Crown



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THURSDAY, DECEMBER 30
ETHAN KENNEDY
americana, soul, rock

FRIDAY, DECEMBER 31
JEFF LOFTON QUARTET
jazz

SATURDAY, JANUARY 1
NO MUSIC FEATURED - HAPPY NEW YEAR

THURSDAY, JANUARY 6
8 pm **BRENNEN LEIGH**
6:30 pm **CARPER FAMILY BAND**

FRIDAY, JANUARY 7
TINY TIN HEARTS
chamber indie pop

SATURDAY, JANUARY 8
JEFF PLANKENHORN
americana

THURSDAY, JANUARY 13
JITTERBUG VIPERS
swing

FRIDAY, JANUARY 14
JONAS ALVAREZ
latin

SATURDAY, JANUARY 15
TONY HARRIS & HOT TEXAS
western swing

FRIDAY, DECEMBER 31
DAN DYER
indie soul

WEDNESDAY, JANUARY 5
BOCK, BBQ & THE BLUES
\$2 Shiners & BBQ Specials
MANTECA BEAT blues, soul jazz

FRIDAY, JANUARY 7
JESS KLEIN
indie soul pop

SATURDAY, JANUARY 8
DANNY BROOKS
americana

WEDNESDAY, JANUARY 12
BOCK, BBQ & THE BLUES
\$2 Shiners & BBQ Specials
JUSTIN BLACK soul americana

FRIDAY, JANUARY 14
PAUL MATTHEWS TRIO
afro-cuban

SATURDAY, JANUARY 15
TAMECA JONES
funky soul jazz

WEDNESDAY, JANUARY 19
BOCK, BBQ & THE BLUES
\$2 Shiners & BBQ Specials
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CALENDAR (COMMUNITY SPORTS ARTS FILM MUSIC) LISTINGS

CLUB LISTINGS FROM FRIDAY

- THE DRISKILL HOTEL** Driskill Bar: Chip Dolan, the Carper Family (6:00)
- EDDIE V'S EDGEWATER GRILLE** Mark Goodwin Trio (8:00)
- ELEPHANT ROOM** Ephraim Owens Quintet (9:30)
- EMO'S** Outside: Kissing Club, 100 Monkeys; Inside: John Wesley Coleman, Drizztian Swamper, White Denim (9:00) Ⓡ
- EVANGELINE CAFE** Old Farts w/ Cleve & Sweet Mary (10:00)
- FADÓ** The Blaggards (9:00)
- FAIR BEAN COFFEE** Open Mic w/ Amy Zamarripa (5:00)
- FLAMINGO CANTINA** Mau Mau Chaplains, Proper Villain Soundsystem (9:00)
- FLIPNOTICS COFFEESPACE** Wild Bill & the Lost Knobs (6:00)
- THE GHOST ROOM** Kissit (9:00)
- GINNY'S LITTLE LONGHORN SALOON** New Year's Eve w/ Dane Sterling (6:00)
- GRUENE HALL** New Year's Eve Party w/ Charlie Robison (8:00)
- GUERO'S TACO BAR** Mark Alan Band (6:30)
- HEADHUNTERS** Red Line Riot, Burning Avalanche, Bexar County Bastards, the Blue Flames, Brewtality Inc. Ⓡ
- HOLE IN THE WALL** New Year's Eve w/ Frank Smith
- HOUSE WINE** New Year's Eve Party w/ Jamie Thomas (8:00)
- JAX NEIGHBORHOOD CAFE** Miss Lavelle White w/ Mike Kindred
- LA ZONA ROSA** Grupo Fantasma, Black Joe Lewis & the Honeybears
- MARIA'S TACO XPRESS** Leeann Atherton (7:00)
- MEAN-EYED CAT** New Year's Eve Honky Tonk Bash w/ Lucas Hudgins & the First Cousins (9:00)
- MOHAWK** Eagle Claw, Mammoth Grinder, the Sword (8:00); Tornahdo ♪, Smoke & Feathers (8:00) Ⓡ
- MOMO'S** The Belleville Outfit, Warren Hood & the Hoodlums (8:00)
- ND AT 501 STUDIOS** Foot Patrol, Prince, Michael Jackson Tribute w/ Karaoke Apocalypse (9:00)
- ONE 2 ONE BAR** Ray Prim (9:00)
- THE PARISH** New Year's Eve w/ L.A.X, Bright Light Social Hour (8:00)
- POODIE'S HILLTOP ROADHOUSE** Carolyn Wonderland (10:30)
- RED 7** Ghost Knife, Lower Class Brats, Adolescents Ⓡ
- RED EYED FLY** Inside: Slow Car Crash, Friend City, Black Ladder, Park & Murray; Outside: Jalapeno Heads, Matches for Memories ♪, Language Room, the Riot Scene, Born to Lose (8:00) Ⓡ
- RED FEZ** Matt Creaton, Allen Daniels Band (8:30)
- RILEY'S TAVERN** New Year's Eve Party w/ Turbo 350, the Beaumonts
- ROMEO'S** New Year's Eve Party w/ Jon Hogan & Maria Moss, Jeff & the Jumtones (8:00)
- RUTA MAYA** The Gourds' Masquerade Ball, Old Gray Mule (6:00)
- SAXON PUB** Earl Poole Ball & the Cosmic Americans (6:00), Nakia & the Blues Grifters, Guy Forsyth (9:00)
- THE SCOOT INN** New Year's Eve Funk w/ DJ Greg, Sugarfoot Hustlers, Sugarfoot Family All-Stars (8:00)
- SEAHOLM POWER PLANT** DJ Markus With a K, Reuben Wu, Ladytron, N.A.S.A. (9:00) Ⓡ
- SENGELMANN HALL** New Year's Eve w/ the Telstars
- SHOOTERS BILLIARDS** Capital Suspects (9:00)
- SPEAKEASY** Matchmaker Band (9:30)
- STUBB'S** New Year's Eve w/ T Bird & the Breaks
- TRIPLE CROWN** Pepper's Blues (6:00); Helix, Muchos Backflips! ♪ (10:00)
- TROPHY'S** Chaparral w/ Jeff Hughes, Roger Wallace, Two Hoots & a Holler
- UNITED STATES ART AUTHORITY** Glitter's Eve w/ DJ Sue, Cowabunga Babez, Bad Lovers, the Shakewells, Leaders of the Gang (9:00)
- BOOMERZ** The Top Kats ♪ (9:30)
- 'BOUT TIME** DJ Element (9:00)
- BROKEN SPOKE** Dance Lessons, the Derailers (8:00)
- CHEATHAM STREET WAREHOUSE** Dr. G. & the Mudcats
- CONTINENTAL CLUB** Gallery: Mike Flanigin Trio w/ Jimmie Vaughan & Frosty (10:30); In the Club: Redd Volkaert (3:00); Charlie Hurtin & the Hecklers; Bill Carter & the Blame w/ Denny Freeman, Will Sexton, Charlie Sexton, Andy Salmon, Chris Layton (10:00) Ⓡ
- COTTON CLUB** Last Call (9:00)
- THE DRISKILL HOTEL** Patricia G. (8:00)
- EDDIE V'S EDGEWATER GRILLE** Mark Goodwin Trio (8:00)
- ELEPHANT ROOM** Red Young (9:30)
- EMO'S** Free Week w/ Black Books, Western Ghost House, Crooks ♪
- FLIPNOTICS COFFEESPACE** Judson & Mary, Charlie King (6:00)
- GRUENE HALL** Stonehoney, Walt Wilkins & the Mystiqueros, Guy Forsyth (noon)
- LUCKY LOUNGE** DJ Spyda (8:00)
- MAGGIE MAE'S** Jeff Banks (7:00)
- MOHAWK** Free Week, Outside: Hundred Visions, Lean Hounds, the White White Lights, Watch Out for Rockets; Inside: Butcher Bear & Charlie, Til We're Blue or Destroy ♪, the Laughing
- ONE 2 ONE BAR** Tje Austin ♪, Alan Haynes (9:00)
- POODIE'S HILLTOP ROADHOUSE** Jake Kellen Ⓡ
- RED EYED FLY** Midnight Riot, Post Society, Hazard of Industry, Panacea, Rock Salt Shotgun
- RED FEZ** Gabe Hayes, Tje Austin ♪ (10:00)
- ROMEO'S** Sydney Sprague, Julie Nolan, Miranda Dawn & the Lucky Break Horns (8:00)
- SATELLITE BISTRO & BAR** In the Pocket (7:00)
- SAXON PUB** Derek O'Brien, Ryan Harkrider
- THE SCOOT INN** Free Week w/ Vanished Clan, Opposite Day ♪, Muchos Backflips! ♪ Ⓡ
- SHERLOCK'S BAKER ST. PUB & GRILLE** Mullet Boys
- SOUTH FIRST FOOD COURT** Frankie Hernandez (4:00) Ⓡ
- TRIPLE CROWN** Molly Hayes (6:00)

SAT 01

- ARTZ RIB HOUSE** Jerry Lightsey & the Pick-Up Band (7:30)
- B.D. RILEY'S IRISH PUB** Eric Tessmer (10:30)
- BEAUTY BAR** Free Week w/ Last Nighters, Lovies, Masonic, Motel Aviv Ⓡ
- BEERLAND** Free Week w/ Blue Kabuki ♪, Killdeer, Shells ♪, the Gary Ⓡ

NOMAD
BAR LOUNGE PATIO
CELEBRATE NEW YEAR'S EVE
AT THE NOMAD!
NO COVER
FREE CHAMPAGNE TOAST AT MIDNIGHT
MUSIC BY WAMMO!
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TAP ROOM & BREWERY



12.30 Vagabond
Swing, Shed
Alfred

12.31 Free NYE
party with Heart
& Soul Soundsys-
tem plus free food
and champagne
toast!!!

01.01 Open New
Year's Day @ 7pm

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Live Music Early ...  Late Night Loungin'

Lucky lounge

NO COVER • FREE SHOWS

THU
12/30
6PM

THE RETURN OF HAPPY HOUR
FEATURING THE LEGENDARY
IAN MCLAGAN
& THE BUMP BAND
LATER @ 10PM: **DEREK WINTERS**

FRI
12/31
8PM

COME CELEBRATE
N.Y.E.
\$15 COVER
COUNTDOWN & CHAMPAGNE
TOAST AT MIDNIGHT

SAT
1/1
8PM

HAPPY NEW YEAR!
WE OPEN AT 8PM
LATER DJ SPYDA SPINS 'TILL 2AM

SUN
1/2
10PM

SOUL KITCHEN

TUE
1/4
9PM

'GET LUCKY' TUESDAYS
DAN SIR DANCER

WED
1/5
8PM

THE FINEST KIND

THU
1/6
6PM

THE RETURN OF HAPPY HOUR
FEATURING THE LEGENDARY
IAN MCLAGAN
& THE BUMP BAND
LATER @ 10PM: **VINYL DRAMA**

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Thu, Dec 30

7:30 Cassie
8:30 Jim Trainer
9:30 Ghosts Along the Brazos

Fri, Dec 31

New Years Eve Bash

Jon Hogan & Maria Moss
Jeff & The Jumptons
Midnight Toast

Late Night (1 am) Free Buffet
\$10 cover @ 10 pm



Sat, Jan 1

8 Sydney Sprague
9 Julie Nolan
10 Miranda Dawn & the Lucky
Break Horns

Sun, Jan 2

6 Brad Higdon
7-9 Brian Hudson

Wed, Jan 5

8-10 SongWriterWeekly.com
10-12 The Saddle

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NEW YEARS EVE!

GRUPO FANTASMA
AND
BLACK JOE LEWIS
& THE HONEYBEARS

ON-SALE NOW **FRI DEC 31**

JJ GREY & MOFRO
WITH THAT ONE GUY

ON-SALE NOW **FRI JAN 28**

LED ZEPPELIN 2

ON-SALE NOW **SAT JAN 29**

TOKYO POLICE CLUB
WITH SOMEONE STILL LOVES YOU BORIS YELTSIN

ON-SALE NOW **WED FEB 2**

UPCOMING SHOWS

FRI FEB 18: BROKEN SOCIAL SCENE
ON-SALE NOW

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IN THE CLUB

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NEW YEAR'S EVE SHOW

WITH DJ JJ LOPEZ
TIX INCLUDE BBQ & A CHAMPAGNE TOAST!

THU JAN 6 **FREE WEEK!**

CD RELEASE PARTY

THE LONG TANGLES
FREE CDS TO FIRST 100 IN THE DOOR

FRI JAN 7 **FREE WEEK!**

ART VERSUS INDUSTRY
WITH THE PULSE ELECTRIC
& LAUREN BURTON

SAT JAN 8 **FREE WEEK!**

AUSTIN VIDA PRESENTS:
THE YOUNG MATHS
WITH SOUR SOUL, HYDRA MELODY
& VINYL DHARMA

FRI JAN 14 DOORS 8PM

CORNMEAL

FRI JAN 21 DOORS 9PM

TRASHY THE KID
WITH OAK IS KEEPING,
WAITING FOR AUGUST & THE ANTIC ROMANTICS

SAT JAN 22 DOORS 9PM

LANGUAGE ROOM
WITH SPECIAL GUESTS SAINTS OF VALORY
& IAMDYNAMITE

WED JAN 26 DOORS 8PM

HELLOGOODBYE

THU JAN 27 DOORS 9PM

MANIFESTO

FRI JAN 28 DOORS 9PM

MELISSA McLELLAND
& **LUKE DOUCET**
WITH CHRIS HAWKES

SAT JAN 29 DOORS 9PM

SOUNDS UNDER RADIO

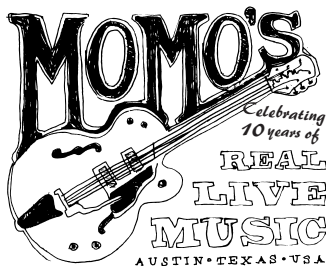
CALENDAR

» OUTSIDE
» INSIDE

- 2-4* GUNS OF NAVARONE
FATBACK CIRCUS
& JAVI GARCIA
AND THE COLD COLD GROUND
- 2-5* TINA DICO
- 2-18* CADILLAC SKY
- 2-19* SHE CRAVES
RADIO FALLOUT,
HOUNDS OF JEZEBEL
& BLACK MAGIC KIT
- 2-26* CIVIL TWILIGHT
- 3-4* THE WALKMEN
- 3-26* REBELUTION
GIANT PANDA GUERRILLA DUB SQUAD
- 4-1* COLD WAR KIDS

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& C3CONCERTS.COM



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THURSDAY DECEMBER 30 \$5

BETH LEE 6:30 STUKENBERG 7:45
GUNS OF NAVARONE 9
CURTIS McMURTRY & GOD'S CHOSEN PEOPLE 10:30
RYAN DESIATO 12

FRIDAY DECEMBER 31 DOORS 8

NEW YEAR'S EVE

WARREN HOOD
& THE GOODS

THE BELLEVILLE
OUTFIT

\$25 ADV TIX AT FRONTGATETICKETS.COM

SATURDAY JANUARY 01 \$10

ELECTRIC HEIGHTS 6:45
WILL T. MASSEY 8
LOW EXPECTATIONS 9:30
BUS STOP STALLIONS 11:30

SUNDAY JANUARY 02 \$5

TARA CRAIG 6:30
THE BLUE RIBBON HEALERS 7:45
ULRICH ELLISON NETWORK
& JAZZ JAM 9
JAKE LEVINSON 12

MONDAY JANUARY 03 \$5

CASS BROSTEAD NO COVER HAPPY HOUR 5:15
MULHOLLAND DRIVE 6:30 SWEET JONES 8
MIRANDA DAWN
& JACOB JAEGER 9:15
JOHNNY GOUDIE 10:30
THE ENGLISH 12

TUESDAY JANUARY 04 \$7 / \$5 W/ STUDENT ID

JEFF LOFTON 6:30
WORLD MUSIC NIGHT
BENEFITING TODO AUSTIN
IVORY GHOST 7:45
BUBBA HERNANDEZ
Y LOS SUPER VATOS 9
KIKO VILAMIZAR 10:30
PAGE 9 + EVOLETT 12

WEDNESDAY JANUARY 05 \$7

BETSY PHILLIPS NO COVER HAPPY HOUR 5:15
VANESSA LIVELY 6:45
ETHAN KENNEDY 7:45
DAN DYER 9

MEGGAN CARNEY 10:30
WILL EVANS 12

UP COMING SHOWS

GINGER LEIGH
SUZANNA CHOFFEL JAN 6
SKYROCKET

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JANUARY 06 JACKSON TAYLOR & THE SINNERS



W/ TRACIE LYNN
JEFF HUGHES & CHAPARRAL

JANUARY 07 SCOTT H. BIRAM



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MORE INFORMATION &
FULL CALENDAR @
RUTAMAYA.NET

CALENDAR (COMMUNITY SPORTS ARTS FILM MUSIC) LISTINGS

SUN 02

ARTZ RIB HOUSE Texas Swing Kings (6:30)
BB ROVERS Open Mic (7:00)
B.D. RILEY'S IRISH PUB Irish Tunes Session (9:00)
BEAUTY BAR Free Week w/ Sex Dragon, Vitamins, Not in the Face, Shitty Carwash
BEERLAND Free Week w/ the Lilies (10:00)
BLUE VELVET Fractals (8:00)
'BOUT TIME A.J. Kline (8:00)
CEDAR STREET Soulution (9:30)
CONTINENTAL CLUB Gallery: James McMurtry, Mike Flanigin Trio (8:30); In the Club: Junior Brown & Tanya Rae (7:00), Heybale! (10:00)
COTTON CLUB Can't Hardly Playboyz (7:00)
EDDIE V'S EDGEWATER GRILLE Kris Kimura Quartet (7:00)
EL SOL Y LA LUNA Enlaces Latinos (noon)
ELEPHANT ROOM About: Blank (9:30)
ELYSIUM Regression: Retro Eighties w/ DJ Pumpkin Spice
EMO'S Free Week, Outside: Let the Dead, the Brigade, Falsetta, Lions of Tsavo, Set Aflame; Inside: The Riot Scene, Say Hello to the Angels, Jesus Christ Superfly, the Blind Pets
FLIPNOTICS COFFEESPACE Dickie Lee Erwin, Living Room Show w/ Mo (6:00)
FRIENDS J.T Coldfire (5:00), Blues Jam (9:00)
THE GHOST ROOM AfterMath, South of Center (6:00)
GINNY'S LITTLE LONGHORN SALOON Dale Watson (4:00)
GREEN PASTURES RESTAURANT Jacques Vilmain (11:00am)
GRUENE HALL Eric Hanke (noon), Jason Eady (4:00)
HOT MAMA'S ESPRESSO BAR Open Mic (4:00)
HOUSE WINE David Webb (6:00)
JAX NEIGHBORHOOD CAFE Ted Hall's Blues Church & Jam (8:00)
LUCKY LOUNGE Soulkitchen (10:00)
MARIA'S TACO XPRESS Imperial Golden Crown Harmonizers (12:30)
MEAN-EYED CAT La Tampiquena (7:30)
MOHAWK Free Week w/ Black Forest Fire, the Boxing Lesson, the Hi-Tones, Amplified Heat (8:00)
NUOVO LEÓN Mariachi Relampago (1:00)
NUTTY BROWN CAFE Java Jazz (11:00am)
RED 7 Free Week, Inside: White Dress, Sideshow Tragedy, Lights Go Out, White Rhino; Outside: Fatback Circus, Gods Are Ghosts (8:00)
RED EYED FLY Free Week w/ Mt. Olivet, Lonely Playground, Killer Dismount, Slide By (8:00)
RED FEZ DJ Kurupt, DJ Cauze-One (10:00)
RILEY'S TAVERN Open Mic w/ Glenn Allen

ROMEIO'S Brian Hudson (7:00)
SAXON PUB Bobby Whitlock & CoCo Carmel, the Resentments
SHERLOCK'S BAKER ST. PUB & GRILLE Brent Michael Wood
THINGS CELTIC Celtic Song Session (2:30)
TRIPLE CROWN Open Mic w/ Grant Ewing, Holly Aiken, Nate Hinds
Z'TEJAS Javier Chaparro (6:00)

MON 03

ALAMO DRAFTHOUSE AT THE RITZ Music Monday w/ Who Is Harry Nilsson (And Why Is Everybody Talkin' About Him)? (9:35)
ARTZ RIB HOUSE Danny Britt (7:30)
BAR 141 Robbie's Open Mic (9:00)
B.D. RILEY'S IRISH PUB Open Mic (7:00)
BEAUTY BAR The Bubbles, Deer Vibes, One Hundred Flowers
'BOUT TIME A.J. Kline (9:00)
CEDAR STREET Jordan Tanner (6:00), Open Mic (9:30)
CHEATHAM STREET WAREHOUSE Cheatham Street All-Stars
CHEZ ZEE Rich Demarco (6:30)
CONTINENTAL CLUB Gallery: A Is Red, Bruce James Soultet (9:00); In the Club: Continental Graffiti (6:30); Dale Watson & His Lone Stars (10:00)
DONN'S DEPOT Chris Gage
EDDIE V'S EDGEWATER GRILLE Kris Kimura Quartet (7:00)

the PARISH
FRI - New Year's Eve - 9pm

The Bright Light Social Hour's Official Vinyl Release Party w/ L.A.X.
(Live CD/DVD Recording)

Free Week TUE 1/4 - SAT 1/3
Check Website for Details!

TICKETS ON SALE NOW:
1/14 Alpha Rev
1/15 Michael McDonald (of Mad TV)
1/21 Gaelic Storm
1/27 People on Vacation
1/29 Savoy
1/30 Little Dragon

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THE GHOST ROOM

Friday Dec 31st 8:00pm

KISS IT
KISS TRIBUTE BAND NEW YEARS EVE PARTY

KISS IT **KISS IT**
NEW YEARS EVE! THE GHOST ROOM NEW YEARS EVE! THE GHOST ROOM

Wednesday Jan 5th 8:30pm

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Boosy Cray
Amy Annelle

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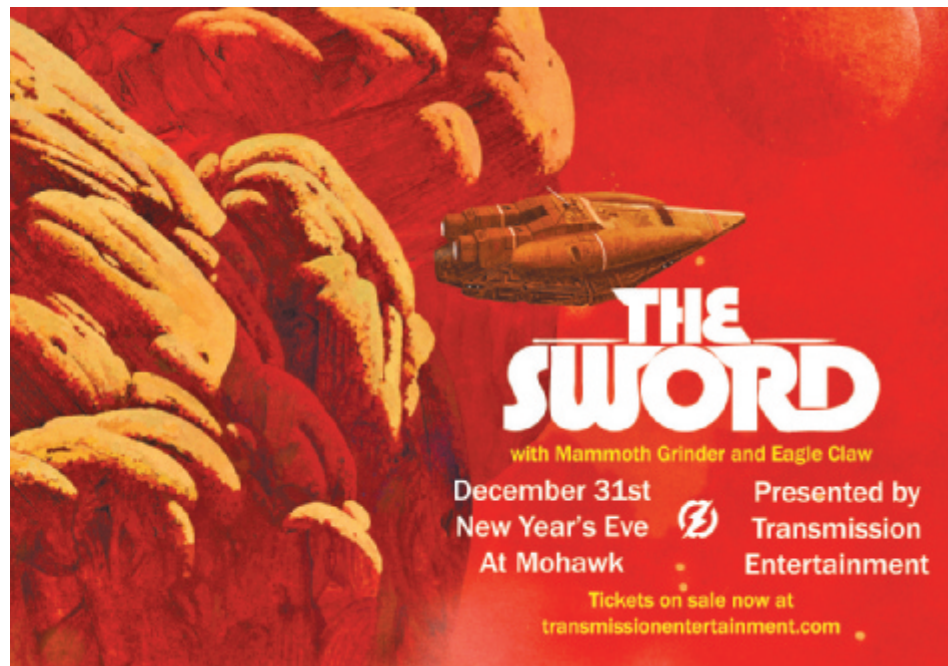
plus Lower Class Brats, Ghost Knife and The Altercation Punk Comedy Tour!

December 31st
New Year's Eve
At Red 7, 9 pm



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THE SWORD

with Mammoth Grinder and Eagle Claw

December 31st
New Year's Eve
At Mohawk



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208 W. 4th St. Warehouse District 512-495-9669

THU
12/30

MUCH LOVE 6-8P
HOT SAUCE 9:30P

FRI
12/31

NYE PARTY WITH PESCHE!
TRENT DURHAM 6-8P DINNER AT PESCHE, THEN
DOWNSTAIRS FOR PARTY,
BALLOON DROP, CHAMPAGNE
RADIO STAR 9:30P TOAST, PRIZES.

NYE PARTY

SAT
1/1

CLOSED NEW YEARS DAY

SUN
1/2

SOULUTION 9:30P

MON
1/3

JORDAN TANNER 6-8P

TUES
1/4

MARK GIBSON 6-8P
THE INITIALS 9P

WED
1/5

JOSH AND JASON 6-8P
THE SPAZMATICS 9:30P

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NEW YEARS EVE



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THREADGILL'S

South www.threadgills.com

SUN. 1/2
11am no cover
The Seekers
Happy New Year!!
Both locations will be open on New Years Day

SUN. 1/9
11am no cover
George Enslie & Groove Angels
301 W. Riverside Dr. 512.472.9304

THREADGILL'S
North
www.threadgills.com

SUN. 1/2
11am no cover
Danny Santos y los Bluegrass Vatos

WED. 1/5
11am no cover
Carper Family

THUR. 1/6
9:30pm no cover
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THURSDAY 12.30 *LATIN/HIP HOP* DOORS 9:00
CINCO DOCE
MIKE MARTIN Y LOS ROOTSTICKS

FRIDAY 12.31 *IIRREGAELI* DOORS 9:00
NEW YEAR'S EVE
REGGAE BASH!
THE MAU MAU CHAPLAINS
& PROPER VILLAIN SNDSYSTEM WITH COUSIN LEROY'S KICK YOU IN THE MOUTH FOOD!
★★★★★

SATURDAY JANUARY 08 *IIRREGAELI* DOORS 9:00
THE MIGHTY DIAMONDS & TRIBAL NATION!
01.05: FREE WEEK: DREADNECK WEDNESDAYS
01.06: FREE WEEK: N'AWLINS NIGHT WITH: E COMPANY, MICHAEL LUIZZA, SHEER KHAN & THE SPACE CASE
01.07: FREE WEEK: PSYCHOBILLY NIGHT WITH JOHNNY HOOTROCK, THE TEX OFFENDERS, THE ALLEY QUEENS

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THURSDAY, DECEMBER 30 *****
CAROLYN WONDERLAND
Reid Wilson 8PM \$15
Shelley King 10PM \$7
No Cover Happy Hour EIGHTYSIXED 6PM
w/ DAVID HOLT, TOMMY SHANNON, & GUESTS
FRIDAY, DECEMBER 31 *****
New Year's Eve
GUY FORSYTH
11PM \$15 Adv/\$20 Door
Nakia 9PM
No Cover Happy Hour
EARL POOLE BALL & THE COSMIC AMERICANS 6PM
SATURDAY, JANUARY 1 *****
Derek O'Brien 10PM \$10
Ronnie James, Riley Osbourn, Nico, Malford Milligan & surprise guests
THE REGULARS (REUNION SHOW)
RYAN HARKRIDER 12AM \$8
SUNDAY, JANUARY 2 *****

THE RESENTMENTS
with Bruce and Scrappy 7:30PM \$7
Bobby Whitlock & Coco Carmel 6PM \$10
Michelle Anthony 10:30PM \$5
PETERSON BROTHERS 4PM No Cover

MONDAY, JANUARY 3 *****
LONELYLAND
WITH BOB SCHNEIDER 8:30PM \$10
MATT THE ELECTRICIAN
Jeff Plankenhorn 7PM \$10
11PM \$5
TUESDAY, JANUARY 4 *****
Kurt BoDean & Wirelence 10PM \$10
Bruce Hughes & the All Nude Army 8PM \$5
Tessa 12AM \$5
No Cover Happy Hour
THE TWALLS 6PM

WEDNESDAY, JANUARY 5 *****
BROTHERS OF THE CASTLE
FEATURING MEMBERS OF DEL CASTILLO 9PM \$10
Yitera 11PM \$10
HalleyAnna 12:30AM \$5
No Cover Happy Hour The Nortons 6PM

COMING UP
1/8 Malford Milligan
1/13 Eric Lindell
1/21 Omar & the Howlers Birthday Party

CALENDAR (COMMUNITY SPORTS ARTS FILM MUSIC) LISTINGS

CLUB LISTINGS FROM MONDAY

ELEPHANT ROOM Milkdrive, Michael Mordecai's Jazz Jam (6:00)

EMO'S Free Week, Outside: Black Earth, High Watt Crucifixers, Scorpion Child, Tia Carrera, Eagle Claw, Pack of Wolves; Inside: Serious Tracers, Uppers, Women in Prison, Tenement, Wild America

EVANGELINE CAFE Charles Thibodeaux & the Austin Cajun Aces (6:30)

FLIPNOTICS COFFEESPACE The Saddle, the Bluegrass Outfit (6:00)

GRUENE HALL Bret Graham (6:00)

HOUSE WINE Singer-Songwriter Open Mic w/ Scott Andrews (8:00)

LA PALAPA Baby Dallas

MEAN-EYED CAT Dr. Lew Card's Monday Jam (7:30)

MOHAWK Free Week w/ Shitty Carwash, Naw Dude, Night Siege, Hatred Surge

MUGSHOTS Acoustic Open Mic (8:00)

RED 7 Free Week, Outside: Sober Daze; Inside: Sad Accordions, Zest of Yore

RED EYED FLY Free Week w/ Scary Mondelos

RED FEZ DJ Cauze-One & DJ Taco (10:00)

SAXON PUB Matt the Electrician, Jeff Plankenhorn

SOUTH FIRST FOOD COURT Open Mic w/ Frankie Hernandez (7:00)

TRIPLE CROWN Gerry's Kids (6:00), Electric Mayhem (9:00)

VICTORY GRILL Open Pro Blues Jam w/ Matthew Robinson, Harold McMillan (9:00)

TUE 04

ANTONE'S Blue Tuesday w/ Derek O'Brien, Malford Milligan (9:00)

ARTZ RIB HOUSE Texas Old Time Fiddlers Jam (7:30)

BASTROP SENIOR CENTER The Kitchen Pickers (6:30)

B.D. RILEY'S IRISH PUB Suzanne Smith (7:00)

BEAUTY BAR Young Girls, Kniflight, Pink Sugar, A Sky Jet Black

BEER-LAID Free Week w/ Reicide, Cruddy, Creamers

'BOUT TIME A.J. Kline (9:00)

CAROUSEL LOUNGE The Coffee Sergeants (7:00)

CHEATHAM STREET WAREHOUSE Midnight River Choir (9:00)

CONTINENTAL CLUB Gallery: Ephraim Owens Experience (10:30); In the Club: Toni Price (6:30); Warren Hood & the Goods, Dax Riggs (10:00)

DONN'S DEPOT Donn & the Station Masters

THE DRISKILL HOTEL Driskill Bar: The Lonesome Heroes (8:00)

EDDIE V'S EDGEWATER GRILLE Scotty B. (7:30)

ELEPHANT ROOM Stanley Smith w/ Jon Doyle (6:00), Kris Kimura Quintet (9:30)

ELYSIUM Nineties Night w/ DJ Boba Fett, DJ Minimus

EMO'S Free Week, Outside: ASL Night w/ DJ Huxtable, Expensive Shit, Ghostward, Tiny Tin Hearts (8:00); Inside: Half Mile Fox Fur, Come & Take It, Watching the Moon, We'll Go Machete, Woodgrain

EVANGELINE CAFE Brennen Leigh (6:00), Kevin Gallagher (8:00)

FLIPNOTICS COFFEESPACE Lost & Nameless Orchestra (6:00), Erik Hokkanen's Laboratory (9:00)

GINNY'S LITTLE LONGHORN SALOON The Conclusion Jumpers, Bret Graham (9:00)

GRUENE HALL Patterson Barrett & Julianne Banks (6:00)

HILL'S CAFE Singer-Songwriter Night w/ Jon Burkund

LA PALAPA Baby Dallas

LUCKY LOUNGE Dan Sir Dancer (9:00)

MEAN-EYED CAT The Harringtons (7:30)

MOHAWK Free Week w/ Gold Beach, Burgess Meredith, Invisible Inks, One Hundred Flowers (9:00)

MOMO'S Evelette, Page 9

ONE 2 ONE BAR Karl Morgan, Dahebebees (8:00)

Nutty Brown
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Wed 1/5 MEGAN TUBB
Thur 1/6 JORDAN MINOR
Fri 1/7 J.T. JUNIOR BAND
Sat 1/8 RANCH ROAD 12

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FREE SHOW! • 7:30-11PM

Fri **N'AWLINS NITE**
ALL-YOU-CAN-EAT CATFISH
SHRIMP BOIL & FRITTERS, CAJUN ENTREES

Happy New Year!
Sat **KARAOKE**
8-11PM • HOSTED BY BRUCE NEWMAN

Sun **LIVE JAZZ BRUNCH**
GET EVERYONE OUT OF THE HOUSE & BRING 'EM TO OUR FABULOUS BRUNCH BUFFET, 10am-2pm!
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&
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-WITH-
MISS LOU ANN BARTON
-&
PINETOP PERKINS
PLUS A SPECIAL SURPRISE GUEST!



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**FRIDAY
12/31**

CALENDAR (COMMUNITY SPORTS ARTS FILM MUSIC) LISTINGS

CLUB LISTINGS FROM TUESDAY

- THE PARISH** Free Week w/ Final Exam, New Roman Times, Motel Aviv, Stereo Is a Lie (9:00)
- RED 7** Free Week w/ the Means, Kill City, Riders Against the Storm, Crew 54 (6)
- RED EYED FLY** Free Week, Thin Lizzy Tribute Night
- RED FEZ** Bruce Smith (9:00)
- RUTA MAYA** Poetry Open Mic, Music Open Mic (6:00)
- SAXON PUB** The Twalls (6:00); Kurt BoDean, Bruce Hughes & the All-Nude Army (6:00)
- SHERLOCK'S BAKER ST. PUB & GRILLE** Five Ways From Sunday
- TRIPLE CROWN** Beth Lee (6:00)
- ZTEJAS** Robert Kelly (6:00)

WED 05

- ARTZ RIB HOUSE** The Flyin' A's
- AUSTIN MOOSE LODGE NO. 1735** Roy Heinrich & the Pickups (8:00)
- B.D. RILEY'S IRISH PUB** Brooke Avid (10:00)
- BEAUTY BAR** Neon Cobra, Snake Handler
- BEERLAND** Free Week w/ American Sharks, the Bubbles, St. Philistine, Easy Tiger (6)
- CAROUSEL LOUNGE** The Soulphonics (7:00)
- CEDAR STREET** Josh & Jason, the Spazmatics (6:00)
- CHEATHAM STREET WAREHOUSE** Kent Finlay's Songwriters Circle (9:00)
- CHEZ ZEE** Jacinta (7:00)

- CONTINENTAL CLUB** Gallery: Jon Blondell, Trube, Farrell & Sniz (8:30); In the Club: Hot Club of Cowtown (6:30); the Masterasons, James McMurtry (10:00) (6)
- DONN'S DEPOT** Frank & the Station Masters
- THE DRISKILL HOTEL** Driskill Bar: Bruce Smith (8:00)
- EDDIE V'S EDGEWATER GRILLE** James Speer (7:30)
- ELEPHANT ROOM** Jazz Pharoahs (6:00), Ephraim Owens Quartet (9:30)
- ELYSIUM** Mid Wave w/ DJ Pumpkin Spice, DJ Edminister
- EMO'S** Free Week, Outside: Red Leaves, My Education, Smoke & Feathers, the Boxing Lesson, Quiet Company; Inside: The Flesh Lights, Rayon Beach, Elvis, Shapes Have Fangs, A Giant Dog
- ENZO** Salsa Night w/ O Positivo (9:00)

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WEDNESDAY JANUARY 5 NO COVER!
TEX THOMAS
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FREE WEEK 1/1-1/9
Sa 1/1 - OUT: **The Laughing**, Til We're Blue or Destroy, Butcher Bear & Charlie - 9pm; IN: **Watch out for Rockets**, The White White Lights, Lean Hounds, Hundred Visions - 10pm
Su 1/2 - Amplified Heat, Hi-Tones, The Boxing Lesson, Black Forest Fire (presented by Lucy The Poodle/Frenchie Smith Records) - 10pm
M 1/3 - Hatred Surge, Night Siege, Naw Dude, Shitty Carwash - 10pm
Tu 1/4 - One Hundred Flowers, Invisible Inks, Burgess Meredith, Golden Beach - 10pm
W 1/5 - Marmalakes, Danny Malone, Little Lo, Dark Water Hymnal (presented by Vagabond Collective show) - 10pm
Th 1/6 - OUT: **Special Guest**, East Cameron Folkore, Guns of Navarone; IN: **Bridge Farmers**, Maneja Beto, Money Chicha (members of Grupo/Brownout!), Jacob Jones (presented by The Revival Fund) - 9pm
F 1/7 - OUT: **Indian Jewelry**, The Astronaut Suit, SURVIVE - 9pm; IN: **Motel Aviv**, Atak (in)Formation, Zorch, Look Mexico - 10pm
Sa 1/8 - OUT: **Mother Falcon**, Royal Forest, My Golden Calf - 9pm; IN: **Missions**, My Empty Phantom, Milk Thistle, Obsolete Machines - 10pm
Su 1/9 - IN: **.44**, Mike and the Moonpies, The December Boys, Joshua Bain - 9pm

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FREE WEEK 1/1-1/9
Sa 1/1 - OUT: **Car Stereo Wars**, Parking, Gobi, Castle, Politics - 10pm; IN: **Yuppie Pricks**, The Distant Seconds, Mistress Stephanie and Her Melodic Cat, Jesus Christ Superfly, Blowhole
Su 1/2 - OUT: **Gods Are Ghosts**, Fatback Circus, Obsolete Machines, Sheer Kahn and the Space Case - 10pm; IN: **White Rhino**, Lights Go Out, Sideshow Tragedy, White Dress - 10pm
M 1/3 - OUT: **Sober Daze**, Bike Problems, Medium Head Boy - 10pm; IN: **Zest of Yore**, Bike Problems, Distance Runner, Love at 20 - 10pm
Tu 1/4 - OUT: **Crew 54**, Riders Against the Storm, Kill City, The Means - 10pm; IN: **Get Money Brotha\$S**
W 1/5 - OUT: **The Gary**, The Artificial Heart, The Midgetmen, Beautiful Supermachines, Blue Kabuki - 10pm; IN: **DJ Richard Henry**
Th 1/6 - OUT: **Krum Bums**, The Bulemics, Born to Lose, Black Irish, Post Society - 10pm; IN: **Woodgrain**, Shitty Carwash, Betarhythm, Markov, Big Mess (Devo Tribute), Pink Sugar - 9pm
F 1/7 - EARLY: Thieves, The Stampedee, Fingers Crossed, A New Hope - 5pm; OUT: **Power Trip**, Rat King, Black Congress, One Against Many, Tow the Line, Venomous Maximus - 10pm; IN: **Golden Boys**, Broken Gold, A Giant Dog, Air Traffic Controllers, The Dead Space, Schmillion - 9pm
Sa 1/8 - OUT: **The Roller**, Eagle Claw, Garuda, Burials, Fuck Work - 10pm; IN: **Fiend w/out a Face** (Brent from Mastodon), West End Motel (also Brent!), black eyed vermillion, Western Ghost House, Country Willie, Town Hall Devils - 9pm

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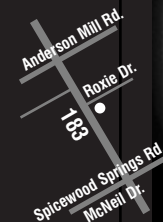


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CLUB LISTINGS FROM WEDNESDAY

FLAMINGO CANTINA Free Week w/ Mau Mau Chaplains (9:00)
FLIPNOTICS COFFEESPACE Katie Gosnell (6:00)
THE GHOST ROOM Amy Annelle, Boosy Cray, Barton Carroll (9:30) ⓃⓅ
GINNY'S LITTLE LONGHORN SALOON Robert Banta (9:00)
GRUENE HALL Javi Garcia & the Cold Cold Ground (6:00)
JAX NEIGHBORHOOD CAFE Jess Klein All-Star Jam (8:00)
LA PALAPA Acoustic w/ James
LAS PALOMAS Javier Chaparro, Rick McRae, Terry Hale, Art Kidd (6:30)
LUCKY LOUNGE The Finest Kind (9:00)
MEAN-EYED CAT The Drakes (7:30)
MOHAWK Free Week w/ the Dark Water Hymnal, Little Lo, Danny Malone, Marmalakes (9:00)
MY PLACE BAR & GRILL My Place Trio (7:30)
ONE 2 ONE BAR Big Circle, TX; Dan K. (8:30); Big Chris Gates & Gatesville (11:00)
THE PARISH Focus Group, Freshmillions (9:00) Ⓝ
PATSY'S CAFE Meagan Tubb (7:00)
PLUSH Weight w/ the Herd
POODIE'S HILLTOP ROADHOUSE Open Mic w/ Mark Allen Atwood
REALE'S PIZZA & CAFE "Frankly" Singing w/ Ken Kruse (6:30)
RED 7 Free Week w/ Blue Kabuki, Beautiful Supermachines, the Midgetmen, The Artificial Heart, the Gary
RED EYED FLY JoAnna, the Sweet Repose, Filler Empire Ⓝ
RED FEZ Atash (10:00)
ROMEO'S The Saddle (10:00)
RUTA MAYA Amy Annelle (6:00); Dance Lessons, La Mona Loca (9:00)
SAXON PUB Vitera, HalleyAnna, The Nortons (6:00)
SHERLOCK'S BAKER ST. PUB & GRILLE Radiostar

TRAILER SPACE RECORDS Varix, Sunken Wreckage, Doom Siren (7:00) Ⓝ
TRIPLE CROWN Scott Wood (6:00)
WATERLOO ICE HOUSE Ptarmigan (7:00)
Z'TEJAS Jeff Plankenhorn, Stephen Doster, Bill Carter (6:00)

HOUSE WINE George Macias (8:00)
JAX NEIGHBORHOOD CAFE Union Specific (8:00), HalleyAnna (10:00)
LUCKY LOUNGE Ian McLagan & the Bump Band (6:00), Vinyl Dharma (10:00) Ⓝ
MEAN-EYED CAT Reid Wilson & His So-Called Friends (8:00)
MOHAWK Free Week, Revival Fund, Outside: Guns of Navarone, East Cameron Folkore, T Bird & the Breaks; Inside: Jacob Jones, Money Chicha, Maneja Beto, Bridge Farmers Ⓝ
ONE 2 ONE BAR Patrice Pike, Michael Dillard (9:00)
THE PARISH Free Week w/ Ancient Wisdom, Devil in the Drink, Smoke & Feathers (8:00)
PATSY'S CAFE Jordan Minor (7:00)
POODIE'S HILLTOP ROADHOUSE Wharf Rats
RED 7 Free Week, Inside: Big Mess, Markov, Beta Rhythm, Shitty Carwash, Woodgrain; Outside: Born to Lose, the Bulemics, Krum Bums
RED EYED FLY Chronolung, Heroine, Federation of Horsepower, Broken Teeth ⓃⓅ
RED FEZ Soulation (9:00)
RUTH'S CHRIS STEAK HOUSE Jeff Lofton (7:00)
SATELLITE BISTRO & BAR Caribbean Steelpan Trio (7:00)
SAXON PUB Eightysixed (6:00); Joel Guzman & Sarah Fox, the Leavers (8:00)
THE SCOOT INN Free Week w/ Air Traffic Controllers, Expensive Shit, the Creamers, Dikes of Holland
SHERLOCK'S BAKER ST. PUB & GRILLE Bad Guys
STUBB'S Free Week w/ the Long Tangles (8:00) Ⓝ
T.C.'S LOUNGE Lisa Marshall (10:00)
TRIPLE CROWN Bruce Smith (6:00); Parasitic Reign, Antero Sleeps (10:00) Ⓝ
WHIP IN Chrissy Flatt (8:00)
Z'TEJAS The Jitterbug Vipers (6:00)

THU 06

ARTZ RIB HOUSE Lone Star Swing
B.D. RILEY'S IRISH PUB Jimi Lee (8:00)
BEERLAND Free Week w/ Teenage News, Love Collector, OBN III's
BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton (6:00)
CONTINENTAL CLUB Gallery: Continental Graffiti (9:30); In the Club: Planet Casper (6:30); Ramsay Midwood, Leatherbag, Li'l Cap'n Travis (10:00) Ⓝ
THE DRISKILL HOTEL Driskill Bar: Meg Johnson (8:00)
EDDIE V'S EDGEWATER GRILLE Mark Goodwin Trio (7:30), James Polk (7:30)
ELEPHANT ROOM Albanie & Her Fellas (6:00), Black Red Black (9:30)
ELYSIUM Agent Ribbons, Hello Lovers, Dame Darcy ⓃⓅ
EMO'S Free Week, Outside: The Hi-Tones, The Ugly Beats, the Carrots, Ringo Deathstarr; Inside: Silent Diane, Spells, Missons, YellowFever
FLAMINGO CANTINA Free Week w/ Sheer Khan & the Space Case, Michael Luizza, E Company (9:00) Ⓝ
FLIPNOTICS COFFEESPACE Troy Campbell (6:00), Susquehanna Hat Company (8:00)
G&S LOUNGE The Cornell Hurd Band (8:00)
THE GHOST ROOM Children of the Feather, Caravan Go, Bus to Brooklyn
GINNY'S LITTLE LONGHORN SALOON Alvin Crow (9:00)
GRUENE HALL Bo Porter (6:00)



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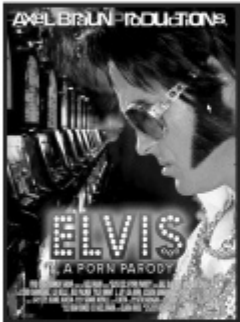
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- Jesse Jane the Roommate - 1/4
 - I Got A Feeling - 1/4
 - Blonde Girl Booty Battle 2 - 1/4
 - Elvis XXX - A Porn Parody - 1/4
 - Hooters Club XXX 4 - 1/4
 - Lesbian Teenyboppers 3 - 1/4
 - Bouncing Booties 2 - 1/4
 - Cheating Wives 12 - 1/4
 - Monster Mommies 2 - 1/4
 - Lex The Impaler 6 - 1/4
 - Milf Next Door 15 - 1/4
 - Big Boob Blondes - 1/4
 - ATK Petites 2 - 1/4
 - Dream Teens - 1/5
 - Hosed w/Shyla Stylez - 1/5
 - Tales From The Gloryhole - 1/5
 - Performers of the Year 2011 - 1/7
 - Monster Meat 19 - 1/7
 - Azz and Mo Ass 13 - 1/10
 - Ass Everywhere 5 - 1/11
 - Life of Riley w/ Stormy Daniels - 1/12
 - Sasha Grey Expose - 1/14
 - Bomb Ass White Booty 15 - 1/17
 - Naughty Spanish Maids 2 - 1/17
 - Dick! It Does A Body Good - 1/18
 - Burning Angel Newbies - 1/19
 - Blind Date w/ Kaylani Lei - 1/19
 - Winking 101 In Russia 5 - 1/20
 - Boz vs. Mandingo 3 - 1/20
- (Street Dates are Estimated
Based on Studio Predictions)



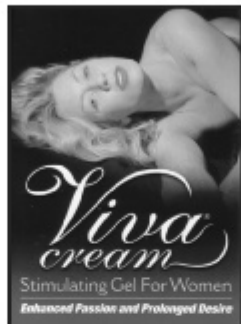
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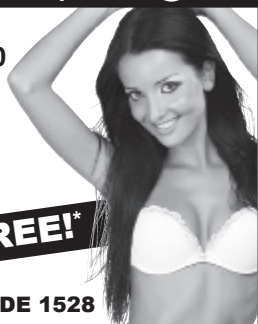
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PERSONALS *The Austin Chronicle's* personals is one of the best ways in town to meet quality people. Check out a variety of listings in this week's paper, or call 454-5768 for info on how to place an ad. It's time to leave the TV Guide at home.

Next Year, Y'all

The *Chronicle* will observe the following holiday schedule:

The issue dated Dec. 31 will be distributed on its regular weekday: Thursday, Dec. 30 (today).

The *Chronicle* offices will be closed Thursday and Friday, Dec. 30 and 31.

We will resume regular business hours on Monday, Jan. 3, 2011.



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How to Be Happy

by Shannon Wheeler



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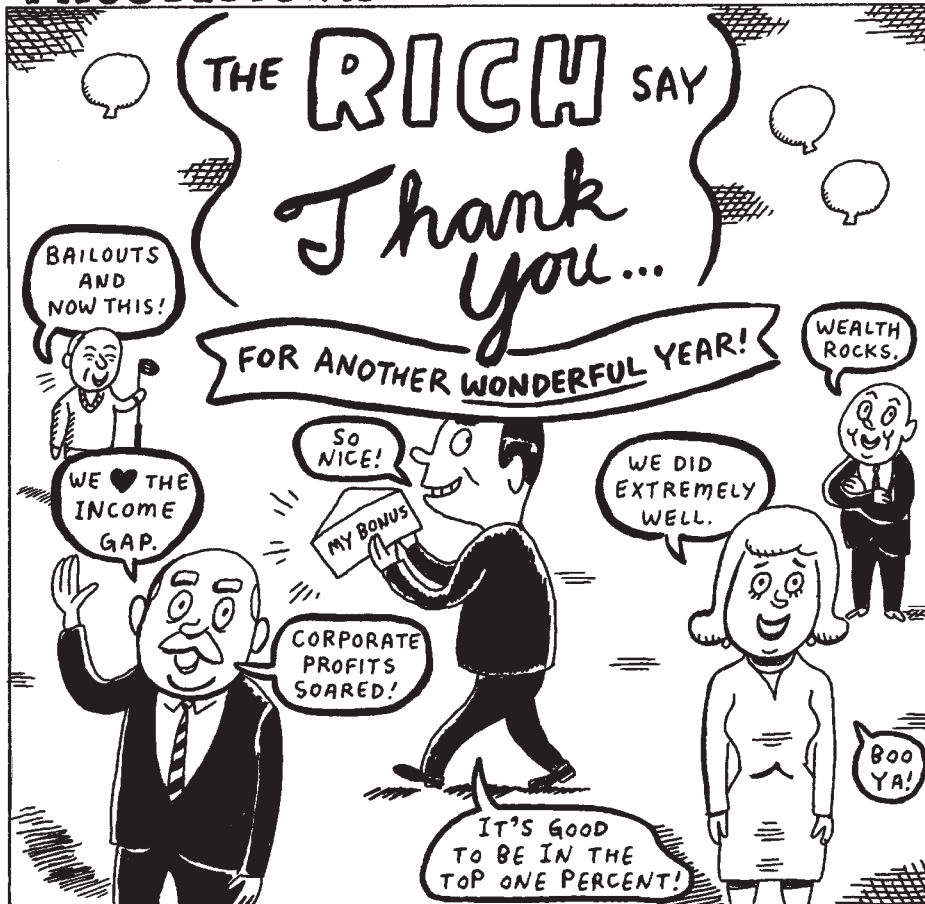
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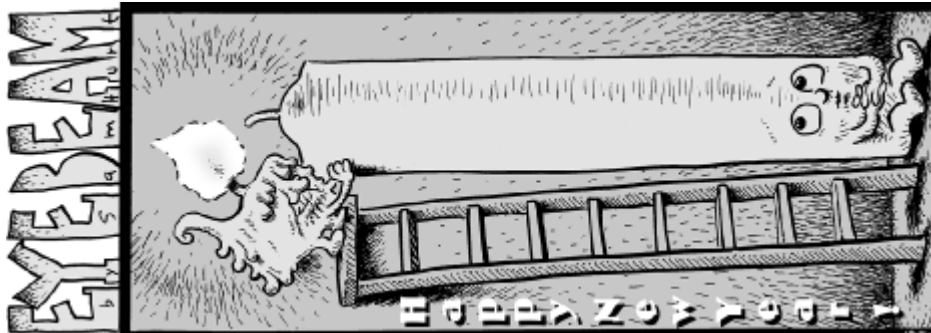
TROUBLETOWN

BY LLOYD DANGLE



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THEY ARE REFRESHINGLY GRATEFUL!



MR. SMARTY PANTS KNOWS



Psychic Julianna Suranyi says Halle Berry and Olivier Martinez will make a shock announcement about a wedding and a child.

According to psychic Alizon, in 2011, a shoot-out at a restaurant in a major U.S. city will see many dead.

Psychic Christopher Renstrom predicts the gay marriage debate will be amicably settled between April and October 2011. Similarly, psychic Sylvia Browne believes that in 2011, a lesbian couple will help gay marriage take one giant step forward, probably on the federal level.

Harold Camping, president of Family Radio, predicts that the date of the rapture of believers will be May 21, 2011. His previous estimate was Sept. 6, 1994, which seems to have not happened. He also predicts that the end of the world will be Sept. 29, 2011.

Psychics Craig and Jane Hamilton-Parker predict that Paul McCartney will make a record with Yoko Ono in 2011 in honor of John Lennon.

The above is information that Mr. Smarty Pants read in a book, a magazine, or the newspaper; heard on the radio; saw on television; or overheard at a party. Got facts? Write to Mr. Smarty Pants at the Chronicle, or e-mail mrpants@austinchronicle.com.

jobs

art/design

GRAPHIC DESIGNER GAY PLACE

GRAPHIC DESIGN INTERN
The Chronicle's queer nexus seeks unpaid blog artists to create unique and original, copyright legal art blasts to supplement news stories - sort of like the screens you see behind the anchorperson on a TV newscast. Send art samples along with a resume and cover letter to: **Kate X, gayplace@AustinChronicle.com** or **PO Box 49066 Austin TX 78765.**



beauty/ salon/spa

HAIRSTYLIST Be a part of an innovative, upscale salon in beautiful Westlake. Villa Salon & Spa is now hiring a talented hair stylist. Only one chair left! We carry Pureology, Aquage, Jane Iredale Mineral Cosmetics and Rhonda Allison skincare, just to name a few. Villa Salon & Spa has been recognized by the Westlake Picayune as well as Austin Lifestyle magazine. Although we prefer full time only, we are open to discussion about part time positions. We Offer: 10% commission on all products sold up to \$1000 and then 15% thereafter. Exceptional customer service from front staff. A beautiful, professional environment to work in. We prefer you have at least 3-4 years cosmetology experience. We have a front desk/retail staff that will book your appointments, check your clients in, offer them a beverage and then let you know that they've arrived. Villa Salon & Spa will take care of booking and checking in clients. Please call Pascale or Cameron at 512.328.2020 or come in with any questions you may have.

HAIRSTYLISTS / NAIL TECHS Lease \$130/wk. Downtown location. Lots of walk-ins. 320-5907.

customer service

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general

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research study

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We are currently conducting a research study of an investigational medication for weight loss.

You may qualify if you:

- Are 18 to 65 years of age
- Meet Body Mass Index (BMI) requirements
- Have not smoked for at least 12 months

Qualified participants will receive study-related medications and study-related medical care, including dietary counseling at no cost. Compensation for time and travel is available to those who qualify.

For more information call:

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SALES ASSOCIATE Calling All Fashionistas and Product Junkies! Blue Elephant, one of Austin's premiere homegrown boutiques, is now hiring for full and part-time Sales Associate positions. If you have a flair for fashion, an upbeat persona, and a stellar work history, email us your resume! We are looking for a couple of experienced, responsible, fun employees to join our rockstar team. **Retail experience and a flexible schedule are A MUST! Must be available on weekends and holidays! Stop by our boutique at 38th & Lamar (next to Central Market) to drop off your resume. Positions fill quickly. Call 512.371.3259 with any questions.

tech/web

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Intersil Communications Inc., leader in the design and manufacture of high performance analog semiconductors, has opening in Austin, TX for a

SR. APPLICATIONS ENGINEER

provide application support for customers, and develop/deliver product training for customers and field personnel. Mail resume to: **Intersil, 1001 Murphy Ranch Road, Milpitas, CA 95035 (Attn: C. Aguirre).**

EMPLOYMENT *The Austin Chronicle's* Employment Section. Better applicants for less money. Call 512-454-5765 to place your ad today!

TEST ENGINEER Test and integrate mfg. test software; configure and set up test network comprising Sun Solaris servers, CPP servers, PXE servers, Kickstart servers, terminal servers, switcher and routers; also in charge of programming in Solaris, C, Klemmspeak, Linus, DOS, Shell, etc. Req. MSEE/CE/CS or equiv. (BSEE/CE/CS + 5yrs related exp.) Send resume to: **Foxconn Assembly LLC, 8801 Fallbrook Dr. Houston, TX 77064**

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Are you overweight?

We are currently conducting a research study of an investigational medication for weight loss.

You may qualify if you:

- Are 18 to 65 years of age
- Meet Body Mass Index (BMI) requirements
- Have not smoked for at least 12 months

Qualified participants will receive study-related medications and study-related medical care, including dietary counseling at no cost. Compensation for time and travel is available to those who qualify.

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TEXAS ASSOCIATION OF MASSAGE THERAPISTS CODE OF ETHICS

AS A MEMBER OF THE T.A.M.T. ALL TEXAS REGISTERED MASSAGE THERAPISTS SHALL:

- Provide quality care to those who seek professional massage therapy and maintain high standards of professional competence.
- Recognize the scope of massage therapy and refer to other health care professionals when appropriate for the client's/patient's health and well-being.
- Administer all treatments in a professional manner with respect for client-patient confidentiality, boundaries, safety and privacy.
- Maintain honest and accurate records, a clean and professional work environment, and high standards of personal hygiene.
- Respect the client's/patient's right to continue, modify, or discontinue massage therapy at any time, and respect the integrity of each person by avoiding any sexual conduct or activities involving their clients/patients.
- Respect all ethical health care practitioners and work together amicably to promote health and natural healing.
- Invest in their communities by fostering an understanding and acceptance of massage therapy as a valuable health service, abiding by all laws governing the practice of massage, and work for the repeal of revision laws detrimental to the legitimate practice of massage.

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Individuals wishing to file a complaint against a massage therapist, massage therapy school, massage therapy instructor or a massage therapy establishment may call: (800) 942-5540

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general

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legal notices

ALIAS CITATION BY PUBLICATION AUSTIN CHRONICLE THE STATE OF TEXAS TO: SALVADOR HERNANDEZ Defendant, in the hereinafter styled and numbered cause: You have been sued. You may employ an attorney. If you or your Attorney do not file a written answer with the clerk who issued this alias citation by 10:00 a.m. on the Monday next following the expiration of 42 days from the date of issuance of this alias citation, the same being MONDAY, 02/07/11, a default judgment may be taken against you. **CAUSE NUMBER: C-1-CV-10-002102,** filed in COUNTY COURT AT LAW #2 **ZARATE V HERNANDEZ ET AL** Filed in COUNTY COURT AT LAW #2 (Travis County Courthouse, corner of Tenth Street and Guadalupe Street, Austin, Texas) on August 26, 2010.

STYLED: ZARATE V HERNANDEZ ET AL NATURE OF SUIT: PERSONAL INJURY MOTOR VEHICLE DAMAGES
Given under my hand and seal of Dana DeBeauvoir, County Clerk on September 20, 2010.
County Clerk,
Travis County, Texas
P.O. BOX 149325,
Austin, Texas 78714-9325
By Deputy: /s/ C. JONES
Plaintiff Attorney:
LARRY LADEN
4407 BEE CAVES ROAD
#301
AUSTIN, TX 78746

CITATION BY PUBLICATION THE STATE OF TEXAS

10-FL-645 TO: STACIE SHEPPARD, RESPONDENT MOTHER, AND TO ALL WHOM IT MAY CONCERN. GREETINGS: YOU HAVE BEEN SUED. YOU HAVE BEEN SUED. You may employ an attorney. If you or your attorney do not file a written answer with the clerk who issued this citation by 10:00 a.m. on the Monday next following the expiration of 20 days after you were served this citation and petition, a default judgment may be taken against you. The petition of DEPARTMENT OF FAMILY AND PROTECTIVE SERVICES, Petitioner, was filed in the Court of Caldwell County, Texas on the 22ND day of NOVEMBER, 2010, against STACIE SHEPPARD, RESPONDENT MOTHER, numbered 10-FL-645 and entitled IN THE INTEREST OF STERLING SCHUELKE, minor child. The date of birth of the child who is the subject of the suit: STERLING SCHUELKE; DOB: 10-30-2010. The Court has authority in this suit to render an order in the child's interest that will be binding on you, including the termination of the parent-child relationship, the determination of paternity, and the appointment of a conservator with authority to consent to the child's adoption.

ISSUED AND GIVEN UNDER MY HAND AND THE SEAL OF SAID COURT, at Lockhart, Caldwell County, Texas, on this the 13TH day of DECEMBER 2010.
TINA MORGAN, District Clerk

P.O. Box 749,
Lockhart, Texas 78644
By /s/ Janet Caddell DEPUTY

CITATION BY PUBLICATION THE STATE OF TEXAS

10-FL-645 TO: BRANDON SCHUELKE, RESPONDENT FATHER, AND TO ALL WHOM IT MAY CONCERN. GREETINGS: YOU HAVE BEEN SUED. YOU HAVE BEEN SUED. You may employ an attorney. If you or your attorney do not file a written answer with the clerk who issued this citation by 10:00 a.m. on the Monday next following the expiration of 20 days after you were served this citation and petition, a default judgment may be taken against you. The petition of DEPARTMENT OF FAMILY AND PROTECTIVE SERVICES, Petitioner, was filed in the Court of Caldwell County, Texas on the 22ND day of NOVEMBER, 2010, against BRANDON SCHUELKE, RESPONDENT FATHER, numbered 10-FL-645 and entitled IN THE INTEREST OF STERLING SCHUELKE, minor child. The date of birth of the child who is the subject of the suit: STERLING SCHUELKE; DOB: 10-30-2010. The Court has authority in this suit to render an order in the child's interest that will be binding on you, including the termination of the parent-child relationship, the determination of paternity, and the appointment of a conservator with authority to consent to the child's adoption.

ISSUED AND GIVEN UNDER MY HAND AND THE SEAL OF SAID COURT, at Lockhart, Caldwell County, Texas, on this the 13TH day of DECEMBER 2010.
TINA MORGAN, District Clerk

ISSUED AND GIVEN UNDER MY HAND AND THE SEAL OF SAID COURT, at Lockhart, Caldwell County, Texas, on this the 13TH day of DECEMBER 2010.
TINA MORGAN, District Clerk

CITATION BY PUBLICATION THE STATE OF TEXAS

TO ALL PERSONS INTERESTED IN THE ESTATE OF KAREN LYNN HEIKKALA Deceased, No. C-1-PB-10-001812 in Probate Court Number One of Travis County, Texas.
THOMAS HEIKKALA The alleged heir(s) at law in the above numbered and entitled estate, filed on November 05,

2010, an Application to Determine Heirship in the said estate and request(s) that said Court determine who are the heirs and only heirs of the said KAREN LYNN HEIKKALA, Deceased, and their respective shares and interests in such estate.

Said application will be heard and acted on by said Court at 10:00 o'clock a.m. on the first Monday next after the expiration of ten days from date of publication of this citation, at the County Courthouse in Travis County, Texas.

All persons interested in said estate are hereby cited to appear before said Honorable Court at said above mentioned time and place by filing a written answer contesting such application should they desire to do so.

If this citation is not served within 90 days after date of its issuance, it shall be returned unserved.

GIVEN UNDER MY HAND AND THE SEAL OF SAID COURT at office in Travis County, Texas, on November 08, 2010.
Dana DeBeauvoir
County Clerk,
Travis County, Texas
P.O. Box 149325
AUSTIN, TEXAS 78714-9325
By Deputy: /s/ M. LIMON

CITATION BY PUBLICATION THE STATE OF TEXAS

TO ALL PERSONS INTERESTED IN THE ESTATE OF ALFRED R RANGEL JR Deceased, No. C-1-PB-10-001811 in Probate Court Number One of Travis County, Texas.

MARY RANGEL The alleged heir(s) at law in the above numbered and entitled estate, filed on November 05, 2010, an Application to Determine Heirship in the said estate and request(s) that said Court determine who are the heirs and only heirs of the said ALFRED R RANGEL JR, Deceased, and their respective shares and interests in such estate.

Said application will be heard and acted on by said Court at 10:00 o'clock a.m. on the first Monday next after the expiration of ten days from date of publication of this citation, at the County Court-

house in Travis County, Texas.
All persons interested in said estate are hereby cited to appear before said Honorable Court at said above mentioned time and place by filing a written answer contesting such application should they desire to do so.

If this citation is not served within 90 days after date of its issuance, it shall be returned unserved.

GIVEN UNDER MY HAND AND THE SEAL OF SAID COURT at office in Travis County, Texas, on November 08, 2010.
Dana DeBeauvoir
County Clerk,
Travis County, Texas
P.O. Box 149325
AUSTIN, TEXAS 78714-9325
By Deputy: /s/ M. LIMON

CITATION BY PUBLICATION THE STATE OF TEXAS

CAUSE NO: D-1-FM-10-006804 TO: MARISOL GENIS ALVAREZ and to all who it may concern, Respondent(s); **GREETINGS: YOU HAVE BEEN SUED.** You may employ an attorney. If you or your attorney do not file a written answer with the clerk who issued this citation by 10:00 A.M. on the Monday next following the expiration of twenty days after you were served this citation and petition, a default judgment may be taken against you.

YOU ARE HEREBY COMMANDED to appear and answer before the Honorable District Court, 250TH JUDICIAL DISTRICT COURT, Travis County, Texas, at the Courthouse of said County in Austin, Texas, at or before 10 o'clock A.M. of the Monday next after expiration of twenty days from the date of service of this citation, then and there to answer the PETITION FOR DIVORCE AND TRAVIS COUNTY STANDING ORDER filed in said court on December 16, 2010, and said suit being number D-1-FM-10-006804 on the docket of said Court, and entitled "IN THE MATTER OF THE MARRIAGE OF JULIO RENE MORALES and MARISOL GENIS ALVAREZ, and In the Interest of CRISTAL MORALES and JOSE MORALES, CHILDREN". The nature of said

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Wehmeier, on December 21, 2010, in Cause No. C-1-PB-10-001972, now pending in Probate Court No. One, Travis County, Texas, Sitting in Matters Probate.

The residence of the Independent Executor is 5502 Avenue H, Austin, Travis County, Texas 78751. All persons having claims against this Estate, which is currently being administered, are required to present them within the time and in the manner prescribed by law.

DATED December 21, 2010.

WALKER ARENSON, Attorney for Herman Richard Wehmeier

512.327.4422

NOTICE TO BIDDERS

Sealed proposals addressed to Taylor Woodrow Communities/Steiner Ranch, Ltd. (OWNER) for furnishing all labor, materials, equipment, and performing all work required for the construction of **Steiner Ranch Commercial Detention Pond - Access and Drainage Improvements** will be received at the office of: Texas Engineering Solutions at 5000 Bee Caves Road Suite 206, Austin, TX 78746 until **2:00pm CST, January 13, 2011**. Bids will be opened publicly and read aloud. Any proposal received after the closing time will be returned unopened. Proposals shall be plainly marked with name and address of the BIDDER and the following words:

Proposal for Steiner Ranch Commercial Detention Pond Access and Drainage Improvements

The Commercial Detention Pond project at Steiner Ranch: Access and Drainage Improvements proposal includes approximately: 1,050 LF of right-of-way preparation; 450 LF of Class III RCP storm sewer with inlets, headwalls, manholes, and drainage appurtenances; 288 LF of Class III concrete box culverts with headwalls, manholes, and drainage appurtenances; temporary erosion controls, and all necessary appurtenances for the proposed access and drainage improvements. All work must conform to State of Texas, City of Austin, Travis County, and Water Control Improvement District Number 17 rules and criteria.

Bidding documents will be made available for review to bidders upon request. If hardcopies are desired, please request from Texas Engineering Solutions with minimum 24-hr advance notice required. Hardcopies of the documents may be obtained for a non-refundable fee of \$75 per set. Make checks for hardcopies payable to Texas Engineering Solutions.

A Cashier's Check, Certified Check or acceptable BIDDER's Bond, payable to Taylor Woodrow Communities/Steiner Ranch, Ltd. in an amount not less than five percent (5%) of the Bid must accompany each bid as a guarantee that, if awarded the Contract, the BIDDER will enter into a contract and execute bonds within ten (10) days of award of the Con-

tract. Performance and Payment Bonds shall also be executed on the forms furnished by the OWNER and shall specifically provide for "Performance" and for "Labor and Materials Payment". Each bond shall be issued in an amount of one hundred percent (100%) of contract price by a solvent Surety company, authorized to do business in the State of Texas and acceptable to the OWNER.

The OWNER reserves the right to reject any and all bids, to waive any and all technicalities and formalities in bidding. The OWNER re-

serves the right to determine which bids are lowest and best, and to award the Contract on this basis. No bid may be withdrawn for a period of forty-five (45) days after opening of the bids. If a submitted bid is withdrawn within said period, bid guaranty shall become the property of the OWNER, not as penalty, but as liquidated damages, or OWNER may pursue any other action allowed by law. A mandatory pre-bid conference will be held on **January 4, 2011 at 1:30pm** at the Steiner Ranch Welcome Center located at 4304 N. Quinlan Park Road, Austin, Texas 78732. Prospective bidders are encouraged to visit the site to familiarize themselves with the site conditions and scope of work.

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary for the Estate of Margaret S. Stepan, Deceased, were issued on December 21, 2010, in Cause No. C-1-PB-10-001942, pending in the Probate Court Number One, Travis County, Texas, to Tara Russell Hernandez, A/K/A Tara Russell.

Claims may be addressed in care of the representative, as follows: Tara Russell Hernandez, A/K/A Tara Russell Independent Executor

4914 Avenue H

Austin, Texas 78751

All persons having claims against this Estate which is currently being administered are required to present them within the time and in the manner prescribed by law. DATED this 22nd day of December, 2010.

/s/ John J. Migl

ATTORNEY FOR THE REPRESENTATIVE

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary for the Estate of Paul L. Richburg, Deceased, were issued on December 14, 2010, in Cause No. C-1-PB-10-1847, pending in Probate Court No. 1, Travis County, Texas, to: Edward P. Richburg, executor of the Estate of Paul L. Richburg. Original Letters Testamentary for the Estate of Marie M. Richburg, Deceased, were issued on December 14, 2010, in Cause No. C-1-PB-10-1846, pending in Probate Court No. 1, Travis County, Texas, to: Edward P. Richburg, executor of the Estate of Marie M. Richburg. All persons having claims against these Estates which are currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law.

c/o George C. Lobb, Esq.

Attorney at Law

1108 Lavaca Street

Suite 110-242

Austin, TX 78701

/s/ George C. Lobb, Esq.

1108 Lavaca Street

Suite 110-242

Austin, TX 78701

NOTICE TO CREDITORS

On December 21, 2010, John Thomas Griffing was issued letters of independent administration with will annexed for the Estate of Marjorie H. Griffing, Deceased, in Cause No. C-1-PB-10-001868 pending in the Probate Court of Travis County, Texas. The address of the independent administrator is c/o Claire D. East, Hopper & Associates, P.C., 400 W. 15th St., Suite 408, Austin, Texas 78701, and all persons having claims against this estate are required to present them to such address in the manner and time required by law.

John Thomas Griffing, Independent Administrator with Will Annexed of the Estate of Marjorie H. Griffing, De-

ceased

By: Claire D. East, Attorney for the Independent Administrator

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary for the Estate of Kent B. Portman, Deceased, were issued on December 9, 2010, in Cause No. C-1-PB-10-001805, pending in the Probate Court No. ONE, Travis County, Texas, to: Stephen J. Davis.

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

c/o: James L. Arth

700 Lavaca Street,

Suite 1150

Austin, Texas 78701

DATED December 21, 2010.

Respectfully submitted,

/s/ James L. Arth

State Bar No.: 01362900

700 Lavaca Street,

Suite 1150

Austin, Texas 78701

Telephone: (512) 479-8989

Facsimile: (512) 479-7910

Attorney for Stephen J. Davis

OFFICIAL PUBLIC NOTICE TO BIDDERS

TRAVIS COUNTY, TEXAS

Notice is hereby given that sealed bids will be accepted by Travis County for the following items:

1. Gasoline and Diesel Fuel, B110070-LD Opens: January 10, 2011 @ 2:00 p.m.
2. Automotive Storage Batteries, B110071-LD Opens: January 10, 2011 @ 3:00 p.m.

Bids should be submitted to: Cyd Grimes, Travis County

Purchasing Agent, Ned Granger Building, 314 West 11th, Room 400, P.O. Box 1748, Austin, Texas 78767. Specifications can be obtained from or viewed at the Travis County Purchasing Office at no charge or by downloading a copy from our website: www.co.travis.tx.us/purchasing/solicitation.asp. Bidders should use unit pricing or lump sum pricing, if appropriate. Payments may be made by check. The successful bidder shall be required to furnish a Performance Bond in the amount of One Hundred percent (100%) of the contract amount if awarded, if applicable.

OFFICIAL PUBLIC NOTICE TO PROPISERS TRAVIS COUNTY, TEXAS

Notice is hereby given that sealed proposals will be accepted by Travis County for the following items:

1. Consulting Services Related to Redistricting, RFS S110035-EC

Opens: January 7, 2011 @ 2:00 p.m.

Proposals should be submit-

ted to: Cyd Grimes, Travis County Purchasing Agent, Ned Granger Building, 314 West 11th, Room 400, P.O. Box 1748, Austin, Texas 78767. Proposal Documents can be obtained from or viewed at the Travis County Purchasing Office at no charge or by downloading a copy from our website: www.co.travis.tx.us/purchasing/solicitation.asp. Proposals should use unit pricing or lump sum pricing, if appropriate. Payment may be made by check. The successful proponent shall be required to furnish a Payment Bond and a Performance Bond in the amount of One Hundred percent (100%) of the contract amount awarded, if applicable.

AV0126 POUND SALE

NOTICE OF SALE OF MOTOR VEHICLES IMPOUNDED BY ORDER OF THE CHIEF OF POLICE IN ACCORDANCE WITH SECTION 683.011 ET SEQ., TEXAS TRANSPORTATION CODE, REGULATING THE IMPOUNDING AND SALE OF ABANDONED VEHICLES BY DELEGATE OR PERSONALLY.

THE PURCHASER SHALL TAKE TITLE TO THE MOTOR VEHICLE FREE AND CLEAR OF ALL LIENS AND CLAIMS OF OWNERSHIP AND IS ENTITLED TO REGISTER THE PURCHASED MOTOR VEHICLE AND RECIEVE A CERTIFICATE OF TITLE.

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